

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1919, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 175 No. 13

NEW YORK, WEDNESDAY, SEPTEMBER 7, 1949

PRICE 25 CENTS

H'WOOD HEAVY ON ORIGINALS

Bistros Gander Cheaper Names In Biz Sloughoff

Cafe operators throughout the country are mulling elimination of names in favor of new and standard acts who can deliver a good session of entertainment at comparatively little cost. In situations where names are necessary, tendency is to attempt to buy on a percentage basis, with acts getting a guarantee and overages.

Big question-mark on buying is the status of the business beyond October. Operators figure on a big upturn now that the summer is virtually over. But they're not doing any longterm buying.

Bonifaces feel that there's no longer the money around to warrant paying acts in the \$1,500-\$3,000 class. Acts in that category, they feel, aren't drawing sufficiently. Many would rather buy proven draws in the \$5,000-and-up class, or else try to make the grade with performers up to \$1,000.

It's felt that the business currently being done in the New York area is sufficient proof that names

(Continued on page 56)

ROSSELLINI 'UPSET' OVER U. S. HOSTILITY

Rome, Sept. 6.

Roberto Rossellini is upset by hostile press comments in the U. S. on his romance with Ingrid Bergman. The Italian director said: "I do not understand why or what I have done to earn such hatred from the public." He stated that he still has an extensive film future with no plans for retirement.

Rossellini and Miss Bergman, who will be married after the latter's divorce from Dr. Peter Lindstrom, recently served as witnesses at the wedding of Rossellini's brother, Renzo, to Anna Scaleria. Bride was the former wife of Alberto Scaleria, co-owner of Rome's Scaleria film studios.

College Prof Becomes Girl Show Barker

Minneapolis, Sept. 6.

Alonzo Hauser has resigned as a professor at Macalester college, St. Paul, and chairman of its art department, to become barker and manager of a carnival girl show.

With the Royal American Shows, he's replacing Julio de Diego, husband of Gypsy Rose Lee, as head of the de Diego midway "Dream Show" on a percentage-of-the-gross deal. Artist de Diego, who will retain the show's ownership, is returning to New York to fill several art commissions. Hauser will be in complete charge during the remaining two months of Royal American Shows' tour of state and other fairs and carnivals.

Radio's Legit B.O. Hypo

London, Sept. 6.

"Her Excellency," musical current at the Hippodrome, was scheduled to fold due to slipping attendance. Entire show was put on the British Broadcasting Corp. for a one-shot airing.

Business has taken a spurt at the b.o., and closing notice has been stayed. Musical is now likely to move to the Saville theatre when Bernard Delfont's "Folies Bergere Revue" comes to the Hipp late this month.

Stafford-MacRae P.D., Catching On, Has Eight Versions Being Pushed

To Stafford and Gordon MacRae have started something with their Capitol recording of "Whispering Hope," a public domain melody and lyric which is catching on with the record-buying public. Since the disk figures to create a demand for sheet music, and since the tune is p.d. and available to all publishers, there are no less than eight editions of the song now on the market, printed by seven different publishers. And jobbers expect, if the song gets bigger, to have to cope with at least 20 separately-marketed editions.

Leeds, Vogel, Capitol, Century, Ditson, M.M. Cole and Calumet are already out with copies. Arrangement on which the Stafford-MacRae disk is based, written by Paul Weston, Cap musical director, is published by Hanover Music, owned by Weston. While the song itself is p.d., arrangements of it can be copyrighted. Andrews Sisters recorded the song for Decca, and this is the arrangement being marketed by Leeds, owned by Lou Levy, manager of the trio.

Plugging of a p.d. tune as a pop, causing the above situation, hasn't happened since the fight between ASCAP and radio, which kept ASCAP songs off the air. "Jeanie With the Light Brown Hair" by Stephen Foster, and other tunes, caused a similar occurrence.

Hope-Crosby as Team Mapped by St. Paul

St. Paul, Sept. 6.

With the idea of outdoing Minneapolis, which had Bob Hope and Arthur Godfrey for its annual Aquatennial summer "mardi gras" this year, the St. Paul winter carnival may have Hope and Bing Crosby together as its stellar attraction next year. While the contracts haven't been signed yet, both stars have made known their interest in the proposal, and everything hinges on the ability to work out satisfactory details.

The idea is to have Paramount's ace luminaries head a stage show for single afternoon and evening performances. Crosby has proposed to move his entire radio show cast to St. Paul for the event and then record two broadcasts while there.

70% OF STORIES AT STUDIOS NEW

By WALTER COMPTON

Hollywood, Sept. 6.

Sharp upswing in number of original yarns that are hitting cameras these days is most indicative of economies being effected by major studios. Checkup of six majors show that of a total of 241 pictures in backlog and in various stages of the production mill 167 are originals, hitting a 70% average on the whole. Remaining 74 properties are spread over best-sellers, legions, public domain, musical comedies, radio yarns and magazine stories.

Warners and 20th-Fox still boast a fairly heavy percentage of high-priced published works and plays in product lineup. In each case, however, material was a hangover from the boom-buying days of the war. Warners have 32 originals against 21 from other sources in its lineup of 53 properties. 20th-Fox has 18 originals and 17 from other

(Continued on page 61)

Russe's Cutrate Bid for U.S. Pix

Russian government is seeking to slash both quantity and price of the Hollywood product it agreed to buy in a pact made with Eric Johnston, Motion Picture Assn., of America proxy, when he was in Moscow last October. U. S. industry has answered that it understood the deal to be a firm commitment by the Soviet and sees no reason to change any of the terms. No counter-reply has been received from the Russians as yet.

The Communist government informed the MPAA that it wanted to revise the arrangement by which it was to buy a minimum of 20 films and any others in groups

(Continued on page 63)

Clearing the Bases

Minneapolis, Sept. 6.

Demonstration of a television set to a prospective customer here had an on-the-scene ending.

Salesroom is across the street from Nicollet park, home of the Minneapolis Millers. Three times previously this year homeruns from the park have crashed through salesroom window, glass scarring the demonstrator set.

Salesman was operating set for prospective purchaser and had tuned in Miller game. Set showed batter getting a solid clout. Next second the ball came, again crashing through the window. Salesman commented at that point that the reception includes ball and all. Customer's reactions were unrecorded.

Glorifying the Palace

RKO, which recently revived vaude at the Palace on Broadway, is mulling the prospects of making a picture about the house. It would trace its history and use many of the vet performers who have appeared there since it was established as America's leading vaude showcase 35 years ago.

RKO last week registered with the Motion Picture Assn. of America the title, "The Palace on Broadway."

Far North Indians Take 1st-Run Furs as Admish To Their Own Theatre

Winnipeg, Sept. 6.

Up in Manitoba's far north country, where life is really rugged, a group of Indians calling themselves the "Company of 20" is operating a film theatre. Its customers are Indians, and their favorite pictures are westerns.

Located at Crosslake, theatre also operates a booth selling popcorn and chewing gum.

The Indians have financed the operation by pooling their share of the muskrat catch on the Minago River.

They have been operating successfully for a year now, but to safeguard their investment they are applying for a fur-dealers license. This will enable them to take furs in payment for season theatre tickets.

The problem is that the Indians in Manitoba's north country have a habit of spending whatever money they get for their fur catches just as quickly as they are paid. They buy stuff which they don't need, and often haven't enough for food and clothing, let alone theatre tickets.

That's why the Indian exhibitors want fur-dealers' licenses. Then they can buy the fur catches and make sure their customers buy season tickets.

Cole Bros. Circus Bids \$35,000 a Week to Jolson

Chicago, Sept. 6.

Jack Tavlin, proxy of the Cole Bros. Circus, last night (5) offered Al Jolson \$35,000 per week to join the show, including a private railroad car, cook, butler and auto. Two years previous Tavlin paid Burt Lancaster \$11,000 weekly for a month's tour. Via phone, Jolson revealed his interest and told Tavlin that his first job, for which he ran away from home, was with the Walter L. Main Circus.

Singer is conferring with his doctor about advisability of the stint. Whether or not Jolson would be a separate attraction or part of the "big show" is yet undetermined.

If negotiations go through, this would be the all-time record high straight salary ever offered a star, separate and apart from percentage deals.

One Li'l G-String Stretched to 100G Payoff for Gypola

Minneapolis, Sept. 6.

Following in Sally-Rand's footsteps and cashing in on her name as burlesque star, Broadway and film actress, novelist and short story writer, Gypsy Rose Lee estimated here she'll clean up well over \$100,000 in less than six months from her appearances on the midway of the Minnesota State Fair, other such expositions and carnivals, the yokel circuit, newest bonanza-land for strip teasers and other expositors of the body beautiful.

Actually a tamed-down, fourth-rate tabloid burlesque show, sans comics and most of the other better features of such enterprises, but sold to the sucker trade as "a gay, glittering revue" with "Royal American Beauties," Miss Lee's offering is the principal midway attraction of the Royal American Shows and here, on the Minnesota State Fair Midway, and elsewhere, it's the biggest draw by far of any of the multitude of shows.

Out since May 6 on the carnival circuit, the show, which must set some sort of record low in production costs and nut, actually has been a phenomenal grosser. On a grind at \$1.20 per ducat in a tent seating 1,000 and accommodating 600 additional standees, the Lee show, like Sally Rand's last year, is revealing grossing potentialities that should make Broadway producers green with envy. Last year

(Continued on page 56)

DE MILLE SAYS COSTS (NOT HIS) MUST BE CUT

Hollywood, Sept. 6.

Divorcement of film studios and theatres will eventually mean prosperity for good pictures and failure for bad ones, in the opinion of Cecil B. DeMille. Each picture, the producer said, will have to stand on its own merits at the box-office.

"Costs of production must come down," DeMille said, adding hastily, "Of course that doesn't apply to me." In the last six years he has not made a picture under \$3,000,000, and his next production, "The Greatest Show on Earth," will probably be his most expensive.

PACKAGE DEAL

Stanley theatre, N. Y., is mixing Lenin and linen. Times Square house, which specializes in Russian-language films, has a mezzanine lounge shop, where it sells Russian books, mags, records and Russian (not Irish) linen tablecloths.

Trailer is used to plug the merchandise.

Poor Still Talk to Rich in Denmark, Swaffer Finds; Brisson Its No. 1 Star

By HANNEN SWAFFER

London, Aug. 30.—Not even Billy Rose could make money out of a night club in Copenhagen. An official tourist bureau booklet given me there the other day declared: "Copenhagen's night clubs are the cheapest in the world. You can order a sandwich and a glass of beer for the best of them and let it end at that if you like."

But then, Denmark is such a democratic country that even the poorest will speak to the rich, and no one looks down on a millionaire. Young princesses at a workers' sports meeting a week or two back lined up in a queue for ice cream just like anybody else. And when in a race for brewery workers who carried crates of beer one competitor dropped his crate and smashed 50 bottles of lager, the King and Queen were the quickest of 25,000 dismayed on-lookers who put their hands to their eyes in horror and shouted, "What a waste!"

I flew to Copenhagen with Carl Brisson and his wife, making an excuse for a return to the city I knew well the fact that Brisson was making his first stage appearance in his home town after establishing himself as an international star.

They think such a lot of him that he is almost the country's No. 1 personality. Once a poor boy who delivered milk in the streets, he became amateur middleweight champion, and then a dancer. As Local Boy Who Made Good, he is the idol of every youngster.

Indeed, former Prime Minister Stauning left him an antique bell in his will and expressed the deathbed wish that, when Brisson returned, he should make a short film based on his own career and boosting milk as a food. That Brisson is now doing.

His concerts in Copenhagen were run as a publicity stunt by B. T., an enterprising daily newspaper. They were given in a hall holding 4,600 people. The first was a crowded hometown night. The vast audience stood up to acclaim its hero, who had learned Danish songs for the occasion.

Unfortunately, as I was being rushed from one engagement to another, I had to leave the show at intermission. Next day, Mrs. Brisson told me that a journalist writing for a paper which was a rival of B. T., had said my going out showed it was a flop! Actually, I had seen the act in London several times, and praised it. Am I supposed to sit all through Sophie Tucker's act every night? I love Sophie—but!

Brisson gave his big American car as the prize of a charity lottery. And such is fate that it was won by a man who had just finished a term in jail because, during the war, he had been a photographer in the official Nazi newspaper.

This, of course, was not mentioned in the local press. "He has been punished," I was told, "and now he is forgiven."

By the way, they didn't seem to think much of the recent "Hamlet" played by an American company at Elsinore, where it is every Hamlet's ambition to meet his father's ghost.

Postcards of Laurence Olivier and Vivien Leigh, and of John Gielgud and Fay Compton, playing

(Continued on page 56)

Silverstones' Stint On Israeli Children's Pic

Tel Aviv, Aug. 25.

Two executive members of the American Children for Palestine Committee have just completed shooting 5,900 feet of colored film for a 16mm feature which they hope to show this winter in all Protestant Sunday schools in N. Y., as well as in Christian communities throughout the States. The two executives are Mrs. Martha Sharp, vice-chairman of the national committee, and Mrs. Murray Silverstone, whose husband, president of 20th-Fox International, donated the material.

Except for Mrs. Sharp and the cameraman, Fred Csasznik, the film is almost entirely a Silverstone family affair. Mrs. Silverstone's three daughters also worked on the production. Marilyn, 20, wrote the script. Barbara, 18, took all the still shots, and Susan, 10, helped Barbara. "We deal mainly with the children angle," Mrs. Silverstone said, adding that if the feature were successful Fox would consider a brief version for general distribution.

Schubert, Lyons Partners in Pix For TV, Theatres

Hollywood, Sept. 6.

Bernie Schubert and Arthur Lyons have thrown in their lot together and hereafter the packager and agent, respectively, will do business as Lyons, Schubert & Lyons. They're reported to have banking money behind their combined enterprise to produce pictures for television and theatres.

Schubert will look after the radio and teevie end while Lyons devotes his time to picture making at Motion Picture Center, in which he has a financial interest. Under the partnership arrangement, Schubert maintains quarters in New York and the Lyons office will be Hollywood headquarters.

Clients of Lyons and Schubert will be used in series of 13 for TV, and among those who will freelance after their studio contracts terminate are Judy Canova, Barry Fitzgerald, Zachary Scott and Sidney Greenstreet.

U.P. RR Curtailing Las Vegas Publicity

Las Vegas, Sept. 6.

Publicity problem is ailing the Chamber of Commerce here since the Union Pacific railroad announced that it would withdraw its financial support after Jan. 1, 1950.

Railroad has been paying three quarters of the cost of publicizing the town, handled by Steve Hannagan. C. of C. is drumming up a campaign to raise the \$86,000 yearly flackery expenses.



KEN MURRAY'S

"BLACKOUTS OF 1949"

NOW

ZIEGFELD THEATRE
NEW YORK

(Just completed 1-year run at
Capitol Theatre, Hollywood.)

CBS' All-Negro Show vs. Berle

CBS television will be the first network to attempt bucking the audience pull of Milton Berle's "Texaco Star Theatre."

Web has scheduled an all-Negro variety show in the Tuesday night at 8 o'clock, directly opposite Berle on NBC-TV. CBS program, still untitled, will tee off Sept. 20, same night that Berle returns after his summer vacation. With Berle last season consistently pulling down ratings of 80 and over, no other web had anything of importance at that hour. CBS and ABC last year ran feature films, while DuMont scheduled its low-budgeted "Court of Current Issues," a public service program.

New CBS show will feature Don Redman and his orchestra. Willie Bryant will act as emcee on the opening stanza. He appeared on Broadway in "Mama's Daughters," has had a disk jockey program and also starred on Mutual radio's "Harlem Hospitality Club." As an added audience attraction, top Negro headliners on the program will be invited to show their proteges as an encouraging gesture to new Negro talent.

Show will be produced by Barry Wood. Bob Bach is to be associate producer and booker, with John Wray directing.

\$1,500,000 Spending By Legionnaires At Convention in Philly

Philadelphia, Sept. 6.

The American Legion's 31st Annual Convention was estimated by businessmen here to have brought to the city a minimum of \$1,500,000 in fresh coin, virtually all of it going to hotels, cafes and entertainment outlets.

It was calculated that the 15,000 guests represented an average spending of \$20 daily, or a total of \$1,200,000. This sum does not include the hundreds of thousands of visitors who poured into the city for the parades and left perhaps even larger sums with the restaurants, vendors and film houses.

The largest television audience in Philadelphia history watched the colorful legion parade Tuesday 30. The record viewing peak was reached between 9:45 p.m. and 10 p.m., when WPTZ was carrying the parade. All three local video outlets carried the Legion parade at different times during the day.

Welles Pacts Desdemona

Hollywood, Sept. 6.

Susanne Cloutier has been signed by Orson Welles to play Desdemona in his "Othello," shooting in Rome. She formerly was under contract to Frank Capra and George Stevens.

Welles re-dubs "Macbeth" next week in Rome for Republic.

BUNCHE PIC PLANS OFF

Jack Goldberg, producer of Negro films, has abandoned his plan for a pic on the life of Dr. Ralph J. Bunche, United Nations' mediator in the Arab-Jewish war in Israel.

Goldberg has withdrawn two titles he registered for the pic—"Dr. Ralph J. Bunche—American" and "Dr. Ralph J. Bunche—American Negro."

Broadway, Incorporated

By JOE LAURIE, JR.

CAST BROADWAY. SR.—A guy who has played everything from one o' cat to the Palace.

BROADWAY JR.—A youngster in show biz who is being weaned on the Borscht Circuit and small nite clubs.

TIME: Now.

Place: Times Square.

JR.—How about going over to the Automat and grab ourselves a cup of java?

SR.—That sounds good to me, Junior. I gotta laugh though; you know years ago when a couple actors would meet and suggest coffee, they were either nuts or broke. It was so much easier to discuss things over a beer. But you new kids in the business have the right idea. Keep drinking coffee... at least until you hit the jackpot.

JR.—Say look at the crowd coming outta the Palace. Vaudeville there is lasting longer than a lot of wise guys thought, eh?

SR.—Yeh. And I think I know the reason. They give guys change from a dollar. And a fast vaude show without M.C.'s gumming up the pacing of it.

JR.—Of course I don't remember the old Palace. I faintly remember Frank Fay when he was such a hit there as M.C. By the way Senior was the only M.C. ever to work at the Palace?

SR.—I'm glad you asked me that. You know a lot of guys think Frank was, but I can think of a couple of dozen off hand and there was much more than that. James J. Morton was the first M.C. in any vaudeville house. He was the daddy of them all. He worked different than the M.C.'s that followed him did. He was clever and witty, he didn't boost the acts to the sky and then have the act come out and make a liar out of him.

JR.—Well, as long as I remember they always had an M.C. What did they do before they had M.C.'s?

SR.—Well they first started in variety days with the acts just going on, and the audience got to know who they were. Then they put cards on the side of the stage on an easel with the name of the act. That took up too much room, so they hung frames with the cards in 'em on the side of the proscenium. Then they got real fancy; they had electric sign with letters. They used that system almost to the finish of vaudeville. The M.C.'s really came into their own in the picture-presentation house. They ran about five acts and the M.C. usually the bandleader, boosted the acts to the sky. You see, they had to make a small mediocre show look big. Some of those M.C.'s were as big in the towns as the President of the U.S. A guy like Ed Lowery in St. Louis practically owned the town. He could get more favors than General Vaughan.

JR.—How about those other M.C.'s at the Palace?

SR.—Well, the first woman M.C. at the Palace was Florence Moore. And the only other gal that I know of that was an M.C. there was Gracie Allen. As for men, there was, of course, Fay, Lou Holtz, Eddie Cantor and George Jessel, and another double M.C. were Lord & York, excepting that Lord is now better known as Fred Allen. They had a cemetery drop of old jokes on the tombstones. Called each other Mr. Then there was another double M.C. job done by Benny Rubin and Jack Haley, and Benny did a few weeks there alone. Phil Baker and Jay C. Flippen, then they tried triple M.C.'s—Pat Rooney, Herman Timberg and Jackie Osterman. Also Dave Apollon who, by the way, was the guy that got Al Jolson to get up on the stage one Sunday night to sing a couple of ditties. But Al never really played at the Palace. Otherwise Fred Keating, Jack McEllan, Richey Craig, Jr., Julius Tannen—in my book the greatest of all monologists! Eddie Dowling, Billy House and don't forget Jack Benny, who did a terrific job at the Palace... and many more I can't think of right now.

JR.—Another cup of coffee?

SR.—Yeh. You know this Automat reminds me of—

JR.—Say, why do all you oldtimers start a conversation with, "That reminds me—?"

SR.—Yeh, kid, do you judge us our memories?

JR.—Oh no. But maybe we kids are jealous when we hear you guys reminisce. When I talk show biz all I can talk about is something that happened a few months ago. Nothing seems to happen to us kids that's worth remembering.

SR.—You just don't recognize memories in the making. It is years later you start looking back and find a lot of stuff happened to you that was interesting, but not while it happened. For instance, tell me what happened to you lately.

JR.—Oh nothing. Except that new audition racket.

SR.—Something new in show biz? Let's hear it.

JR.—Well, some guys write a show and get themselves a shoestring promoter. The promoter gets a bunch of young actors together and we learn the book and score. Then he gets some Park ave. dame to gather some of her rich friends, potential angels. We come up to the apartment, get served some cocktails and a few tiny sandwiches. Then the composer sits at the piano, the book writer give a general outline and we sing the songs and do part of the dialog. Some of us get a fin or a sawbuck—comes in handy for the landlord—but what we hope for is to get the part when the show goes on. That never happens—or very seldom. Anyway it keeps us in practice. After the audition we duck and the promoter sees what he can get. Most of the time it's all a fake. The host has found a new way of giving a party, some of the guests and potential investors have less dough than we have. But it's a nice evening, they hear songs, jokes, meet actors and maybe get a good phone number out of it. The funny part of these auditions to me is that everybody they introduce you to, they whisper an aside, "He or she is very rich." I've met more rich people that haven't a dime than I ever did in my life. I'll bet that's a new racket.

SR.—Just a new twist, kid. You at least got cocktails and a sandwich out of it. But years ago there was a place called Bryant Hall on 6th ave., opposite Bryant Park. There were at least 30 shows rehearsing there at one time. There were shows that rehearsed four and five months, this was pre-Equity. They'd keep on rehearsing and having angels come up and take a look at the show. We were also told they were rich guys; that meant he had at least \$500 in cash not counting the loads of bad checks he carried. Many an actor carried two and three parts in his pocket. He would take the first show that went out. Once in a while you may get a few bucks from a manager that was willing to unloosen. There were lots of guys and gals we called "Bryant Hall actors," because that was the only place they played.

JR.—Gee that sounds the same as the auditions we give only we do it in better surroundings; some of the houses we get into for auditions we could never get into unless we delivered a package.

SR.—And in vaude we had those things too. Showing dates and break-in dates they called 'em. They'd give an act that wanted to break-in a few dates for coffee and cake money. The theatres would break 'em in and make plenty of dough. After working a dozen break-in dates for peanuts they would give you a showing-date—for short dough—so the booker could see your act. These houses busy so you'll have to show it again. Anyway by the time you got some day you'll laugh at these auditions you're giving, you'll see the humor in it, and you may even write a book about it, and you'll laugh like hell at the experience.

JR.—Listen, Senior. I'd rather do all my laughing now. Who knows maybe when I get older my memory will fail me!

Subscription Order Form

Enclosed find check for \$.....

Please Send VARIETY for One Year
Two Years

To

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th St., 2nd

New York 19, N. Y.

'MORE PIX, LESS QUALITY'

Where Do We Go From Here?

With the all-industry Public Relations conference in Chicago now history—and a very noteworthy historical milestone it may prove to be, too—the \$64 question among all is, "Where do we go from here?"

There will always be those whose standard is a negative approach, and that already is being manifested by some. The interrogations are natural, however. None has any illusions that this is a postage-stamp venture. A budget must be set, a technique for underwriting patterned.

But if all segments of the picture business can achieve what it did in Chicago in less than two days last week, then nothing is impossible. Hopes were high and principles lofty, at the inception of the PR powwows, but these were as nothing as when all participants trained or planed out of Chi.

Nothing like this has happened in the picture business. The 55 attendees may well be part of an historic group that saw new show business history being written. There was a recognition of public obligation, and the obligations from one trade group to another, that must interpret itself to the best interests of the public and the industry alike.

Ned Depinet found himself almost corning a cliché as he kept repeating, "We must learn to crawl before we walk, and we must learn to walk before we run." There is high hope that some day even such sensitive issues as trade practices may be frankly tackled. Right now there is circumspect avoidance of this fact, and the subcommittee on intra-trade relations was specifically instructed to explore everything but the problem of trade practices.

The judicious observance of all sensitivities paid off most satisfactorily. The subcommittees rapidly found themselves in agreement on most issues, and their preliminary reports came so fast on the morning of the second day that the expected wrap-up session was unnecessary. In fact, it was amazing to all that by noon of the opening session there was a paucity of proponents of pet issues. But after they sat back to appraise and evaluate, the five subcommittees (general public relations, betterment of box-office, intra-industry relations, taxation and legislation, and research) were able to resolve an agenda by midnight of that first day.

Where do we go from here? That's up to the constituent groups. When they exited Chi their spokesmen and delegates to this "Dutch treat" powwow—everybody came at personal expense—were high in hopes that the permanency of the PR program would not be impaired.

There are three major exhibitor conventions upcoming—TOA, PCCITO and Allied. Industry leaders from production and distribution, and from the MPAA (Johnston office), will refine, reiterate and revitalize the thinking and findings that followed the Chi PR powwows. The next 60 days will tell the story, because by Nov. 1 it is expected that the sundry groups will have filed the last of their rank-and-file reports.

None in this trade can deny Eric Johnston's observation that "we call each other far worse names than anybody outside the picture business does...that this is the most lawsuit-ridden business in the U. S., that the extent of time spent in the courts has made the film industry a lawyers' paradise, and if you spend so much time litigating you have that much less to create." Disunity makes for very bad public relations in Washington, and more and more industry must depend on Government, he pointed out.

The case-history of the picture business today is that we have begun to reduce our costs and at the same time begun to produce better product; that we have been faced with a foreign problem; that we are just about emerging from 10 years of living in the courts (the Consent Decree); and that we now have a continuing common problem—the boxoffice crisis.

If it is true, as Johnston reviewed, that we no longer get 76% of the recreational dollar; that horse-racing, among other "new" entertainment interests, has gone up 950%; and that means and methods for strengthening our relations in the critical role of motion pictures for peace and understanding is a necessary component for a better public relations, then it is high time indeed that the industry mobilized as it has. We did it the day after Pearl Harbor, and the picture industry can mobilize in a peace-time offensive just as efficiently.

Where do we go from here? It is to be hoped that the fine work by the temporary Conference Council in Chicago will have permanent results for industry unity. It's about time. *Abel.*

Depinet, Harmon and Others to Spread The Gospel of Intra-Industry Unity

Ned Depinet, Francis Harmon and other members of the Conference Committee which grew out of the all-industry public relations meeting in Chicago last week are slated to make a flock of speeches during the next two months to keep alive the new spark of industry unity which was kindled in Chi. That's the principal problem which the Conference Committee sees ahead.

Reps of each of the 10 participating groups in Chicago have to carry back to their constituent organizations the plans made there and endeavor to get approval of them. If a permanent industrywide public relations body is to be set up and carry through on the conference resolutions, the member groups must put their stamp of approval on the Chi proceedings by Nov. 1. That date was adopted at the convocation because virtually all of the participating organizations are scheduled to hold membership or board meetings between now and then.

Depinet, Harmon and whatever other members of the Conference (Continued on page 6)

BALABAN DECRIES MASS PRODUCTION

Stressing the danger "of a dilution in the quality of films," Barney Balaban, Paramount's prez, declared this week that his company will not arbitrarily boost the output of pictures when it starts operating purely as a production-distribution unit, Jan. 1, 1950. The studio has been instructed to make as many films as good story properties and available strong casts permit, Balaban told VARIETY, but to raise the volume for its own sake "could well mean an equivalent lowering in standards."

Par broke away from a pattern in production depending on a specific number of pix some time ago, company topper said. The studio now operates on the availability of boxoffice properties while the rate of release will depend on how readily the market can absorb product during the coming year.

Just returned from a trip to the Continent, Balaban is still of the conviction that "production overseas for the sake of production or to use frozen currencies is not sensible." Despite the fact that Par has a large store of frozen pounds in England, it will not turn out a film there unless the studio can come up with a likely package. In a forthcoming trip to the Coast, Balaban will huddle with top studios on that question.

Balaban will not be rushed by the fact that the two-year Anglo- (Continued on page 22)

Odlum Edging Back Into RKO?

Speculation money is finding its way into the to-be-divorced production-distribution film companies in increasing amounts while investment coin is limiting itself to the new theatre units, according to Wall street reports. Stock of the new RKO and Paramount picture companies is regarded by the plungers as more volatile than that of the circuits which will emerge shortly because of the consent decrees. With the idea of a fast profit in mind, the studio outfits are getting the play.

Flyer which Floyd B. Odlum's Atlas Corp. is taking in the RKO production-distribution unit is credited by Wall streeters as a speculation venture. It is the pun- (Continued on page 18)

Exhibitors' D.C. Drive Against Zenith's B.O.-in-the-Parlor Pitch

Balaban's Encore Trip

Barney Balaban, Paramount's topper, will probably make another trip to Europe during October in the company of George Weltner, Par's foreign chief. His primary purpose would be to attend the Anglo-American Film Council meet in London "which is still on as far as I know," Balaban said. Additionally, Par's helmsman wants to visit the company's various offices scattered through the Continent.

If the Anglo-American convocation is cancelled, Balaban may postpone his visit for the time being.

Johnston's ECA Looksee; Arnall Ditto Via UNESCO

Despite their recent "peace" meetings, Eric Johnston is stealing no marches on ex-Gov. Ellis Arnall. Motion Picture Assn. of America preyed disconsolately recently that he is going to tour Europe for the Economic Cooperation Administration. Whereupon it was announced over the weekend that the Society of Independent Motion Picture Producers topper had been named by President Truman as a delegate to the United Nations Educational, Scientific & Cultural Organization conference in Paris. That will put the heads of the two rival organizations in Europe (Continued on page 21)

SELNICK BACK IN U.S., JENNIFER'S BRIT. PIC

David O. Selznick quietly slipped into New York from Europe on the Ile de France Monday (5), cutting short his stay abroad to bring his two sons, Jeffrey and Daniel, back to this country in time to start fall school terms. DOS, it is understood, will return to England shortly to rejoin his wife, Jennifer Jones. She is working there in the Sir Alexander Korda-Selznick (Continued on page 22)

Nation's film exhibitors, apparently fearful that Zenith Radio's projected Phonevision idea might cut into the film boxoffice if it ever is developed to the commercial stage, have been carrying on an extensive campaign to discredit the system. Latest move is a lobbying attempt to convince the Federal Trade Commission that Zenith should cease advertising its claim that Phonevision is practically ready to go.

Hearing on that score is pending before the FTC as result of an action brought against Zenith by Philco Radio. Latter outfit claimed the ads, which also asserted Zenith TV sets are the only ones equipped to pick up ultra-high frequency transmissions, represent unfair competition. Phonevision, which Zenith has been pushing for the last several years, would have the public pay for its TV shows via telephone bills. Zenith hopes such a system would convince the major studios to open up their top A product to tele.

Exhibs are basing their pitch to the FTC on evidence that Zenith itself is not certain that Phonevision will be commercially successful. (Continued on page 20)

Zanuck Returns This Wk., With Skouras to Coast

Twentieth-Fox production veepee Darryl F. Zanuck is due to arrive from Paris the end of this week, after a two-month business-vacation stay in Europe. While overseas, Zanuck finalized plans for producing several 20th films in Europe and also helped edit "Black Rose."

Spyros P. Skouras, 20th prez, who himself returned from Europe 10 days ago, plans to accompany Zanuck back to the Coast. Duo will continue their confabs on production plans which were started when they visited each other in Europe. Zanuck was accompanied on his trip by his family. He will remain east five days.

National Boxoffice Survey

Labor Day Week Soars With Nearly \$2,000,000 for Best 10 Pix—'Heat' Tops; Bing Solid Second

Launching a new strong fall product on a big scale along with the customary Labor Day week upbeat is making exhibitors happy this stanza. The top 10 grossers currently are expected to show about \$1,900,000 total, highest since early this year and comparable with a year ago. Reports from VARIETY correspondents in some 24 key cities show big attendance in most spots; only mildish locations are where heat continues or counter-attractions are strong.

This week's top honors are being hotly contested by "White Heat" (WB) and "Top O' Morning" (Par), the Cagney melior taking first place because of uniformly fine to smash showings as well as the big coin piled up. "Morning" found the competition plenty tough in several cities, with several nice weeks, one okay stanza and one only fair round recorded for the new Crosby starrer.

Taking over third position is "Come to Stable" (20th), on its first time around. "Good Old Summer-time" (M-G), long among ace grossers, is finishing forth while "Joison Sings Again" (Col) has pushed up to fifth.

"Mighty Joe Young" (RKO) is showing enough to land sixth coin. "Rope of Sand" (Par) is landing in

seventh slot while "Madam Bovary" (M-G) is eighth best. Latter is inclined to be spotty. "Roseanna McCoy" (RKO) and "Slattery's Hurricane" (20th) round out the Big 10.

Ace runner-up films are "Lost Boundaries" (FC) and "Black Magic" (UA). "Maie War Bride" (20th) currently shows signs of being a forthcoming big grosser. "Easy Living" (RKO), another getting started also hints big potentialities, being sturdy in Providence, smooth in L. A. and fancy in San Francisco. "Midnight Kiss" (M-G), which opens at N. Y. Capitol soon, is turning in a terrific session this week in Philly.

"Mr. Soft Touch" (Col) is shaping up better than last round, with trim biz in Detroit, nice week in Buffalo, and is fairish in Minneapolis. "Great Gatsby" (Par) is big in Prov.

"Kid from Cleveland" (Rep) is smash in Cleveland, and may hit a new record. It is not doing so well, however, in N. Y. "Great Feeling" (WB) shapes solid in Seattle and is okay in St. Louis. "Home of Brave" (UA) is stout in Seattle.

(Complete Boxoffice Reports on Pages 8-9)

Trade Mark Registered
FOUNDED BY SIMS SILVERMAN
Published Weekly by VARIETY, Inc.
814 Silverman, President
154 West 46th St., New York 19, N. Y.
Hollywood 28
6311 Yucca Street
Washington 4
1292 National Press Building
Chicago 1
850 N. Michigan Ave.
London WC2
1 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual...\$10 Foreign...\$11
Single Copies...25 Cents

Vol. 175 No. 13

INDEX

Bills	56
Chatter	62
Film Reviews	11
House Reviews	54
Inside Legit	58
Inside Music	48
Inside Pictures	16
Inside Radio	36
Inside Television	34
International	13
Legitimate	57
Literati	61
Musie	41
New Acts	55
Night Club Reviews	52
Obituaries	63
Pictures	3
Radio	23
Radio Reviews	28
Records	43
Frank Scully	61
Television	27
Television Reviews	34
Vaudeville	51

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a Year—\$20 Foreign

'Lining' Tops Aug. B.O.; 'Summertime,' 'Everything,' 'Joe Young' Big 2-3-4

Yen of picture patrons for bright musicals was pointedly illustrated at the boxoffice last month when VARIETY's survey showed the first three b.o. pictures of the month to be light musicals. "Look for Silver Lining" (WB) and "Good Old Summertime" (M-G) fought it out throughout the month for the August b.o. championship. "Lining" finally taking nationwide laurels, according to reports of VARIETY correspondents in 24 key cities.

The Marilyn Miller biog, strong enough in July to finish sixth, was among the top money-makers all four weeks last month, being uniformly big to sock in a vast majority of dates. It had the advantage of big N. Y. Music Hall revenue to swell its total take only one week during August, while "Summertime" had the Hall gross four weeks in a row during August. "Lining" wound up its sixth session at the Music Hall the first week in August.

Behind "Summertime," which took second place, was a third musical, "You're My Everything" (20th). The Dan Dailey-Anne Baxter starrer, rated a potential winner as the month of July ended, was a contender in August right from the start. It never dropped below fourth position excepting the final week of the month.

"Mighty Joe Young" (RKO), which finished fourth, typifies what can be done with a smaller-budget picture when energetically ballyhooed. Far from a favorite with many of the crits, it rolled up amazing business in nearly all spots. In N. Y., for example, the film snapped the Criterion out of a long string of mild weeks with a smash session.

Fifth spot was taken by "Great Gatsby" (Par.), rated by some reviewers as another disappointing Alan Ladd starrer. Pic started out

(Continued on page 21)

August's Big 10

"Silver Lining" (WB).
 "Good Summertime" (M-G).
 "You're Everything" (20th).
 "Mighty Joe Young" (RKO).
 "Great Gatsby" (Par.).
 "Any Number Can Play" (M-G).
 "It's Great Feeling" (WB).
 "Lost Boundaries" (FC).
 "Slattery Hurricane" (20th).
 "Black Magic" (UA).

Bernstein-Hitchcock's 'Capricorn' Produced In England on \$ Basis

Transatlantic's "Under Capricorn," it was disclosed yesterday (Tuesday) by Sidney L. Bernstein, partner with Alfred Hitchcock in the indie unit, was produced in England under a unique deal with the British treasury which in effect will permit all of its earnings in the United Kingdom to be converted into dollars. Concession was made, Bernstein said, because Transatlantic used almost entirely dollars that were shipped from the U. S., rather than frozen funds or other sterling.

British producer-exhibitor stated that his government had already profited to the extent of \$1,875,000 on the film, that being the sum provided in U. S. currency. An additional small amount was spent in pounds, plus some other dollars used in shooting backgrounds for the Ingrid Bergman-starrer in California.

Picture was made completely outside of the Anglo-U. S. agreement of March, 1948, Bernstein said, under an accord with the British treasury and with the knowledge of the Motion Picture Assn. of America. None of its earnings in Britain will go into the "A" pool set up under the Anglo-U. S. pact—which provides convertibility for up to \$17,000,000 in sterling annually—nor in the "B" pool, which consists of earnings of British pic in the U. S.

"Capricorn," which has its world preem at the Radio City Music Hall tomorrow (Thursday), is being distributed by Warner Bros. Bernstein, now in New York, arrived from England last week for the Music Hall opening. He leaves again in about a week.

Hitchcock is due in New York late this month. He's been directing "Stage Fright," Jane Wyman-Marlene Dietrich-starrer for WB in England. His next pic, "I Confess," will be for the Transatlantic unit. Exteriors will be shot in Quebec and interiors at the WB plant in Burbank. Following that will be another "dollar picture," on a deal similar to "Capricorn," to be shot in England with Michael Wilding starred.

COL. OBJECTS TO 'KISS AND DON'T TELL' TAG

An attempt by United Artists producers Colin Miller and David Loew to retitle their upcoming Shirley Temple pic as "Kiss and Don't Tell" has been blocked by Columbia Pictures. Col complained to the title registration authority of the Motion Picture Assn. of America that the tag was too akin to its pic, "Kiss and Tell," also starring Miss Temple and a big b.o. hit.

New Miller-Loew pic, which is a sequel to "Kiss and Tell," will be released under its working title of "Kiss for Corliss."

'Battleground' Scharly's Longest; 118 Mins.

Hollywood, Sept. 6. Metro's biggest 1949 production, "Battleground," will also be its longest. When it hits the screen it will run 118 minutes.

Studio's "The Red Danube" and "That Forsythe Woman" ran 117 minutes each when sneak previewed but have been whittled down since. "Battleground" is the longest film made on the Metro lot since Dore Scharly became production chief.

Circus Cycle?

Hollywood, Sept. 6. Paramount's forthcoming picture about the Ringling show has started a cycle of circus stories. Jeffrey Bernerd will produce "Sideshow" for Monogram in November and Columbia will film "The Gainesville Story," a yarn about a Texas circus, in January.

Majors Seeking 3-5 Yr. Period To Divorce Theatres

Metro, 20th-Fox and Warner Bros. are locking horns with the Dept. of Justice on the question of time which would be allowed for the three companies to effect complete divorce in a voluntary settlement of the main anti-trust action. In preliminary dickering, it has been learned, the three majors still defendants to the suit have been seeking varying periods of from three to five years to bring about a separation of the theatre and distribution wings of their business.

The government, for its part, is insisting that no more than one year be granted for divorce purposes. In talks staged so far, the D of J is pointing to both the Paramount and RKO decrees, each of which provide for theatre separation within one year of their inkling. It is the government's argument that it cannot voluntarily grant a longer preparatory period in good faith to RKO and Par.

Three companies have been sounding out the government to decide whether a consent decree would be more advantageous than a continued battle carried again to the U. S. Supreme Court. Top execs of the companies are quietly convinced that the chances of reversal are only slight in view of the lower bench's sweeping divorce decision and the strong stand taken by the Supreme Court in its opinion last year.

If the government sticks to its guns on the one-year clause, it is expected that the majors will attempt to win lighter terms from the Federal Court in the hearings now slated for Sept. 20. There is little doubt that they can win more than one year for divestiture by the circuits, once they are set up to operate separately from the parent company, but on divorce of the two branches, they face a tougher fight.

Key to the situation may be the impending application by RKO for a delay in its divorce deadline. If the court should grant added time, past the present RKO deadline of Nov. 8, it is likely that the other three companies will cite that extension as an argument. Reportedly, government has yet to give its answer to RKO on the company's plea for more time.

CHURCH GROUP FROWNS ON 'JOLSON', 7 OTHERS

National Legion of Decency last week swept Columbia's "Jolson Sings Again" into its "Class B (Morally Objectionable in Part for All)" category. Reviewing group objected to the film since it "reflects the acceptability of divorce." Seven other pictures drew the same classification, while "Rozina, the Love Child," a Czech-made entry, rated a "Class C or Condemned" label.

A Verity Films release, "Rozina" was kayoed because "in the story it tells, it sympathetically portrays illicit love; moreover, it is offensive to religion and religious characters." Of those tossed in the "B" bracket, RKO's "Make Mine Laughs" contains "suggestive sequences;" Paramount's "Rope of Sand" "tends to condone immoral actions, has excessive brutality, suggestive lines and situations."

"Thieves' Highway" (20th) was objected to for its "suggestive situations and costumes; excessive brutality, tends to condone immoral actions." "White Heat" (WB) was frowned on for "methods of crime minutely detailed, has suggestive situations and excessive brutality." RKO's "Roseanna McCoy" portrays a "suggestive situation." Two British entries, Rank's "Good Time Girl" and Herbert Wilcox's "Spring in Park Lane," both have "suggestive situations and dialog."

See '49 Foreign Take 20% Under '48

With 1949 well into its next-to-closing chapter, foreign dept. execs see the dollar take from overseas distribution winding up with a total some 20% behind the 1948 figures. Drop is mainly derived from the \$17,000,000 limitation placed on British remittances by the Anglo-American film pact while other markets have held their last year's levels or scored slight gains.

By the year's end, totals from the United Kingdom are expected to be some 25% behind the '48 revenues. Gap is wider at the present time because the first half of '48 was a period of unlimited remittances from Britain while the comparable stretch of the current year was subject to the \$17,000,000 ceiling.

Affected by the British situation which is the most important overseas, current worldwide revenues are trailing by 25%. However, an improvement which will cut the drop to 20% is expected as the gap in British figures is narrowed.

Dollar improvement is reported in most other countries including many in Latin America, Italy and France. Grosses, as distinguished from dollar receipts, have also held up well except for Britain where an unusually hot summer knocked down the take by 25%.

Joe Bernhard Rejects Dixie Test On 'Boundaries'; FC's Future Plans

Stromboli Test?

Trade observers have their eye on the preem of Warner Bros.' "Under Capricorn" at the Music Hall, N. Y., tomorrow (Thursday). Ingrid Bergman is starred in the film.

Scattered bookings of "Joan of Arc" reflects some b.o. effect because of the recent publicity, but that was seen inevitable because of the nature of the film.

There will be no fight against the ban of "Lost Boundaries" in southern cities, according to Joseph Bernhard, prexy of Film Classics which is handling the pic's distribution. Bernhard disclosed in New York last week that plans of Louis de Rochemont, producer of the film to conduct a legal battle against "Boundaries" nix in Memphis and Atlanta have been dropped following huddles between the two last week.

Moves by the Motion Picture Assn. of America to join in any court test have been declined with thanks by FC. Bernhard said there was nothing to be gained in fighting the censorship moves except stirring up a lot of bad feeling in the south. He pointed out that "Boundaries" was having no trouble in other southern areas with openings already made in Florida and early playdates set for New Orleans and several other Dixieland keys. Even in Atlanta, Bernhard said, the censorship board is reconsidering its ban and will give its final decision late this week.

With complete and formal divorce of FC from Cinecolor concluded last Thursday (1), Bernhard stated he is now the sole stockholder in the company, formerly a wholly-owned subsidiary of Cinecolor. Bernhard handed over a 130,000 shares of Cinecolor stock in return for FC control. The FC prexy denied that his company was dickering for a merger or a buy-in with any other group.

FC will stick exclusively to distribution, Bernhard said, and will handle indie-made pic. Company, however, has outside resources which will be used to finance indie (Continued on page 18)

No B's, So 20th Figures Its A's Will Play Longer; Smith Sets 2-Per-Mo.

Twentieth-Fox is betting on the staying power of its upcoming product. While other companies are boosting their release rosters to almost one a week, 20th will limit its schedule to the current rate of two a month.

Top 20th distrib exec explained this week that the decision to continue releasing at the present pace points up the company's optimism for both the boxoffice and its features. If the films have the staying power anticipated, he said, the backlog dates to be filled will more than support the two-a-month schedule. He pointed out also that 20th has abandoned all B production and thus doesn't have the number of films available that other companies have.

Releases for the final four months of the year were announced last week by sales veepee Andy W. Smith, Jr. These include "Come to the Stable" and "I Was a Male War Bride" for September; "Thieves' Highway" and "Father Was a Fullback," October; "Everybody Does It" and "Oh, You Beautiful Doll," November; and "Three Came Home" and "Prince of Foxes," December.

In addition, 20th plans to preem "Pinky" some time before the year's end and will also release the Nat Holt production, "Man of the Plains," during the four-month period to provide more fodder for the current branch managers' testimonial sales drive, which winds Dec. 31.

N. Y. to L. A.

Eve Arden
 Edgar Bergen
 Burns & Allen
 Carleton Carpenter
 Glenn Ford
 Y. Frank Freeman
 Augustus Goetz
 Ruth Goetz
 Leon Goldberg
 Sydney Grant
 Sid Cedric Hardwicke
 Oscar Homolka
 Joseph L. Mankiewicz
 James A. Mulvey
 Ray Noble
 Claude Rains
 Grad Sears
 Leonard Spigelgass
 James Stewart
 Alida Valli
 Cornel Wilde
 Tennessee Williams

N. Y. to Europe

Brian Aherne
 Joan Bennett
 Robert Buckner
 Mary D. Chase
 Alfred Cohn
 Earl St. John
 Robert Siodmak
 Cobina Wright

Europe to N. Y.

Boris Aronson
 Hans Bartsch
 Edward L. Bernays
 Dr. J. J. Cronin
 Donald Flamm
 Kurt & Ketti Frings
 Leland Hayward
 Thomas Hodge
 Andre Kostelanetz
 Richard Kupper
 Angela Lansbury
 Jacques Morini
 Lily Pons
 Frederick Schang, Jr.
 David O. Selznick
 Peter Shaw
 Danton Walker
 Emlyn Williams
 Darryl F. Zanuck

L. A. to N. Y.

Lynn Bari
 Ed Cashman
 Michael Curtiz
 Jean Dalrymple
 Kirk Douglas
 Ann Dvorak
 Cy Feuer
 Jules Goldstone
 Kathryn Grayson
 Katharine Hepburn
 Judy Holliday
 Henry Jaffe
 Johnny Johnston
 Terry Kilburn
 Maury King
 Walter Land
 Mario Lanza
 John Lund
 Elyse Marshall
 Ted McCord
 Lauritz Melchior
 Barbara Ann Scott
 Walter Seltzer
 Robert F. Sisk
 R. M. (Bob) Savini
 Michael Todd
 Roland Young

POWER DUE BACK AFTER YEAR ABROAD ON 2 PIX

Twentieth-Fox star Tyrone Power is slated to return to the U. S. in about two weeks after almost a year in Europe. During that time, he completed two top-budgeters for 20th—"Prince of Foxes," which was filmed entirely in Italy, and "Black Rose," shot on location in North Africa and France.

Power has not yet been handed another assignment by 20th. He may remain in New York for several weeks after his return from abroad to cooperate in setting up ad-publicity campaigns on the two pix, before heading back to the Coast. "Foxes" is the first to be released, going out at the end of November at 20th's Thanksgiving attraction.

Crown's European O.O.; 2 Goldwynites West

Alfred Crown, v.p. of Samuel Goldwyn Productions, planes to Europe Friday (9) for a six-week tour that will take him into Germany, Austria and Czechoslovakia. He will o.o. the situation in the Reich in relationship to the changeover the majors will make next Jan. 1 from joint selling by the Motion Picture Export Assn. to film distribution by individual companies.

James A. Mulvey, prez of Goldwyn Productions, also will leave New York over the weekend. He's going to the Coast for confabs with Goldwyn and to see product coming up. Lynn Farnol, pub-ad chief, will go west Sept. 15 to see the new pix and discuss campaigns.

Burstyn 'Ballade' Buy

Venice, Aug. 30. Here ogling pic at the Film Festival Joseph Burstyn has followed up his recent buy of U. S. distrib rights to Vittorio De Sica's "Bicycle Thieves," with those of "Berliner Ballade" (Comedia Film), German pic, entered in the Festival, won an international merit prize. Film is a humorous satire on postwar German and world conditions.

According to Burstyn, the German commentary in "Berliner Ballade" will be substituted by an English one, but otherwise the film will get the usual subtitling treatment.

DIVORCE SPURS NEW 'A' HOUSES

Decide Soon on EL's Future as Prod. Or Distrib; Heineman New Prez?

One of the primary questions now confronting Eagle Lion management is whether to convert the company into an outfit depending solely on outside indie production, somewhat in the style of United Artists, or to continue making a proportion of its own pictures. That decision, according to an EL spokesman, will be made shortly now that the company feels it has lined up sufficient backing in cash or commitments to meet its product requirements for the coming year.

Regardless of whether EL reopens its lot for its own production program, management believes that the approximately \$1,250,000 in immediate cash derived from a new syndicate headed by Robert R. Young, controlling stockholder of EL's parent, Pathe Industries, plus promises of more to come, is the answer to the outfit's need for fresh celluloid. While the name of the new bankroller for EL who has joined the Young syndicate has been withheld, it is understood he heads a large oil company.

Working with N. Peter Rathvon, erstwhile RKO prexy who tops Motion Picture Capital Co., indie bankroller, EL execs will select packages for first financing out of the \$1,250,000 fund. To push that program, William MacMillen, Young's rep who has been installed as EL's exec veepee, left for the Coast yesterday (Tues.) to meet with Rathvon. MacMillen will remain in Hollywood 10 days while joining Rathvon in a prowl for likely productions. Rathvon was designated as an advisor on production last week.

Young's Team

Young has built up a team to pass on proposed releasing or production ventures. It now consists of Robert Purcell, Pathe board chairman; William J. Heineman, distribution veepee; MacMillen and Rathvon. Heineman has unofficially graduated from his purely sales role to that of a top advisor on policy for the company. It is still a reasonable development that he be named prez to fill the vacancy caused by the resignation of Arthur Krim. Job was once proffered to him and turned down.

Meanwhile, talks are still under way with Rathvon on a possible bankrolling of his four pix, two of which have been completed. Understood, in the interim, Rathvon has been advanced a smaller sum of money out of the new fund. If a deal is made it would provide for release through EL and use of the (Continued on page 18)

Smarts Set 'Esqy' Pic

Chicago, Sept. 6. David Smart and Alfred Smart, chairman of the board and president of Esquire, Coronet and Appareil Arts magazines, are entering the commercial film field with the independent production of "Esquire Girl." It will be a story about the founding of the magazine girl. Al Smart planned back to Chicago after setting the one-picture deal with Coast attorney Paul Ziffern.

While publication lost the rights to the Petty name or drawings, it still holds the rights to name of Varga or Varga Girl, which Monte Proser has announced that he will produce for United Artists release. "Petty Girl" is set for Columbia schedule and is now in production. Money for the new venture has been raised by the Smarts but no releasing company has been announced. Smarts are not novices in the pix business, owning Coronet Films, one of the largest educational pic producing and distributing outfits in the world.

Loew's 37½c Divvy

Loew's, Inc., maintained its regular \$1.50 annual dividend last week by declaring a quarterly divvy of 37½c on the common.

Regular melon, cut by directors meeting in N. Y., Sept. 1, is payable Sept. 30 to stock on record Sept. 13.

Tragic Dualler

Camden, N. J., Sept. 6. Ironic note in the tragic story of Howard Unruh, 28-year-old army vet who ran amok here today (Tues.) and killed 12 persons, is that the crazed killer is reported to have spent six hours last night in a Philadelphia theatre.

Bill the slayer saw was "Fear in the Night" and "For You I Die."

MPAA, Par, 20th Pitch to FCC For Theatre TV Bands

Washington, Sept. 6. A triple-barreled pitch for sufficient channels for a nationwide theatre television system was made here Friday (2), with the Motion Picture Assn. of America, Paramount and 20th-Fox each petitioning the Federal Communications Commission to institute the necessary proceedings to authorize the service. Previously, the Society of Motion Picture Engineers and Theatre Owners of America had asked the Commission to hold hearings to consider needs of the industry.

Coincident with the filing of the MPAA petition, Eric Johnston, its prexy, announced that he will meet with legal staffs of the various picture companies here Thursday (8) to coordinate the presentation of the industry case to the FCC. Specifically, they will try to work out a unified proposal to the FCC in the way of hearings. Representatives of the Society of Independent Motion Picture Producers, Allied, TOA and other groups will be included, Johnston said.

Describing theatre video as the biggest thing technically in the picture industry since the development of the talkers, Edward T. Cheyfitz, Johnston's exec assistant, said that producers and exhibitors are ready to go with the system as soon as the Commission grants the necessary channels. The (Continued on page 21)

U Shelves 2 Musicals

As Being Too Costly

Hollywood, Sept. 6. Two scripts based on legit shows, "Bloomer Girl" and "Song of Norway," were shelved indefinitely by Universal in keeping with its medium budget policy. Story properties were bought by the studio several years ago before retrenchment set in.

Company has been keeping budgets under the \$1,000,000 mark. Only one recent U picture, "Sword in the Desert" has gone above that mark. Studio executives decided that neither "Bloomer" or "Norway" could be produced efficiently on modest budgets.

Stude Picketing Forces

Pa. Theatres Price Cut

Lansford, Pa., Sept. 6. Teen-agers picketed two film houses here, Victoria and Palace, in protest against admission prices in effect for students at those theatres. For three hours about 100 boys and girls staged a demonstration Friday (2) night.

Charles Dougherty, manager of the Victoria, agreed to lower price for students from 40c to 30c for a 30-day trial. At the Palace, recently renovated at a cost of more than \$200,000, Jane Kane, manager, agreed to raise the age of children's admission from 12 to 14c, and to have a matinee price of 16c and a night price of 20c for those in that age group. The 50c price for those over 14 will be continued.

UP 'B' THEATRES TO FIRST RUNS

Brand new flock of "A" houses are springing up in various sectors of the country because of the splitup of theatre partnerships, dictated by the anti-trust decisions. The new "A's" stem from a conversion of formerly "B" first-run flickeries rather than the result of any particular building boom. Since the total is growing with every partnership dissolution, hotter competition for top product, first-run, is being predicted by big theatre ops.

Switch of a "B" house to an "A" is being worked by both Paramount and its erstwhile partners in the innumerable situations where the two divided their previously joint theatre operations. In a number of towns, for instance, where the Comerford interests retained the "A" house while Paramount took back several "B" theatres, latter is now refurbishing the theatre with the intentions of swinging into a deluxe, first-run policy. In the three-way splitup in Buffalo of Par, Loew's and Vincent McFaul, the old Hippodrome has been reopened by Paramount as the Center with an "A" playing-time policy.

New Showcases

Conversion does not generally represent an increased number of first-run houses, according to observers. What it does represent is the promotion of a "B" theatre to that of an "A" after renovation so that the circuit op can have a showcase in the particular town. Since only one such showcase was operated in the past by the partnership circuit, the division of houses is winding up with two "A's" where one existed before.

As an offspring of the theatre splitups which affect equally all five affiliate chains, exhibs see the prospects of several hundred more top houses in the country. Distinction between an "A" and "B" first-run is the traditional booking of double-A product by the former while the latter is confined to lesser major features and offerings of the smaller distribs.

Since the breakup of partnerships spell off the former joint ventures as rivals in a batch of towns and cities, the vying for top product is expected to heat up to the fever point. Extension of the bid system, unless some form of product-splitting can be agreed upon, is a likely development. With the supply of important features limited, however, the new growth of competition between "A's" augurs a further boost in rentals.

Development of the Paramount-Comerford rivalry is also echoed in similar action between the newly split New England circuit and that of the E. V. Richards chain in the south.

SEARS' COAST HOP TO SCURRY PIX AND COIN

United Artists' need for a financing setup to aid its producers and potential producers will get another going over with the departure of prexy Grad Sears from New York for the Coast this week. Sears is expected to huddle with bankers and money sources and possibly with UA owners Mary Pickford and Charles Chaplin in continuation of the talks when the pair was east recently.

Sears is uncertain of the length of his stay. While west he'll also talk with a number of indies on distribution deals.

Ameche Group Pays

108G for Oil Leases

Midland, Texas, Sept. 6. Actor Don Ameche and associates paid \$108,000 for half interest in 21,600 acres of oil and gas leases in central Borden county.

Stanford Oil and Gas Co. obtained the other half of the leases for the same price. The purchasers agreed to start drilling a wildcat test on the acreage within 45 days.

Ainsworth, Walsh, Arnall May Get Invites to Anglo-U.S. Pix Parley

Blocked \$

Only \$6,892,000 in frozen currency out of the total earned by American distribs during the first year of the Anglo-American film accord remained blocked in England on June 12, Eric Johnston, Motion Picture Assn. of America president, revealed this week. Against this, the companies were able to use \$25,000,000 in iced coin either in Britain or elsewhere in the sterling area.

Another \$17,000,000 was remitted to the U. S. under the terms of the pact. Figures do not take into consideration further remittances which can be derived from the earnings of British films in the U. S. during the 12 months ended June 12, Johnston said.

St. John Sets Up U.S.-Rank Prod. Deals With 3 Cos.

J. Arthur Rank's proposal for joint filmmaking ventures with American majors is well under way as result of the now completed trip of Earl St. John, one of Rank's top production execs, to the Coast. Agreement in principle on at least one pic per company has been reached with three of the majors besides Universal, St. John said this week on his return from Hollywood. British exec heads for England tomorrow (Thurs.) to make his report to Rank.

The three films, all to be lensed in Britain during 1950, represent the minimum results of his Hollywood trek. St. John said. Further extension of the partnered Anglo-American production is a distinct possibility. Naming of the three majors is being withheld for the time being.

As for Universal, which shares U. S. distribution of Rank's product in the U. S. with Eagle Lion, the two Noel Coward pix being (Continued on page 18)

Rooney-Stiefel Win Lawsuit With Nassers

Los Angeles, Sept. 6. Judge Stanley Prager denied the Nassers Bros.' plea for an injunction to prevent United Artists and Rooney-Stiefel Productions from releasing "The Big Wheel" ahead of "Quicksand." Brothers filed suit because they wanted to get their coin out of "Quicksand" first. It was made by the Rooney-Stiefel combo before "The Big Wheel."

Court ruled that there was nothing in the contract stipulating that the film be released before any other picture.

Colo. Co. Organized For Outdoor Actioners

Denver, Sept. 6. Capitalized at 100,000 shares, with 40,000 being sold at \$5 per share, a number of Colorado men have organized Kinago-Rand Enterprises, Inc., to make full-length 35m outdoor actioners, with action being in the state. The company expects to have its first production, tentatively named "Denver," in the exchanges by spring.

Organizers include R. D. Ervin, president, owner of several theatres; Sam Langwith, theatre supply dealer, executive v.p.; Vernon S. (Capt. Ozie) Waters, an actor, v.p.; Mark O. Rice, treasurer; Pete Morrison, former Hollywood cowboy player, technical adviser; Elmer G. Dyer, cameraman; B. Reeves Eason, director and producer.

Tentative suggestion has been made by J. Arthur Rank that the Joint Anglo-American Film Council be broadened to include reps of indie producers, labor and exhibitors. If the scheduled meeting of the Council is actually held in London in October—and there is much doubt on that point—that means each country would be represented by six members rather than three, as in the past.

Tendency of the major American distribs, who are now the only ones represented on the Council, is to go along with Rank's suggestion, although the entire subject of further meetings of the body and the whole British question is due for a great deal of policy-making discussion within the next month.

Definitely in line for an invitation to join the Council is the Society of Independent Motion Picture Producers, which would be represented by its president, Ellis Arnall, or chairman of its distribution committee, James A. Mulvey. Second invite, the Americans figure, should go to Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees. Also thought of as a possibility for the third invitation is William L. Ainsworth, prez of Allied States Assn. of indie exhibs. This would be the first time that independent theatre operators were represented on any international body—particularly by such a grass-rooter as midwest exhib Ainsworth.

Britain's Added Trio

Trio of added starters discussed on the British side were Sir Philip Warter, head of the Associated British Pictures Corp., which controls a large circuit and production facilities; Sir Alexander King, president of the Cinema Exhibitors Assn., and Tom O'Brien, M. P., head of the National Assn. of Theatre & Kine Employees. O'Brien, however, has apparently talked himself out of the invite by a violent anti-American speech a couple weeks ago, for which he has been severely criticized in the British papers. Since it was highly offensive to U. S. film people, it is ex- (Continued on page 18)

Col Unfreezing Coin On 3 in England

Hollywood, Sept. 6. Columbia will make three pictures a year in England with frozen coin. Films will be shot at the Nettlefold studio with British actors and production personnel.

First picture will be "The Lady in Black," with Mario Zampi producing under general supervision of Max Thorpe. Signed for top roles are Terence Morgan, Michael Medwin and Joyce Howard.

WB's Feldman Out

Philadelphia, Sept. 6. Joseph Feldman, head of the Warner circuit's personnel department, is out as of Saturday (3), one of a series of retrenchments by the theatre chain.

The retrenchment stems directly from the recent wage hike won by Local B-100, of the International Alliance of Theatrical Stage Employees, which represents the Warner theatre staffs. Users got a 10c an hour increase under the terms of the new contract, and cleaners, doormen and cashiers got 12½c an hour rise. The pay increases were retroactive to last August, when the old contract went out. The union payoff is leading to cuts in personnel from Feldman right down the line.

'Lucky'?

Hollywood, Sept. 6. Robert Buckner and Robert Siodmak planned to Rome Monday (5) to prepare the filming of "Deported" for Universal.

Story concerns an American racketeer who's been deported to his native Italy. Buckner is producing and Siodmak is director.

Variety of Suggestions for Industry Improvement Documented Via P.R.

With top film execs taking the opportunity to get their favorite projects off their chest at the all-industry public relations meet in Chicago last week, specific proposals ran from an idea by 20th-Fox prexy Spyros P. Skouras for a good-will national tour of Hollywood stars to a suggestion by the Theatre Owners of America for greater plugging of pix via television trailers.

Forming the raw material of the final resolutions adopted by the convention, the mass of proposals was contained in digest form in mimeographed folders prepared by Francis Harmon, Motion Picture Assn. of America v.p. and Conference secretary. He had culled them from replies to Chairman Ned E. Depinet's request for suggestions.

The proposals were divided into the following five categories: General Public Relations, Plans for a Better Boxoffice, Intra-Industry Relations, Taxation and other Legislative Subjects and Research. These were allocated to five subcommittees which were set up to handle the various facets of the industry's many-sided plan to sell films to the public.

Under public relations, Skouras elaborated his ideas for a good-will tour over an 8-10 week period through 15-20 key cities, "such tours to be built around Eric Johnston, as the principal speaker, accompanied by popular stars and an ensemble of industry figures." Along similar lines, Sam Carver, High Park, Mich., exhib, proposed that 100 speakers be sent out to various civic organizations and "through personal contact... interest them in coming back to the theatre."

Al Lichtman and Charles Einfeld, 20th sales and pub-ad execs, suggested the production of a 200-foot trailer, to be distributed free, which would "highlight the service the theatre gives the community; the economy of movie-going compared with other forms of entertainment and an institutional message for movie audiences as a whole." Mort Blumenstock, Warner Bros. pub-ad vice-prexy, proposed that series of "constructive feature stories be placed in newspapers and magazines on a nationwide scale."

Public Service Organization
Many proposals were put in for the formation of a permanent industry council to handle industry publicity and dissemination of factual information. Maurice Bergman, of Universal, suggested an organization "which would equal in its scope the function the War Activities Committee and would be known as the 'Public Service Organization of the Motion Picture Industry,'" with a paid director and staff responsible to the entire industry. Parallel proposals were also made by Arthur Lockwood, TOA prexy, and the Motion Picture Industry Council.

Greater exploitation of newsreels and trailers to plug Hollywood on an institutional basis was another dominant theme in the flow of ideas. Art Arthur, of the Motion Picture Industry Council, suggested that brief newsreel spots "be used to disseminate constructive facts about Hollywood, providing this does not run the danger

BERGMAN'S FULL-TIME ON PIX INDUSTRY'S P.R.

* Maurice Bergman, exec aide to Nate J. Blumberg, Universal's prez, will devote almost full-time to the industry relations project launched in Chicago, at least until the venture gets a head start. Bergman is serving as the real working executive under Ned E. Depinet, RKO president who chairs the program. In that guise, U's former eastern ad-pub chief has gone to the Coast to attend the Theatre Owners of America's annual convention.

In pushing the p.r. program at exhib meets, etc., Bergman is serving a double role. He is thereby enabled to mix with theatre ops and push U's own exhib relations project which he heads. Meanwhile, his office at U's N. Y. headquarters is being moved to the eighth floor, close to that of Blumberg, from its former fifth floor situs.

Awkward Age

Chicago, Sept. 6.

George Murphy, representing the Screen Actors Guild in the Motion Picture Industry Council delegation, got laughs at the all-industry public relations powwow here last week with his introduction of himself.

"I'm just a vet hoover," he explained, "who's at the Hollywood awkward age. I'm too old to get the girl and too young to be her father."

TOA Mulling Taplinger's 'Oscar Sweepstakes' Plan As New Boxoffice Builder

Theatre Owners of America, at its convention next week, and the board of the Motion Picture Academy in a session shortly, are both expected to give consideration to a b.o. building plan labeled "The Oscar Sweepstakes." Devised and being pushed by industry publicist Robert S. Taplinger, it ties the nation's theatres in with a contest idea based on the Academy awards.

Plan was to have been presented for consideration at the all-industry public relations meeting in Chicago last week, but events moved so swiftly there that it never came up for official discussion. Informal conversations regarding it, however, were held. Meantime, another contest plan for selection by patrons of "Best Picture" four times a year was adopted there.

Taplinger has a number of TOA execs interested in it and there is likely to be some discussion of it at the Los Angeles convention. He has also vet to get full Academy approval for it, although most of the board members have shown a great deal of interest. It would solve the Acad's financial difficulties in making the Oscar awards, according to Taplinger, although these headaches appear in the interim to have been eliminated if the deal now pending for Bulova watch sponsorship goes through.

Plan is to have theatres desiring to participate (they'd pay \$50 to \$150 for the privilege) issue ballots to patrons containing all the Academy's own regular nominations for awards. Each patron can vote as many times as he attends a theatre between the five-week period from announcement of the nominations to final selection by the Academy of its award winners. In addition, a 25-word statement must be written on the ballot on "Why I Like the Movies." Winners are those who come closest to agreement with Academy selections and write the best statement.

Each participating theatre will select its winners, who will be

(Continued on page 18)

Depinet-Harmon

Continued from page 3

Committee who can be enlisted will aid each group's Chi delegate to sell the plans to his organization. They are ready either to give talks or hold personal conferences. Thus the RKO prexy, who is chairman of the Conference Committee, and Harmon, who is secretary, have accepted invitations to attend the Theatre Owners of America convention in Los Angeles next week, at which Eric Johnston will also speak.

Harmon likewise will address the Independent Theatre Owners of Arkansas on Sept. 22 and the Pacific Coast Conference of Independent Theatre Owners' convention Oct. 18. In the interim, he'll go to Canada Oct. 13 to address the Canadian Motion Picture Industry Council, which last week became the 10th participating group at the Chi meet, pending approval by its board. Harmon was invited to address the Canadians by J. J. Fitzgibbons, Toronto exhib and president of the CMPIC, who represented it at Chi.

Permanent Org

Conference Committee will meet in November in Washington, Depinet announced at the end of last week, to hear the reports from the constituent groups. If all give their approval, a permanent public relations organizations will be set up. At that time the matter of a budget—which hasn't even been touched on as yet—will have to be considered. Undoubtedly that will require another return trip by the delegates to their boards or memberships before they can authorize any contribution to the upkeep of the p.r. organization.

While the meeting in Chi adopted a rule that any action there or any continuing committee must have the unanimous approval of the nine original participating groups, failure of any of the constituent bodies to agree to all the resolutions adopted—or even to the very idea of a permanent p.r. setup—is by no means expected to be fatal. If differences can't be worked out at the Washington convocation, it is likely the others will carry on without the dissenting group.

Conference Committee

The Conference Committee is the title given to what was known in Chi as first the coordinating and then the planning committee. It consisted of one rep of each of the nine participating groups and was the masterminding body that planned the agenda and exercised overall supervision. Its members are Depinet for the Motion Picture Assn. of America, William L. Ainsworth, Allied States exhib association; Max A. Cohen; New York Independent Theatre Owners Assn.; Leo Brecher, Metropolitan Motion Picture Theatres Assn.; Roy Brewer, Motion Picture Industry Council of Hollywood; H. V. Harvey, PCCITO; Robert J. Rubin, Society of Independent Motion Picture Producers; Gael Sullivan, Theatre Owners of America, and Abel Green, editor of VARIETY, for the trade press publishers.

Everything Jake at the Drake

By ABEL GREEN

It's generally agreed that everything was jake at the Hotel Drake during the Chi two-day powwow on Public Relations last week. The 55 present may well be an historic group.

*Twas Dixie Day at the Drake, too, what with Y. Frank Freeman, Abram S. Myers, ex-Gov. Ellie Arnall and Francis S. Harmon you-allin' all over the joint. They give out with pleasant-sounding palaver, but none disputes the punch of their points.

Bob O'Donnell, big man from the southwest, was shilling for anything and everything from deep in the heart of Texas. But mostly for the Variety Clubs of America. The new Mrs. O'D was also present.

H. V. (Rudy) Harvey, prez of the Pacific Coast Conference of Independent Theatre Owners, confesses that his original biffing is Herotus Volney, and in defence to his mom's letter-writing he must check in under the H. V.—but nobody else would know him under any handle but Rotus.

National Allied States' Bill Ainsworth is an amateur magico.

Leo Brecher, as rep for the Metropolitan Motion Picture Theatre

Owners (of New York), admits it's a tall order for the owner of the Plaza (midtown), the Apollo (Harlem) and some other Harlem pix houses, to act also for RKO, Loew's and Radio City Music Hall, which fall under the orbit of the MMPTA.

Max A. Cohen, chief barker of the new N. Y. Variety Tent, repped the IMPTOA in the Conference Council. Also seemed to breaking in some new material for future public appearances. Good light touch amidst all the CC seriousness. Harry Brandt, prez of IMPTOA (Cohen is chairman of the executive committee), was noteworthy for his unusually quiet mien.

The PR "roundtable" was actually a long table, the length of a miniature ballroom.

Schenck and Skouras

Nick Schenck's and Spyros Skouras' appearance, first and second days, lent added substance. Barney Balaban, who got in from Europe Tuesday (30) night, wired Ned Depinet an official communique which was read on the Wednesday (final) session.

Spyros Skouras suggested and

(Continued on page 21)

Declaration of Principles

Chicago, Sept. 6.

The much-applauded Declaration of Principles which was adopted at the all-industry public relations conference here last week is expected to be widely used on permanent plaques on theatres, in institutional advertising, and for every possible means of public relations. The top film execs present in Chicago were extremely proud of the Declaration as the best exposition ever put forth of the principles of this or any other industry.

Declaration was written by Leonard Spigelglass, Hollywood scrip-tor who represented the Screen Writers Guild on the Motion Picture Industry Council delegation at the session. It was actually prepared as the preamble to a resolution setting up an industry policy-making authority to "plan, organize and supervise a comprehensive continuous public relations program."

Text of the Declaration follows:
"The all-industry conference of the Motion Picture Industry reaffirms its faith in and responsibility to the American people. It pledges itself to the production and exhibition of films that will entertain and instruct—that will show the humanities and ways of our nation, and will, without fear, bring light to the dark corners of our society. It will continue to use the Laws of God and the Laws of Man as its yardstick to determine whether or not a subject is suitable for filming. It will continue to deplore any effort to forbid it or the American people freedom of choice on the screens of this nation. It will continue its self regulation to make certain that honesty may be achieved without offense. It will, without stint, bend its best efforts to laughter and thought, putting no man above another, though he be white or black, Christian or Jew. It will resist, together with all thinking men, any regulation that makes it slave to a minority; it will cooperate with all men who believe in human decency. It is the servant of a hundred and fifty million; it will be no tribute for the few as against the many. The screen belongs to the free peoples of the world; we shall guard it well in their name. Producer, exhibitor, actor, technician, distributor, writer, theatre owner, director—above all, in this we believe."

Results of Chi P.R. Powwow

Chicago, Sept. 6.

Following is a resume of the resolutions prepared by subcommittees and unanimously adopted at the all-industry public relations conference here last week:

General Public Relations

1. Credo of industry policy as set down by Leonard Spigelglass, culminating in a resolution that a national policy-making body be set up.

2. Endorsement of activities of Hollywood's Motion Picture Industry Council and recommendation to the conference that "we implement and support MPIC's work to the fullest possible extent." This followed a lengthy report by the council's Art Arthur—first time most of those present knew what the organization was doing.

3. Recommendations that when the "actual and working public relations committee" is appointed, after Nov. 1, that the group further analyze suggestions and material arising from the conference.

Better Boxoffice

1. Adoption of plan to promote a contest in which the public would vote for the best picture four times a year.

2. Adoption of a slogan, tied in with advertising and promotional activity, with following suggestions made: "Movies Are Your Best Buy"; "Hollywood Is Clicking!"; "The Movies—A Three-Hour Holiday"; and "The Movies—A Family Holiday."

3. Plans to encourage greater use of theatre institutional advertising—also that film companies devote a portion of all future press books to suggested institutional ads that can be adopted for use by all theatres.

4. Inauguration in all areas of promotional and exploitation campaigns such as those being planned and currently used in Baltimore, in the Iowa-Nebraska territory, and in Arkansas area. It was further recommended that details of these plans be disseminated to theatres and their organizations.

5. Proposal to hold non-commercial screenings of pictures in small cities and towns inaugurated by Low's. These will be continued and expanded by all companies, not only because they stimulate boxoffice interest in pictures but because they afford an opportunity to present to the clergy, press, radio and important civic and educational leaders the industry's plus side.

Intra-Industry

1. Establishment of a permanent intra-industry relations committee for the purpose of alerting different segments to events promoting the industry public relations-wise; to coordinate activities of various groups and achieve maximum results.

2. Activation of a plan by means of which every person who makes his living from this industry can become an advocate and protector of the business. Committee discussed the "Finneran Plan" at length and was of the opinion it was unworkable. However, it recommended that an intra-industry committee be organized for the purpose of evolving a program that will embrace the entire motion picture industry.

3. Recognition by all component

elements of the industry that each has an inviolate obligation to uphold the best interests of the business, both in personal and professional conduct, and "an obligation to the public we serve." This would be embodied in an "oath of allegiance," which might be: "I recognize that there is imposed upon me a trust to use my best efforts at all times to work for the best interests of my industry, and of the public"—or "I recognize that there has been entrusted to me by the mothers, fathers and families of all nations an inviolate trust, and I promise and pledge to them that I will not offend myself to do anything to violate the confidence that they have placed in me." It was suggested that when the "oath" or "slogan" is adopted, it be incorporated in the form of a voluntary pledge to fit any and all situations.

Producer-Exhib Problems

4. Attendance at local exhibitor conventions by production execs with more regularity, in order to bring about a better understanding of mutual problems confronting both production and exhibition.

5. Instructions to publicity staffs by film company execs to align their thinking from a public relations standpoint with principles adopted by this meeting.

6. Encouragement of Hollywood stars to make more personal appearances in behalf of the industry.

Taxation

1. Recommendation that the Motion Picture Industry Council, speaking for the Screen Writers Guild, Screen Actors Guild and Screen Directors Guild, "be called upon to lend its services and those of its important, talented and admired members to present the case against the admission tax, graphically and dramatically, on the screens of our nation, and by way of personal appearances, so that need for and justice behind rescinding of the tax may be brought home effectively to the theatre patron and by him to his representatives and senators."

2. Same media should be further utilized to prevent the imposition of taxes at state and local levels now and in the mad rush which may occur along the same lines when, as and if the Federal taxes are rescinded.

Research

1. Incorporation of a research program as an integral and vital part of any public relations program approved by the conference.

2. Use of initial research projects as a blueprint for public relations action, with periodic check-ups to be made to measure the effectiveness of activities in this field and to guide future decisions.

Ladd in 'Navy'

Hollywood, Sept. 6.

Paramount assigned Alan Ladd to the top role in "Wings of the Navy," a tale of jet planes to be produced by Robert Fellows.

John Farrow will direct, starting this week with location shots on a carrier in Naval maneuvers off San Francisco.

P.R. IS BUSTIN' OUT ALL OVER

Mass Preems Scramble Clearances As Suburbans Cop First-Run Dates

Virtual elimination of the traditional pattern of clearances which Universal has brought about by its system of mass day-and-date film preems in various locales is behind the current hinterland tour of U's sales cabinet, headed by distribution veepee William J. Scully. Because the saturation preems have caused a number of beefs from first-run exhibitors, Scully and his aides will huddle with theatre ops in the key cities and iron out clearances, wrinkles.

Sales topper; his ass't general sales manager A. J. O'Keefe; E. T. Gomersall, another aide, and division managers Fred Meyers, F. J. A. McCarthy and C. J. Feldman took to the road over the weekend for an intensive swing through the country. Mass trip is billed as a reexamination of the sales policy, first inaugurated several years back, which gives branch managers discretion in fixing rental terms in their areas.

Large-scale use of area openings which U has hit upon as the fastest way of picking up big revenues has involved the promotion of suburban and small-town houses to first-run with theatres in bigger situations that generally hold down the opening spot alone. Some of these latter houses have been squawking because of the resultant scrambled clearances.

With U's sales toppers on hand, decisions will be made as where the company should go easy on the mass openers. It is conceded that exceptions will be made but that the system, nonetheless, will be maintained without letup in most spots.

As part of the tour, company's distribution biggies will study local conditions to determine if any changes are required in the terms set by exchange and district managers. In this regard, Scully stressed before shoving off that "ever changing market conditions, particularly in relation to sectional preferences for certain types of pictures, demand frequent analysis."

Scully, along with Meyers, is hitting Boston, Albany, Buffalo, Cleveland, Pittsburgh, Philadelphia, Washington and New York. O'Keefe will take in the Coast exchanges plus Denver and Salt Lake City. Gomersall's trek includes Indianapolis, Cincinnati, Charlotte, Atlanta and Kansas City.

McCarthy hits Dallas, New Orleans, Memphis, Oklahoma City and St. Louis. Feldman is scheduled for Chicago, Detroit, Milwaukee, Minneapolis, Des Moines and Omaha.

PANTAGES SITE OF '49 OSCAR DERBY

Hollywood, Sept. 6.

Next year's Oscar Derby will be run in the RKO Pantages, one of the bigger theatres on Hollywood Boulevard, only a few steps from Vine street. Announcement was made by Charles Brackett, president of the Motion Picture Academy of Arts and Sciences.

Last year's Derby was run in the Academy's own theatre, a small house, and drew a lot of criticism from Academy members who could not get in.

Pickford and Goldwyn

Both Bid for Studio

Hollywood, Sept. 6.

Samuel Goldwyn and Mary Pickford reportedly have both put in bids for the Goldwyn studio property. They are partners in its ownership, but Goldwyn has used it under lease for a number of years.

Unable to come to terms for continuation of the present setup, pair went to court. Judge Paul Nourse ordered property sold by Aug. 31, setting minimum price of \$1,500,000, although property is said to be valued at about \$2,500,000. Despite fact court deadline has passed, there has been no action as yet.

EXHIBS LAUNCH DRIVES LOCALLY

Industry's public relations drive is being paced by a spate of grass roots campaigns springing up in various sectors of the country. While the all-industry program is taking rapid shape following the recent Chicago meet, four local groups are launching separate campaigns to build film attendance during the fall. Exhib drumbeating is set for Baltimore, Arkansas, the Iowa-Nebraska territory and the Kansas-Missouri sector.

Movement has the blessings of the all-industry group which proposes similar promotional and exploitation campaign in every area in the country. Aiming to spread the practice, details of these plans are being disseminated to exhibs in other territories. Better Boxoffice subcommittee at the industry p.r. meet recommended both the local promotional fanfaring and an extension of non-commercial screenings to clergy, press, radio and civic leaders along the lines being pushed by the Loew's chain.

Typifying the other campaigns is that kicking off in Baltimore, Friday (11). Plan was originally conceived by Joseph Walderman, member of the Motion Picture Theatre Owners of Maryland. Calling on newspapers, radio, street car cards and billboards to fire the opening guns, exhib group will aim at housewives, children, couples—on-a-date and the working man. Housewife ad, as an instance, shows the frau doing her customary chores and winds with the slogan: "After a day of this, betcha she'd love the movies tonight."

10c. Per Seat Assessment

Some 115 theatres of the 126 in the area are putting up the kitty through a 10c per seat assessment. Minimum of \$15,000 will be spent in the first cooperative campaign in the city. The plan to sell the public on films as a relaxation will run for four-to-five months.

Equally ambitious, self-financed program is under way in Arkansas sparked by the Independent Theatre Owners of Arkansas. Running for six weeks from Aug. 21, program includes a parade through Little Rock; world preem on a film in the same town; informal film forums in a number of towns; and running of a festival of pre-release features.

Distributors are collabing via the early release of some big pix in the territory. Playing of at least one reel of the Motion Picture Assn. of America's p.r. series of shorts, "The Movies and You" in all theatres is part of the scheme. Idea of the campaign, according to (Continued on page 22)

HAROLD RUSSELL NOW COMMANDS AMVETS

Des Moines, Sept. 6.

Harold Russell, armless vet who played one of the leads in Samuel Goldwyn's "Best Years of Our Lives," was elected national commander of the American Veterans (Amvets) of World War II at its convention here. Russell was elected on the second ballot in a four-way race.

Russell had recently been touring as a speaker for the Anti-Defamation League and other liberal organizations.

NLRB Orders Vote Count In Hollywood Election

Hollywood, Sept. 6.

National Labor Relations Board ordered a counting of the long-shelved votes cast last spring in the bargaining election between IATSE and the Set Decorators Local 1421. Tallying had been delayed because all the votes had been challenged.

In three other ballots the Laboratory Technicians, Local 683, the Costumers, Local 750, and Sound, Local 695, voted heavily for con-

TOA Tees Off With \$33,000 in Till For Booths, Etc.; Fancy Lineup Set

U.S. for B.O.

U. S. government, which has "G-Men," "T-Men," postal inspectors and a large variety of its other aides as raw material for films, appears to be a never-ending source.

Two new types of Uncle Sam's helpers cropped up as potential grist for Hollywood in title registrations made during the past week. Warner Bros. laid claim to the labels "The Census Man" and "The Census Taker," while John Beck staked out "Income Tax Collector," "The Income Tax Man" and "The Tax Collector."

No Flooding Pix Market in Reich

Top American film companies, with the exception of United Artists, Columbia and Universal, have adopted a voluntary ceiling on the number of films they'll export to Germany during 1950. Each has agreed that it won't send in more than 15 pix in order to avoid flooding the market. It was this fear of flooding and forcing down prices that was the principal deterrent to the distributors' decision to abolish cop selling via the Motion Picture Export Assn. after Jan. 1 and go into selling by individual companies.

They have also decided to ask the Economic Cooperation Administration for convertibility of German marks up to \$15,000 per picture, out of the approximately \$2,000,000 which ECA is allotting for films under its appropriation for American mass media being distributed in the Reich. That would mean a maximum potential—based on 15 pix at \$15,000 per pic—of \$225,000 for each company from Germany in 1950.

The \$15,000 figure goes beyond actual out-of-pocket expenses in preparing a German version and making prints of films, which has been the limit of compensation by the government in the past. New figure includes an allowance for a portion of the negative cost. In any case, however, it will be less than what the companies figure is a fair German pro rata of negative cost to world income and less than complete convertibility of earnings in Germany.

John G. McCarthy, managing director of the international division of the Motion Picture Assn. of America, heads for Washington today (Wednesday) and will be in consultation with ECA officials for the rest of the week on the allotment to the film industry.

Director De Sica Back Before Lens in Rome Pic

Venice, Sept. 1.

Vittorio De Sica, Italian director who gave up acting to direct "Shoeshine" and his latest success, "Bicycle Thieves," has returned to the screen for the lead in "Tomorrow Is Too Late," a pic on adolescent love directed by Leonide Moguy and produced by Amato-Rizzoli in Rome. Costarring are Gabrielle D'Amico, French legit star, and Lois Maxwell.

De Sica said that work on his next film, "Toto il Buono" to be shot in Milan and produced by PDS-Enic, won't start until October, as he's had trouble locating special effects technicians and equipment needed for the pic which he's scripted together with Cesare Zavattini (who wrote "Bicycle Thieves"). Next May, De Sica goes to London to direct "Umberto D.," also written by Zavattini. Barry Fitzgerald is being sought for the lead. De Sica intended to fly to U.S. for preem of "Thieves," which will be released by Mayer-Burstein, but feels commitments will keep him from making trip.

Theatre Owners of America's Los Angeles convention throws its doors open Monday (12) assured that there will be no deficit for later mop-up. Convention committee, headed by Charles P. Skouras, National Theatres chief, has chalked up \$33,000 in receipts on booths and concessions at the present point. With 67 display counters already peddled, the national meet now looks like a gilt-edged security.

Skouras has taken a personal hand in the coin-raising. On his insistence, the tab on booths was upped from the \$200—\$300 figure being mullied by TOA execs to \$500. To convince the doubters that the price was right, Skouras picked up the telephone to make the first sale on his own.

Aside from the important fiscal angle, the exhibs' powwow shapes as the biggest yet sprung by TOA. Over 500 guests are now registered with a sizable turnout expected in addition from the studios. Agenda will cut across almost all industry problems since reports will be made on television; 16m competition; national legislation; state and local taxation; public relations; distrib-exhib relations; concessions; equipment and accessories; anti-trust; drive-ins.

Topping off the program is an all-star talent show on the closing night (Thurs.) which Joe Pasternak, Metro producer, is directing and producing. Secretary of Defense Louis A. Johnson will be principal speaker at this affair. Another cabinet member, Secretary of Commerce Charles Sawyer, will hold forth at a luncheon on Wednesday (14).

Motion Picture Producers Assn. dinner will follow the luncheon with Y. Frank Freeman, chairman of the group, presiding. Eric Johnston, Motion Picture Assn. of America's prez, is slated as principal speaker, with three producers and three exhibs set to share the podium with him.

Convention will undoubtedly ratify the proposal for a permanent all-industry public relations setup made in Chicago. It is expected to tap Gael Sullivan, TOA exec director, for the job of new president of the group.

RKO UNDAUNTED BY BRODERICK SCANDAL

Hollywood, Sept. 6.

Story of Johnny Broderick's career as a Broadway cop will be filmed by RKO regardless of the recent publicity that he was forced to retire. Picture will be made with Robert Ryan playing the Broderick role. Official statement from RKO was: "We are going ahead with the picture. The American public is always with the underdog, and this will probably turn out to be another political battle in Tammany Hall."

Story of Broderick's life was sold for \$75,000 to RKO through Paul Small early in 1948 when Dore Schary was the top producer on that lot. It was originally assigned to Herman J. Mankiewicz as producer, but later shelved.

Production chore was recently inherited by Alex Gottlieb, with Robert Andrews doing the screenplay. Contract called for an additional \$30,000 to Broderick for functioning as technical adviser.

Skouras to Get Cal.

State Fair Award

Sacramento, Sept. 6.

California State Fair will present its Golden Bear award this year to Charles P. Skouras for his services to humanity, particularly in the field of inter-racial activities.

Prize is awarded annually to an outstanding theatrical personality who has brought renown to the State of California.

Variety of Suggestions for Industry Improvement Documented Via P.R.

With top film execs taking the opportunity to get their favorite projects off their chest at the all-industry public relations meet in Chicago last week, specific proposals ran from an idea by 20th-Fox prexy Spyros P. Skouras for a good-will national tour of Hollywood stars to a suggestion by the Theatre Owners of America for greater plugging of pix via television trailers.

Forming the raw material of the final resolutions adopted by the convention, the mass of proposals was contained in digest form in mimeographed folders prepared by Francis Harmon, Motion Picture Assn. of America v.p. and Conference secretary. He had culled them from replies to Chairman Ned E. Depinet's request for suggestions.

The proposals were divided into the following five categories: General Public Relations, Plans for a Better Boxoffice, Intra-Industry Relations, Taxation and other Legislative Subjects and Research. These were allocated to five subcommittees which were set up to handle the various facets of the industry's many-sided plan to sell films to the public.

Under public relations, Skouras elaborated his ideas for a good-will tour over an 8-10 week period through 15-20 key cities, "such tours to be built around Eric Johnston, as the principal speaker, accompanied by popular stars and an ensemble of industry figures." Along similar lines, Sam Carver, High Park, Mich., exhib, proposed that 100 speakers be sent out to various civic organizations and "through personal contact...interview them in coming back to the theatre."

Al Lichtman and Charles Einfeld, 20th sales and pub-ad execs, suggested the production of a 200-foot trailer, to be distributed free, which would "highlight the service the theatre gives the community: the economy of movie-going compared with other forms of entertainment and an institutional message for movie audiences as a whole." Mort Blumenstock, Warner Bros. pub-ad vice-prexy, proposed that series of "constructive feature stories be placed in newspapers and magazines on a nationwide scale."

Public Service Organization
Many proposals were put in for the formation of a permanent industry council to handle industry publicity and dissemination of factual information. Maurice Bergman, of Universal, suggested an organization "which would equal in its scope the function the War Activities Committee and would be known as the 'Public Service Organization of the Motion Picture Industry,'" with a paid director and staff responsible to the entire industry. Parallel proposals were also made by Arthur Lockwood, TOA prexy, and the Motion Picture Industry Council.

Greater exploitation of newsreels and trailers to plug Hollywood on an institutional basis was another dominant theme in the flow of ideas. Art Arthur, of the Motion Picture Industry Council, suggested that brief newsreel spots "be used to disseminate constructive facts about Hollywood, providing this does not run the danger

BERGMAN'S FULL-TIME ON PIX INDUSTRY'S P.R.

* Maurice Bergman, exec aide to Nate J. Blumberg, Universal's prez, will devote almost full-time to the industry relations project launched in Chicago, at least until the venture gets a head start. Bergman is serving as the real working executive under Ned E. Depinet, RKO president who chairmans the program. In that guise, U's former eastern ad-pub chief has gone to the Coast to attend the Theatre Owners of America's annual convention.

In pushing the p.r. program at exhib meets, etc., Bergman is serving a double role. He is thereby enabled to mix with theatre ops and push U's own exhib relations project which he heads. Meanwhile, his office at U's N. Y. headquarters is being moved to the eighth floor, close to that of Blumberg, from its former fifth floor situs.

Awkward Age

Chicago, Sept. 6.
George Murphy, representing the Screen Actors Guild in the Motion Picture Industry Council delegation, got laughs at the all-industry public relations powwow here last week with his introduction of himself.

"I'm just a vet hoover," he explained, "who's at the Hollywood awkward age. I'm too old to get the girl and too young to be her father."

TOA Mulling Taplinger's 'Oscar Sweepstakes' Plan As New Boxoffice Builder

Theatre Owners of America, at its convention next week, and the board of the Motion Picture Academy in a session shortly, are both expected to give consideration to a b.o. building plan labeled "The Oscar Sweepstakes." Devised and being pushed by industry publicist Robert S. Taplinger, it ties the nation's theatres in with a contest idea based on the Academy awards.

Plan was to have been presented for consideration at the all-industry public relations meeting in Chicago last week, but events moved so swiftly there that it never came up for official discussion. Informal conversations regarding it, however, were held. Meantime, another contest plan for selection by patrons of "Best Picture" four times a year was adopted there.

Taplinger has a number of TOA execs interested in it and there is likely to be some discussion of it at the Los Angeles convention. He has also yet to get full Academy approval for it, although most of the board members have shown a great deal of interest. It would solve the Acad's financial difficulties in making the Oscar awards, according to Taplinger, although these headaches appear in the interim to have been eliminated if the deal now pending for Bulova watch sponsorship goes through.

Plan is to have theatres desiring to participate (they'd pay \$50 to \$150 for the privilege) issue ballots to patrons containing all the Academy's own regular nominations for awards. Each patron can vote as many times as he attends a theatre between the five-week period from announcement of the nominations to final selection by the Academy of its award winners. In addition, a 25-word statement must be written on the ballot on "Why I Like the Movies." Winners are those who come closest to agreement with Academy selections and write the best statement.

Each participating theatre will select its winners, who will be

(Continued on page 18)

Everything Jake at the Drake

—By ABEL GREEN—

It's generally agreed that everything was jake at the Hotel Drake during the Chi two-day powwow on Public Relations last week. The 55 present may well be an historic group.

*Twas Dixie Day at the Drake, too, what with Y. Frank Freeman, Abram S. Myers, ex-Gov. Ellie Arnall and Francis S. Harmon you-all in' all over the joint. They give out with pleasant-sounding palaver, but none disputes the punch of their points.

Bob O'Donnell, big man from the southwest, was shilling for anything and everything from deep in the heart of Texas. But mostly for the Variety Clubs of America. The new Mrs. O'D was also present.

If V. (Rotus) Harvey, prez of the Pacific Coast Conference of Independent Theatre Owners, confesses that his original billing is Herutus Volney, and in deference to his mom's letter-writing he must check in under the H. V.—but nobody else would know him under any handle but Rotus.

National Allied States' Bill Ainsworth is an amateur magico.

Leo Brecher, as rep for the Metropolitan Motion Picture Theatre

Depinet-Harmon

Continued from page 3

Committee who can be enlisted will aid each group's Chi delegate to sell the plans to his organization. They are ready either to give talks or hold personal conferences. Thus the RKO prexy, who is chairman of the Conference Committee, and Harmon, who is secretary, have accepted invitations to attend the Theatre Owners of America convention in Los Angeles next week, at which Eric Johnston will also speak.

Harmon likewise will address the Independent Theatre Owners of Arkansas on Sept. 22 and the Pacific Coast Conference of Independent Theatre Owners' convention Oct. 18. In the interim, he'll go to Canada Oct. 13 to address the Canadian Motion Picture Industry Council, which last week became the 10th participating group at the Chi meet, pending approval by its board. Harmon was invited to address the Canadians by J. J. Fitzgibbons, Toronto exhib and president of the CMPIC, who represented it at Chi.

Permanent Org

Conference Committee will meet in November in Washington, Depinet announced at the end of last week, to hear the reports from the constituent groups. If all give their approval, a permanent public relations organizations will be set up. At that time the matter of a budget—which hasn't even been touched on as yet—will have to be considered. Undoubtedly that will require another return trip by the delegates to their boards or memberships before they can authorize any contribution to the upkeep of the p.r. organization.

While the meeting in Chi adopted a rule that any action there or by any continuing committee must have the unanimous approval of the nine original participating groups, failure of any of the constituent bodies to agree to all the resolutions adopted—or even to the very idea of a permanent p.r. setup—is by no means expected to be fatal. If differences can't be worked out at the Washington conclave, it is likely the others will carry on without the dissenting group.

Conference Committee

The Conference Committee is the title given to what was known in Chi as first the coordinating and then the planning committee. It consisted of one rep of each of the nine participating groups and was the masterminding body that planned the agenda and exercised overall supervision. Its members are Depinet for the Motion Picture Assn. of America, William L. Ainsworth, Allied States exhib association; Max A. Cohen, New York Independent Theatre Owners Assn.; Leo Brecher, Metropolitan Motion Picture Theatres Assn.; Roy Brewer, Motion Picture Industry Council of Hollywood; H. V. Harvey, PCCITO; Robert J. Rubin, Society of Independent Motion Picture Producers; Gael Sullivan, Theatre Owners of America, and Abel Green, editor of VARIETY, for the trade press publishers.

Declaration of Principles

Chicago, Sept. 6.
The much-applauded Declaration of Principles which was adopted at the all-industry public relations conference here last week is expected to be widely used on permanent plaques on theatres, in institutional advertising, and for every possible means of public relations. The top film execs present in Chicago were extremely proud of the Declaration as the best exposition ever put forth of the principles of this or any other industry.

Declaration was written by Leonard Spiegelgass, Hollywood scrip-tor who represented the Screen Writers Guild on the Motion Picture Industry Council delegation at the session. It was actually prepared as the preamble to a resolution setting up an industry policy-making authority to "plan, organize and supervise a comprehensive continuous public relations program."

Text of the Declaration follows:
"The all-industry conference of the Motion Picture Industry reaffirms its faith in and responsibility to the American people. It pledges itself to the production and exhibition of films that will entertain and instruct—that will show the humanities and ways of our nation, and will, without fear, bring light to the dark corners of our society. It will continue to use the Laws of God and the Laws of Man as its yardstick to determine whether or not a subject is suitable for filming. It will continue to deplore any effort to forbid it or the American people freedom of choice on the screens of this nation. It will continue its self regulation to make certain that honesty may be achieved without offense. It will, without stint, bend its best efforts to laughter and thought, putting no man above another, though he be white or black, Christian or Jew. It will resist, together with all thinking men, any regulation that makes it slave to a minority; it will cooperate with all men who believe in human decency. It is the servant of a hundred and fifty million; it will be no tribute for the few as against the many. The screen belongs to the free peoples of the world; we shall guard it well in their name. Producer, exhibitor, actor, technician, distributor, writer, theatre owner, director—above all, in this we believe."

Results of Chi P.R. Powwow

Chicago, Sept. 6.
Following is a resume of the resolutions prepared by subcommittees and unanimously adopted at the all-industry public relations conference here last week:

General Public Relations

1. Credo of industry policy as set down by Leonard Spiegelgass, culminating in a resolution that a national policy-making body be set up.
2. Endorsement of activities of Hollywood's Motion Picture Industry Council and recommendation to the conference that "we implement and support MPIC's work to the fullest possible extent." This followed a lengthy report by the council's Art Arthur—first time most of those present knew what the organization was doing.

3. Recommendations that when the "actual and working public relations committee" is appointed, after Nov. 1, that this group further analyze suggestions and material arising from the conference.

Better Boxoffice

1. Adoption of plan to promote a contest in which the public would vote for the best picture four times a year.
2. Adoption of a slogan, tied in with advertising and promotional activity, with following suggestions made: "Movies Are Your Best Buy"; "Hollywood Is Clicking"; "The Movies—A Three-Hour Holiday"; and "The Movies—A Family Holiday."

3. Plans to encourage greater use of theatre institutional advertising—also that film companies devote a portion of all future press books to suggested institutional ads that can be adopted for use by all theatres.

4. Inauguration in all areas of promotional and exploitation campaigns such as those being planned and currently used in Baltimore, in the Iowa-Nebraska territory, and in Arkansas area. It was further recommended that details of these plans be disseminated to theatres and their organizations.

5. Proposal to hold non-commercial screenings of pictures in small cities and towns, inaugurated by Low's. These will be continued and expanded by all companies, not only because they stimulate boxoffice interest in pictures but because they afford an opportunity to present to the clergy, press, radio and important civic and educational leaders the industry's plus side.

Intra-Industry

1. Establishment of a permanent intra-industry relations committee for the purpose of alerting different segments to events promoting the industry public relations-wise; to coordinate activities of various groups and achieve maximum results.

2. Activation of a plan by means of which every person who makes his living from this industry can become an advocate and protector of the business. Committee discussed the "Finnerman Plan" at length and was of the opinion it was unworkable. However, it recommended that an intra-industry committee be organized for the purpose of evolving a program that will embrace the entire motion picture industry.
3. Recognition by all component

elements of the industry that each has an inviolate obligation to uphold the best interests of the business, both in personal and professional conduct, and "an obligation to the public we serve." This would be embodied in an "oath of allegiance," which might be: "I recognize that there is imposed upon me a trust to use my best efforts at all times to work for the best interests of my industry, and of the public"—or "I recognize that there has been entrusted to me by the mothers, fathers and families of all nations an inviolate trust, and I promise and pledge to them that I will not suffer myself to do anything to violate the confidence that they have placed in me." It was suggested that when the "oath" or "slogan" is adopted, it be incorporated in the form of a voluntary pledge to fit any and all situations.

Producer-Exhib Problems

4. Attendance at local exhibitor conventions by production execs with more regularity, in order to bring about better understanding of mutual problems confronting both producer and exhibitor.

5. Instructions to publicity staffs by film company execs to align their thinking from a public relations standpoint with principles adopted by this meeting.

6. Encouragement of Hollywood stars to make more personal appearances in behalf of the industry.

Taxation

1. Recommendation that the Motion Picture Industry Council, speaking for the Screen Writers Guild, the Screen Actors Guild and Screen Directors Guild, "be called upon to lend its services and those of its important, talented and admired members to present the case against the admission tax, graphically and dramatically, on the screens of our nation, and by way of personal appearances, so that need for and justice behind rescinding of the tax may be brought home effectively to the theatre patron and by him to his representatives and senators."

2. Same media should be further utilized to prevent the imposition of taxes at state and local levels now and in the mad rush which may occur along the same lines when, as and if the Federal taxes are rescinded.

Research

1. Incorporation of a research program as an integral and vital part of any public relations program approved by the conference.
2. Use of an initial research project as a blueprint for public relations action, with periodic check-ups to be made to measure the effectiveness of activities in this field and to guide future decisions.

Ladd in 'Navy'

Hollywood, Sept. 6.
Paramount assigned Alan Ladd to the top role in "Wines of the Navy," a tale of jet planes to be produced by Robert Fellows.

John Farrow will direct, starting this week with location shots on a carrier in Naval maneuvers off San Francisco.

P.R. IS BUSTIN' OUT ALL OVER

Mass Preems Scramble Clearances As Suburbans Cop First-Run Dates

Virtual elimination of the traditional pattern of clearances which Universal has brought about by its system of mass day-and-date film preems in various locales is behind the current hinterland tour of U's sales cabinet, headed by distribution veepee William J. Scully. Because the saturation preems have caused a number of beefs from first-run exhibs, Scully and his aides will huddle with theatre ops in the key cities and iron out clearance wrinkles.

Sales topper; his asst general sales manager A. J. O'Keefe; E. T. Gomersall, another aide, and division managers Fred Meyers, F. J. A. McCarthy and C. J. Feldman took to the road over the weekend for an intensive swing through the country. Mass trip is billed as a reexamination of the sales policy, first inaugurated several years back, which gives branch managers discretion in fixing rental terms in their areas.

Large-scale use of area openings which U has hit upon as the fastest way of picking up big revenues has involved the promotion of suburban and small-town houses to first-run with theatres in bigger situations that generally hold down the opening spot alone. Some of these latter houses have been squawking because of the resultant scrambled clearances.

With U's sales toppers on hand, decisions will be made as where the company should go easy on the mass openers. It is conceded that exceptions will be made but that the system, nonetheless, will be maintained without letup in most spots.

As part of the tour, company's distribution biggies will study local conditions to determine if any changes are required in the terms set by exchange and district managers. In this regard, Scully stressed before shoving off that "ever changing market conditions, particularly in relation to sectional preferences for certain types of pictures, demand frequent analysis."

Scully, along with Meyers, is hitting Boston, Albany, Buffalo, Cleveland, Pittsburgh, Philadelphia, Washington and New York. O'Keefe will take in the Coast exchanges plus Denver and Salt Lake City. Gomersall's trek includes Indianapolis, Cincinnati, Charlotte, Atlanta and Kansas City.

McCarthy hits Dallas, New Orleans, Memphis, Oklahoma City and St. Louis. Feldman is scheduled for Chicago, Detroit, Milwaukee, Minneapolis, Des Moines and Omaha.

PANTAGES SITE OF '49 OSCAR DERBY

Hollywood, Sept. 6.
Next year's Oscar Derby will be run in the RKO Pantages, one of the bigger theatres on Hollywood Boulevard, only a few steps from Vine street. Announcement was made by Charles Brackett, president of the Motion Picture Academy of Arts and Sciences.

Last year's Derby was run in the Academy's own theatre, a small house, and drew a lot of criticism from Academy members who could not get in.

Pickford and Goldwyn Both Bid for Studio

Hollywood, Sept. 6.
Samuel Goldwyn and Mary Pickford reportedly have both put in bids for the Goldwyn studio property. They are partners in its ownership, but Goldwyn has used it under lease for a number of years. Unable to come to terms for continuation of the present setup, pair went to court. Judge Paul Nourse ordered property sold by Aug. 31, setting minimum price of \$1,500,000, although property is said to be valued at about \$2,500,000. Despite fact court deadline has passed, there has been no action as yet.

Small the Winnah

Hollywood, Sept. 6.
With the rest of the world bristling with war talk, it looks like a treaty of peace between Edward Small and Jan Grippo, two producers who have been threatening to produce the life of Rudolph Valentino. To date they have held two meetings and may reach an accord some time this week. It looks as if Rudolph will be memorialized by one picture, produced by Small, who has been warming up for 12 years.

For a time Small, Grippo, and 20th-Fox were on the pitching mound with the same theme.

Too Soon to Rate 'Charge-It' Pix

Walter Reade's experiment in opening charge accounts for automobile patrons at his Woodbridge, N. J., drive-in took off to a tepid start Friday (2). Response for the first few days was slow with only about a dozen books issued on request. Announcement of the novel plan broke last week with considerable fanfare in both trade and the daily press.

While Reade officials admit that first returns are disappointing, they believe it is too early to judge final results. Big local publicity was given to the pay-later, see-the-pic-now, scheme over the weekend and a boost in requests is expected within the next few days. Reade circuit has had 1,000 credit books printed and think the supply will be exhausted ultimately.

Under the credit plan, originally suggested by the King brothers in Hollywood, rating of the patron is established by identification, either through his social security card or driver's license. System is on a basis of trust with no credit dept. or billing maintained. If successful, it will be extended to Reade's three other ozoners.

Book includes 40 admissions and the customer is expected to pay all or part of his owings before another book is issued.

Big Cleve. Preem For Film on the Indians

Cleveland, Sept. 6.
Walter Colmes and Herbert Kline of Republic studios planned in with three principal players of "Kid From Cleveland," filmed here this summer, for its national premiere at Loew's Stillman last Friday (2), which set a new opening day attendance record for the house.

Colmes, who produced drama about juvenile delinquency and Cleveland Indians' championship baseball team, and director Kline were accompanied by young Rusty Tamblin, who has title role; Lynn Bari and George Brent, who are starred.

Hollywood visitors were almost overwhelmed in the klieg-lighted lobby reception by Bill Veeck and his Indians, who take roles of Tamblin's "30 godfathers." On their arrival they were almost knocked off their feet by mobs of baseball fans, who formed block-long lines to boxoffice all day.

Schary Back; Starting 6

Hollywood, Sept. 6.
Dore Schary returned to his post as production chief at Metro after a five-week vacation and gave the green light to six pictures slated to start during September. Films are "You're Only Young Twice," on location in New Jersey; "A Life of Her Own," "Annie Get Your Gun," "The Reformer and the Redhead," "Mystery Street" and "Visa."

EXHIBS LAUNCH DRIVES LOCALLY

Industry's public relations drive is being paced by a spate of grass roots campaigns springing up in various sectors of the country. While the all-industry program is taking rapid shape following the recent Chicago meet, four local groups are launching separate campaigns to build film attendance during the fall. Exhib drumbeat is set for Baltimore, Arkansas, the Iowa-Nebraska territory and the Kansas-Missouri sector.

Movement has the blessings of the all-industry group which proposes similar promotional and exploitation campaign in every area in the country. Aiming to spread the practice, details of these plans are being disseminated to exhibs in other territories. Better Boxoffice subcommittee at the industry p.r. meet recommended both the local promotional fanfare and an extension of non-commercial screenings to clergy, press, radio and civic leaders along the lines being pushed by the Loew's chain.

Typifying the other campaigns is that kicking off in Baltimore, Friday (11). Plan was originally conceived by Joseph Waldeman, member of the Motion Picture Theatre Owners of Maryland. Calling on newspapers, radio, street car cards and billboards to fire the opening guns, exhib group will aim at housewives, children, couples—on-a-date and the working man. Housewife ad, as an instance, shows the frau doing her customary chores and winds with the slogan: "After a day of this, betcha she'd love the movies tonight."

10c. Per Seat Assessment
Some 115 theatres of the 126 in the area are putting up the kitty through a 10c per seat assessment. Minimum of \$15,000 will be spent in the first cooperative campaign in the city. The plan to sell the public on films as a relaxation will run for four-to-five months.

Equally ambitious, self-financed program is under way in Arkansas sparked by the Independent Theatre Owners of Arkansas. Running for six weeks from Aug. 21, program includes a parade through Little Rock; world preem on a film in the same town; informal film forums in a number of towns; and running of a festival of pre-release features.

Distributors are collabing via the early release of some big pix in the territory. Playing of at least one reel of the Motion Picture Assn. of America's p.r. series of shorts, "The Movies and You" in all theatres is part of the scheme. Idea of the campaign, according to (Continued on page 22)

HAROLD RUSSELL NOW COMMANDS AMVETS

Des Moines, Sept. 6.
Harold Russell, armless vet who played one of the leads in Samuel Goldwyn's "Best Years of Our Lives," was elected national commander of the American Veterans (Amvets) of World War II at its convention here. Russell was elected on the second ballot in a four-way race.

Russell had recently been touring as a speaker for the Anti-Defamation League and other liberal organizations.

NLRB Orders Vote Count In Hollywood Election

Hollywood, Sept. 6.
National Labor Relations Board ordered a counting of the long-shelved votes cast last spring in the bargaining election between IATSE and the Set Decorators Local 1421. Tallying had been delayed because all the votes had been challenged. In three other ballots the Laboratory Technicians, Local 683, the Costumers, Local 750, and Sound, Local 695, voted heavily for con-

TOA Tees Off With \$33,000 in Till For Booths, Etc.; Fancy Lineup Set

U.S. for B.O.

U. S. government, which has "G-Men," "T-Men," postal inspectors and a large variety of its other aides as raw material for films, appears to be a never-ending source.

Two new types of Uncle Sam's helpers cropped up as potential grist for Hollywood in title registrations made during the past week. Warner Bros. laid claim to the labels "The Census Man" and "The Census Taker," while John Beck staked out "Income Tax Collector," "The Income Tax Man" and "The Tax Collector."

No Flooding Pix Market in Reich

Top American film companies, with the exception of United Artists, Columbia and Universal, have adopted a voluntary ceiling on the number of films they'll export to Germany during 1950. Each has agreed that it won't send in more than 15 pix in order to avoid flooding the market. It was this fear of flooding and forcing down prices that was the principal deterrent to the distrib's decision to abolish cop selling via the Motion Picture Export Assn. after Jan. 1 and go into selling by individual companies.

They have also decided to ask the Economic Cooperation Administration for convertibility of German marks up to \$15,000 per picture, out of the approximately \$2,000,000 which ECA is allotting for films under its appropriation for American mass media being distributed in the Reich. That would mean a maximum potential—based on 15 pix at \$15,000 per pic—of \$225,000 for each company from Germany in 1950.

The \$15,000 figure goes beyond actual out-of-pocket expenses in preparing a German version and making prints of films, which has been the limit of compensation by the government in the past. New figure includes an allowance for a portion of the negative cost. In any case, however, it will be less than what the companies figure is a fair German pro rata of negative cost to world income and less than complete convertibility of earnings in Germany.

John G. McCarthy, managing director of the international division of the Motion Picture Assn. of America, heads for Washington today (Wednesday) and will be in consultation with ECA officials for the rest of the week on the allotment to the film industry.

Director De Sica Back Before Lens in Rome Pic

Venice, Sept. 1.
Vittorio De Sica, Italian director who gave up acting to direct "Shoeshine" and his latest success, "Bicycle Thieves," has returned to the screen for the lead in "Tomorrow Is Too Late," a pic on adolescent love directed by Leonide Moguy and produced by Amato-Rizzoli in Rome. Costarring are Gabrielle D'Amico, French legit star, and Lois Maxwell.

De Sica said that work on his next film, "Toto il Buono," to be shot in Milan and produced by PDS-Enic, won't start until October, as he's had trouble locating special effects technicians and equipment needed for the pic, which he's scripted together with Cesare Zavattini (who wrote "Bicycle Thieves"). Next May, De Sica goes to London to direct "Umberto D.," also written by Zavattini. Barry Fitzgerald is being sought for the lead. De Sica intended to fly to U. S. for preem of "Thieves," which will be released by Mayer-Burstein, but feels commitments will keep him from making trip.

Theatre Owners of America's Los Angeles convention throws its doors open Monday (12) assured that there will be no deficit for later mop-up. Convention committee, headed by Charles P. Skouras, National Theatres chief, has chalked up \$33,000 in receipts on booths and concessions at the present point. With 67 display counters already peddled, the national meet now looks like a gilt-edged security.

Skouras has taken a personal hand in the coin-raising. On his insistence, the tab on booths was upped from the \$200—\$300 figure being mullied by TOA execs to \$500. To convince the doubters that the price was right, Skouras picked up the telephone to make the first sale on his own.

Aside from the important fiscal angle, the exhibs' powwow shapes as the biggest yet sprung by TOA. Over 500 guests are now registered with a sizable turnout expected in addition from the studios. Agenda will cut across almost all industry problems since reports will be made on television; 16m competition; national legislation; state and local taxation; public relations; distrib-exhib relations; concessions; equipment and accessories; anti-trust; drive-ins.

Topping off the program is an all-star talent show on the closing night (Thurs.) which Joe Pasternak, Metro producer, is directing and producing. Secretary of Defense Louis A. Johnson will be principal speaker at this affair. Another cabinet member, Secretary of Commerce Charles Sawyer, will hold forth at a luncheon on Wednesday (14).

Motion Picture Producers Assn. dinner will follow the luncheon with Y. Frank Freeman, chairman of the group, presiding. Eric Johnston, Motion Picture Assn. of America's prez, is slated as principal speaker, with three producers and three exhibs set to share the podium with him.

Convention will undoubtedly ratify the proposal for a permanent all-industry public relations setup made in Chicago. It is expected to tap Gaei Sullivan, TOA exec director, for the job of new president of the group.

RKO UNDAUNTED BY BRODERICK SCANDAL

Hollywood, Sept. 6.

Story of Johnny Broderick's career as a Broadway cop will be filmed by RKO regardless of the recent publicity that he was forced to retire. Picture will be made with Robert Ryan playing the Broderick role. Official statement from RKO was: "We are going ahead with the picture. The American public is always with the underdog, and this will probably turn out to be another political battle in Tammany Hall."

Story of Broderick's life was sold for \$75,000 to RKO through Paul Small early in 1948 when Dore Schary was the top producer on that lot. It was originally assigned to Herman J. Mankiewicz as producer, but later shelved.

Production chore was recently inherited by Alex Gottlieb, with Robert Andrews doing the screenplay. Contract called for an additional \$30,000 to Broderick for functioning as technical adviser.

Skouras to Get Cal. State Fair Award

Sacramento, Sept. 6.

California State Fair will present its Golden Bear award this year to Charles P. Skouras for his services to humanity, particularly in the field of inter-racial activities.

Prize is awarded annually to an outstanding theatrical personality who has brought renown to the State of California.

New Pix Up L.A.; 'Heat' Sultry \$52,000, Vaude Policy Tilts 'Tale' Wham 32G, 'Stable' Lush 64G, 'Living' Fast 40G

Los Angeles, Sept. 6. Long Labor Day weekend is bringing real cheer to a majority of firstruns here this session, with grosses upped by holiday trade despite favorable outdoor weather. "Come to Stable" bowed big, and is shooting for lush \$64,000 in four theatres.

"White Heat" shapes sock \$52,000 in three Warner houses. "Easy Living" is heading for strong \$40,000, two spots. "Good Old Summertime" looks pleasing but not big at \$44,000 in three sites. "Meet Killer" is moderate \$24,000, four locations.

"Savage Splendor" is okay \$24,000 in five houses. Second frame of "Rope of Sand" is pleasing \$27,000 in two Par theatres.

Orpheum's new policy of four-a-day with eight vaude acts with "Canterbury Tale" looks smash \$32,000, with holdovers every show since opening day last Wednesday (31).

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834; 902; 1,106; 512; 55-51) — "Black Magic" (UA) (3d wk). Okay \$15,500 in 6 days. Last week, nice \$21,300.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,046; 2,400; 1,791; 60-51) — "Come to Stable" (20th) and "Easy Living" (20th) and "White Heat" (WB). Last week, \$64,000. Last week, "Male War Bride" (20th) (2d wk-9 days), solid \$57,000.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-51) — "White Heat" (WB). Sock \$52,000. Last week, "It's Great Feeling" (WB) (2d wk), \$23,500.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-51) — "Good Old Summertime" (M-G). Neat \$44,000. Last week, "Great Sinner" (M-G) (8 days), \$35,000.

Million Dollar, Belmont, El Rey, Iris, Culver (Downtown-FWC) (2,093; 1,532; 861; 828; 1,145; 60-51) — "Savage Splendor" (RKO) and "Stagecoach Kid" (RKO). Okay \$24,000. Last week, "Roughshod" (RKO) and "Against Wind" (EL). \$10,200, plus \$9,300 at Orpheum but minus Million Dollar theatre.

Pantages, Hillstreet (RKO) (2,812; 2,890; 50-51) — "Easy Living" (RKO) and "Follow Me Quietly" (RKO). Smooth \$40,000. Last week, "Anna Lucasta" (Col) and "Blondie Hits Jackpot" (Col) (10 days), \$31,000.

United Artists, Ritz, Studio City, Vogue (UA-FWC) (2,100; 1,370; 880; 885; 60-51) — "Abbott-Costello Meet the Killer" (U) and "Counterpunch" (Mono). Fairish \$24,000. Last week, "Johnny Stool Pigeon" (U) and "Forgotten Women" (Mono) (11 days), fine \$39,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-51) — "Rope of Sand" (Par) and "Down Delta Way" (Rep) (LA only) (2d wk). Robust \$27,000. Last week, \$34,500.

Fine Arts (FWC) (679; 51-20) — "Red Shoes" (EL) (36th wk). About \$5,000. Last week, oke \$4,400.

Four Star (UA-FWC) (900; 74-51) — "Lost Boundaries" (FC) (5th wk). Smart \$6,000. Last week, \$5,000.

Laurel (Rosener) (890; 85) — "Quartet" (EL) (15th wk). Down to \$2,500. Last week, \$2,900.

Orpheum (Downtown) (2,210; 50-95) — "A Canterbury Tale" (EL) (2d run) plus new vaude policy of eight acts, headed by Wier Bros. Smash \$32,000. Last week, "Savage Splendor" (RKO) and "Stagecoach Kid" (RKO), \$9,300.

'Stable' Trim \$16,000, Prov.; 'Sinner' \$19,000

Providence, Sept. 6. Despite the holiday weekend there isn't an outstanding grosser here currently. Strictly average with most people taking advantage of the traditional outing. Loew's State is fairly good with "Great Sinner." Fairly big opening play was given Strand's "Rope of Sand" and RKO Albee's "Easy Living." "Come to Stable" looks nice at Majestic.

Estimates for This Week
Albee (RKO) (2,200; 44-65) — "Easy Living" (RKO) and "Make Mine Laughs" (RKO). Opened Monday (5). Last week, "Lost Boundaries" (FC) and "Hold That Baby" (Mono) (3d wk), nice \$9,500 in 5 days.

Fay's (Fay) (1,400; 44-65) — "Riders of Whistling Pines" (Rep) (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$797,200
(Based on 18 theatres)
Last Year \$752,000
(Based on 15 theatres.)

'Bride' Best Bet In Seattle, \$15,000

Seattle, Sept. 6. Standout this week looks like "I Was Male War Bride" great at Fifth Avenue. "Blue Lagoon" and "Lost Boundaries" loom as the other top newcomers, both being sturdy. "Great Gatsby" and "Rope of Sand" also shape as okay.

Estimates for This Week
Coliseum (H-E) (1,877; 50-84) — "Blue Lagoon" (U) and "Far Frontier" (Rep). Nice \$8,000 or over. Last week, "Joe Young" (RKO) and "Make Mine Laughs" (RKO) (2d wk-5 days), \$5,100.

Fifth Avenue (H-E) (2,349; 50-84) — "I Was Male War Bride" (20th) and "Follow Me Quietly" (RKO). Great \$15,000 or near. Last week, "Secret Garden" (M-G) and "Grand Canyon" (SG), dim \$5,500.

Liberty (Theatres, Inc.) (1,650; 50-84) — "Great Gatsby" (Par) and "Air Hostess" (Col). Fancy \$9,000. Last week, "Doolins Oklahoma" (Col) (2d wk), oke \$6,700.

Music Box (H-E) (850; 50-84) — "Silver Lining" (WB) and "One Last Fling" (WB) (6th wk). Oke \$3,500 after fifty \$3,600 last stanza.

Music Hall (H-E) (2,200; 50-84) — "Lost Boundaries" (FC) and "California Straight Ahead" (FC). Big \$11,000. Last week, "Great Sinner" (M-G) and "Louisiana Story" (Indie) (2d wk), fair \$5,500.

Orpheum (H-E) (2,600; 50-84) — "Great Feeling" (WB) and "Post-office Investigator" (Rep) (2d wk). Solid \$7,500 after great \$12,500 opener.

Palomar (Sterling) (1,350; 40-65) — "Home of Brave" (UA) (2d run) plus Shaw & Lee "Crazy Show of 49" onstage. Stage layout a big help in landing sturdy \$7,000. Last week, "Late for Tears" (UA) and "Green Premises" (RKO) (2d runs) plus stage, \$4,500.

Paramount (H-E) (3,032; 50-84) — "Rope of Sand" (Par) and "Jackpot Jitters" (Mono). Trim \$11,000. Last week, "Once More, My Darling" (U) and "Mysterious Desperado" (RKO), \$6,900 in 8 days.

Roosevelt (Sterling) (800; 50-84) — "Wizard of Oz" (M-G) (reissue) (2d wk). Holding up to fine \$4,000 after great \$7,000 last week.

'Darling'-Damone Loud \$27,000 in Okay Wash.

Washington, Sept. 6. With holiday visitors likely to offset departures, town looks fairly good biz this week. "Come to Stable" not doing nearly as well as hoped at Palace. Cagney's "White Heat" started off nicely at Warner.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85) — "Once More Darling" (U) plus vaude. Popularity of Vic Damone, topping stage show, promises okay \$27,000. Last week, "Secret Garden" (M-G) with local "Going Native" revue, near \$26,000.

Keith's (RKO) (1,939; 44-80) — "Yes Sir, That's My Baby" (U). Opened Sunday (4). Last week, "Mighty Joe Young" (RKO), sock \$15,000.

Metropolitan (WB) (1,163; 44-80) — "Great Feeling" (WB) (2d run). Good \$7,000. Last week, "Cover Girl" and "Never Lovelier" (Col) (reissues), nice \$8,000.

Palace (Loew's) (2,370; 44-74) — "Come to Stable" (20th). Disappointing \$19,000, very routine for this week. Last week, "Bovary" (M-G) (2d wk), fair \$14,000.

Playhouse (Loew's) (432; 50-85) — "Girl in Painting" (U) (2d wk). Good \$6,000 after \$6,200 opening week.

Warner (WB) (2,164; 44-74) — "White Heat" (WB). Nice \$20,000. Last week, "Anna Lucasta" (Col), less than expected at \$16,000.

Trans-Lux (T-L) (654; 44-80) — "Reign of Terror" (EL). Fancy \$8,000. Last week, "Come of Brave" (UA) (4th wk), \$4,200.

'Daughter' \$22,000, Mont'l

Montreal, Sept. 6. With all deluxers featuring new entries biz is soaring this round. Personal appearance by Corinne Calvet in connection with Canadian opening of "Rope of Sand" at Palace last Friday (2) sparked trade there. "Neptune's Daughter" shapes topper, with big round at Loew's.

Estimates for This Week
Loew's (C.T.) (2,855; 40-65) — "Neptune's Daughter" (M-G). Big \$22,000. Last week, "You're My Everything" (20th) (2d wk), \$14,000.

Capitol (C.T.) (2,412; 34-60) — "Silver Lining" (WB). Nice \$14,000. Last week, "Lust for Gold" (Col) (2d wk), okay \$9,500.

Palace (C.T.) (2,625; 34-60) — "Rope of Sand" (Par). Fancy \$19,000. Last week, "Fan" (20th), good \$12,500.

Princess (C.T.) (2,131; 34-60) — "Great Gatsby" (Par). Fine \$12,000. Last week, "Colorado Territory" (WB), \$10,500.

Imperial (C.T.) (1,839; 26-45) — "Manhanded" (Par) and "Special Agent" (Par). Mild \$6,000. Last week, "Younger Brothers" (WB) and "Last Fling" (WB), \$7,000.

Orpheum (C.T.) (1,040; 34-60) — "Dan Patch" (UA) and "Daring Caballero" (UA). Oke \$5,000. Last week, "Black Magic" (UA) and "Lone Wolf Lady" (UA) (2d wk), \$6,000.

'Morning' Top of Town In L'ville, \$14,000; 'Heat' Torrid 11G, 'Bovary' 12G

Louisville, Sept. 6. "Top O' Morning" at Rialto is top of the town this week. Crix thought it didn't compare with previous Bing Crosby-Barry Fitzgerald team efforts, but biz is really stacking up at the big main stem house. "White Heat" at Mary Anderson is pulling in Cagney fans, and biz is socko. "Suddenly It's Spring" and "Flying Deuces" at National, with seven-aud vaude bill, looks fine. "Madame Bovary" shapes oke at State.

Estimates for This Week
Mary Anderson (People's) (1,400; 45-65) — "White Heat" (WB). Jimmy Cagney following really making their presence felt, and torrid \$11,000. Last week, "It's Great Feeling" (WB) (2d wk), neat \$7,000.

National (Standard) (2,400; 50-85) — "Flying Deuces" (U) and "Suddenly It's Spring" (Par) (reissues) plus seven-aud vaude bill headed by Charloters. Buxom \$8,500. Last week, "Mr. Big" (U) and "Easy Come, Easy Go" (Par) (reissues), satisfactory \$6,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Top O' Morning" (Par). Looks a winner at solid \$14,000. Last week, "Yes Sir, That's My Baby" (U) and "Incident" (Mono), about same and m.o. to Brown.

State (Loew's) (3,000; 45-65) — "Madame Bovary" (M-G) and "Lone Wolf Lady" (Col). Satisfactory \$12,000. Last week, "Anna Lucasta" (Col) and "Big Jack" (M-G), nearly as much.

Strand (FA) (1,000; 45-65) — "Lonesome Pine" (Par) and "Gertrude" (Par) (reissues). Satisfactory \$6,500. Last week, "Susanna Pass" (Rep) and "Hellfire" (Rep), \$7,000.

'Roseanna' Real McCoy In Buff, Rugged \$15,000

Buffalo, Sept. 6. Biz is not too exciting this round but "Roseanna McCoy" looks in for solid week at Century. Use of Edgar Bergen show onstage of Paramount with "Sky Linger" is pushing take to big total.

Estimates for This Week
Buffalo (Loew) (3,500; 40-70) — "Madame Bovary" (M-G) plus "I. Q." onstage Fridays. Oke \$13,500. Last week, "Great Sinner" (M-G), solid \$17,000.

Paramount (Par) (3,400; 40-70) — "Sky Linger" (SG) plus Edgar Bergen onstage. Bergen show ran for 3 days. Big \$16,000. Last week, "You're My Everything" (20th) and "Tuna Clipper" (Mono), \$18,500.

Center (Par) (3,400; 40-70) — "Top O' Morning" (Par). Oke \$9,000 or near. Last week, shuttered.

Lafayette (Basil) (3,000; 40-70) — "Mr. Soft Touch" (Col) and "Air Hostess" (Col). Nice \$13,000 or close. Last week, "Once More, My Darling" (U) and "Illegal Entry" (U), \$15,000.

Century (20th Cent.) (3,000; 40-70) — "Roseanna McCoy" (RKO) and "Palooka Counter Punch" (Mono). Solid \$15,000 or over. Last week, "Make Mine Laughs" (RKO) and "Savage Splendor" (RKO), \$8,500.

Fair Hits Det. But 'Hurricane' Fine 35G, 'Morning' Sock 34G, 'Lucasta' 15G

Key City Grosses

Estimated Total Gross
This Week \$3,249,000
(Based on 23 cities, 208 theatres, chiefly first runs, including N.Y.)
Total Gross Same Week
Last Year \$2,892,000
(Based on 20 cities and 195 theatres.)

'Young' Lusty 15G, K.C.; Bing Boff 18G

Kansas City, Sept. 6. Line-up is strong for holiday week, and grosses are considerably improved. "Top O' Morning" at Paramount is out in front with great session, and certain to go a second week. "Great Sinner" is not so good at the Midland, but "Mighty Joe Young" shapes big at the Missouri. "Come to the Stable" looks steady at the Fox-Midwest three-house combo. Rainy weather over the weekend with holiday prices Monday is helping the outlook.

Estimates for This Week
Esquire (Fox Midwest) (820; 45-65) — "Hangover Square" (20th) and "The Lodger" (20th) (reissues). Passable \$3,000. Last week, "Night Unto Night" (WB) and "Anna Karenina" (20th), about same.

Kimo (Dickinson) (550; 45-65) — "Red Shoes" (EL) (20th wk). Steady \$2,400. Last week, \$2,300.

Midland (Loew's) (3,500; 45-65) — "Great Sinner" (M-G) and "Gay Amigo" (Col). Mild \$15,000. Last week, "Black Magic" (UA) and "Law Barbary Coast" (Col), fairish \$12,000.

Missouri (RKO) (2,650; 45-65) — "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO). Big \$15,000 or over. Last week, "The Fountainhead" (WB) (2d wk), \$8,500.

Paramount (Par) (1,900; 45-65) — "Top O' Morning" (Par). Great \$18,000 for Bing Crosby starrer. Holds. Last week, "It's Great Feeling" (WB) (2d wk), acceptable \$9,000.

Roxy (Durwood) (900; 45-65) — "Tarzan Triumphs" (RKO) and "Tarzan's Desert Mystery" (RKO) (reissues). Pleasing \$4,500. Last week, "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues), same.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) — "Come to Stable" (20th). Opened slowly but got going over weekend for fifty \$15,000. Last week, "Illegal Entry" (U) and "One False Step" (U), \$12,000.

'Lining' Terrific \$25,000, Toronto; 'Stable' 13G

Toronto, Sept. 6. Despite current Canadian National Exhibition, the hordes of out-of-towners here are keeping biz on even keel. Imperial is smash topper with "Silver Lining." "Top O' Morning" at three houses, and "Come to Stable" in two also are big.

Estimates for This Week
Biltmore (Okun) (929; 35-55) — "Not Wanted" (FC) (3d wk). Still holding at capacity \$8,000 the house record. Last week, same.

Capitol, Noriown, Shea's (FP) (1,079; 959; 2,366; 40-70) — "Top O' Morning" (Par). Big \$35,000. Last week, "Big Steal" (RKO), \$9,000.

Downtown, Glendale, Seabrook, State (20th) (1,059; 955; 698; 694; 35-60) — "Slightly French" (Col) and "Lost Tribe" (Col). Light \$11,000. Last week, "Purple Heart" (20th) and "Guadalcanal Diary" (20th) (reissues), \$14,000.

Eglinton, University (FP) (1,080; 1,556; 40-60) — "Come to Stable" (20th). Sock \$13,500. Last week, "Anna Lucasta" (Col) (2d wk), okay \$7,500.

Imperial (FP) (3,373; 40-70) — "Silver Lining" (WB). Smash \$25,000. Last week, "Mighty Joe Young" (RKO), \$6,500 in 4 days.

Loew's (Loew) (2,096; 40-70) — "Stratton Story" (M-G). Healthy \$12,500. Last week, "Black Magic" (UA), okay \$8,500.

Odeon (Rank) (2,096; 35-120) — "Perfect Woman" (EL). Smash \$17,000. Last week, "Passport Pimlico" (EL) (2d wk), \$10,000.

Uptown (Loew) (2,743; 40-70) — "Abbott-Costello Meet Killer" (U). Lusty \$10,000. Last week, "Once More, Darling" (U), \$6,500.

Detroit, Sept. 6. Michigan State Fair is cutting into picture grosses heavily this week. But a rash of new pix is helping keep things above the slow stage. Outstanding are "Slattery's Hurricane" which is riding the crest of big publicity at Fox and "Top O' Morning" at Michigan. "Anna Lucasta" also looks okay at United Artists.

Estimates for This Week
Fox (Fox-Mich) (5,000; 70-95) — "Slattery's Hurricane" (20th) and "Devil's Henchman" (Col). Fine \$35,000. Last week, "Lost Boundaries" (FC) (2d wk), \$32,000.

Michigan (United Detroit) (4,000; 70-95) — "Top O' Morning" (Par) and "House Across Street" (WB). Smash \$34,000. Last week, "Great Feeling" (WB) and "Alimony" (EL) (2d wk), big \$23,000.

Palms (UD) (2,900; 70-95) — "Rope of Sand" (Par) and "Hold That Baby" (Mono). Nice \$16,000. Last week, "Mr. Soft Touch" (Col) and "Lost Tribe" (Rep), \$14,000.

United Artists (UD) (2,000; 70-95) — "Anna Lucasta" (Col) and "Kazan" (Col). Oke \$15,000. Last week, "Black Magic" (UA) and "Gay Amigo" (Mono) (2d wk), fine \$12,000.

Madison (UD) (1,800; 70-95) — "Mr. Soft Touch" (Col) and "Lost Tribe" (Rep) (transferred from Palms). Trim \$10,000 for second week downtown. Last week, "Mighty Joe Young" (RKO) and "Miranda" (EL) big \$9,000 for third downtown round.

Adams (Balaban) (1,700; 70-95) — "Good Old Summertime" (M-G). Oke \$10,000. Last week, "Calamity Jane" (U) and "Seal Island" (RKO), \$7,000.

Downtown (Balaban) (2,900; 70-95) — "Meet the Killer" (U) and "Flaming Fury" (Rep). Mild \$9,000. Last week, "Johnny Stool Pigeon" (U) (2d wk), \$6,500.

Frisco Spotty; 'Stable' Fancy \$23,000, 'Living' Nice 15G, 'Heat' \$24,000

San Francisco, Sept. 6. Holiday biz is on dull side here with cloudy skies driving folks out of town. "Easy Living" on one of first playdates nationally, looks fairly fancy at the Golden Gate while "White Heat" is nice at the Fox. Outstanding appears to be "Come to Stable" with a big week at Warfield. "Top O' Morning" shapes solid at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,844; 60-85) — "Easy Living" (RKO) and "Against Wind" (EL). Fancy \$15,000 or over. Last week, "Stampered" (Mono) and "Counterpunch" (Mono), \$11,500.

Fox (FWC) (4,651; 60-95) — "White Heat" (WB) and "Lovable Cheat" (FC). Nice \$24,000. Last week, "Scene of Crime" (M-G), barely okay \$16,000.

Warfield (FWC) (2,656; 60-85) — "Come to Stable" (20th) and "Trail Yukon" (Mono). Big \$23,000 or (Continued on page 20)

'HURRICANE' WINDY \$11,500 LEADS PORT.

Portland, Ore., Sept. 6. "Slattery's Hurricane" is coining real money at Orpheum and Oriental this week, being ace newcomer. "Reign of Terror" is mild. Holdovers are doing nicely with "Any Number Play" on top.

Estimates for This Week
Broadway (Parker) (1,832; 50-85) — "Any Number Play" (M-G) (2d wk). Big \$9,000. Last week, wow \$15,000.

Mayfair (Parker) (1,500; 50-85) — "Brimstone" (Rep) and "Trail of Yukon" (Mono). Fair \$5,500. Last week, "One False Step" (U) and "One Woman's Story" (U), \$4,300.

Oriental (H-E) (2,000; 50-85) — "Slattery's Hurricane" (20th) and "Leave to Henry" (Mono). day-date with Orpheum. Good \$4,000. Last week, "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO), \$4,200.

Orpheum (H-E) (1,750; 50-85) — "Slattery's Hurricane" (20th) and "Leave to Henry" (Mono), also Oriental. Nice \$7,500. Last week, "Massacre River" (Mono) and "Sky Dragon" (Mono), \$6,000.

Paramount (H-E) (3,400; 50-85) — "Reign of Terror" (EL) and "Sleeping Car Trieste" (EL). Mild \$6,000. Last week, "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO), Big \$9,700.

United Artists (Parker) (895; 50-85) — "Good Old Summertime" (M-G) (2d wk-5 days). Fine \$8,000. Last week, \$8,700.

LABOR DAY B'WAY BIZ TOPS 1948

'Kid Cleveland' Wows Cleve., Sock \$23,000; 'Heat' Hot 26G, 'McCoy' 19G

Cleveland, Sept. 6.

"Kid From Cleveland," which Republic filmed here this summer, is doing sensationally at Stillman where it had national preem last Friday (2) with a lot of glittery civic hoopla over Bill Veek's Cleveland Indians' baseball team, featured in it. Terrific audience reaction spells several weeks for film.

"Roseanna McCoy" also is shooting both barrels at Palace for another strong take. Hipp's "White Heat" is terrific for top coin in town.

Estimates for This Week

Allen (Warners) (3,000; 55-70)—"Slattery's Hurricane" (20th). Moderate \$14,000. Last week, "Stampede" (Mono), oke \$9,000.

Esquire (Community) (704; 55-70)—"Lost Boundaries" (FC) (7th wk). Satisfying \$8,500 following \$8,000 last round.

Hipp (Warners) (3,700; 55-70)—"White Heat" (WB). Plenty of b.o. fireworks at \$26,000. Last week, "Mr. Soft Touch" (Col), ordinary \$15,500.

Palace (RKO) (3,300; 55-70)—"Roseanna McCoy" (RKO). Building to terrific \$19,000. Holds. Last week, "Saludos Amigos" (RKO) and "Dumbo" (RKO) (reissues), mild \$13,890.

State (Loew's) (3,400; 55-70)—"Madame Bovary" (M-G). Okay \$18,000. Last week, "Great Gatsby" (Par), nice \$17,000.

Stillman (Loew's) (2,700; 55-70)—"Kid From Cleveland" (Rep). Sell-out biz on preem day, with air-crews pushing it to near house record at \$23,000. Last week, "Black Magic" (UA) (2d wk) offish at \$7,000.

'Young' Mighty \$21,000 in Philly

Philadelphia, Sept. 6.

Despite the exodus to resorts, the Labor Day weekend here brought back boom times to firstruns. The ropes were up Saturday, Sunday and Monday at most de-luxers, combination of good product and brisk weather luring thousands.

Aided by smart campaign and Kathryn Grayson and Mario Lanza personals, "Midnight Kiss" is setting a new house record at Boyd. Other strong entrants are "White Heat," at Staumbaum; "Come to Stable," at Fox; and "Mighty Joe Young" at the Kariton. "One Last Thing," at Earle, with Frankie Laine, Jan Murray, and Connie Haines onstage, also is smash.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Madame Bovary" (M-G) (2d wk). Fine \$14,000, after hefty \$18,000 opener.

Boyd (WB) (2,360; 50-99)—"Midnight Kiss" (M-G). Strongest thing in town at terrific \$42,000. Last week, "Black Magic" (UA), fair \$20,000 in 10 days.

Earle (WB) (2,700; 50-99)—"One Last Thing" (WB) plus stage show headed by Frankie Laine, Connie Haines, Jan Murray, Socko \$35,000. Last week, "Bad Men Tombstone" (Mono) with Count Basie orch, Sarah Vaughan, same.

Fox (20th) (2,250; 50-99)—"Come to Stable" (20th). Smash \$27,000. Last week, "Slattery's Hurricane" (20th) (2d wk), big \$18,500.

Goldman (Goldman) (1,200; 50-99)—"Good Old Summertime" (M-G) (3d wk). Breezing along at \$12,500, about same as second stanza.

Kariton (Goldman) (1,000; 50-99)—"Mighty Joe Young" (RKO). Mighty \$21,000. Last week, "Great Gatsby" (Par) (5th wk), \$5,000.

Staumbaum (WB) (4,360; 50-99)—"White Heat" (WB). Big \$35,000. Last week, "Great Feeling" (WB) (3d wk), \$14,000.

Stanley (WB) (2,950; 50-99)—"Top O' Morning" (Par). Fair \$20,000. Last week, "Scene of Crime" (M-G) (2d wk), \$12,000.

Stanton (WB) (1,475; 50-99)—"Outpost in Morocco" (UA) (2d wk). Down to \$9,500. Last week, nice \$13,500.

Trans-Lux (T-L) (500; \$120-\$240)—"Red Shoes" (EL) (37th wk). Neat \$4,500. Last week, \$4,700.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Stable' Solid 24G, Hub; 'Roseanna' 13G, Crosby \$22,000, 'Rope' OK 18½G

Boston, Sept. 6.

With new product at all major firstruns, biz is looking up around here this stanza with solid grosses reported. Vaude with "Arctic Manhunt" at the Boston is out in front. "Come To The Stable" at Memorial and "Top O' Morning" at Met and "Roseanna McCoy" at Astor shape solid. "Good Old Summertime" at State and Orpheum looms okay. "Rope of Sand" looks nice at Fenway and Paramount.

Estimates For This Week

Astor (Jaycox) (1,200; 40-85)—"Roseanna McCoy" (RKO). Hefty \$13,000 or over. Last week, "Lost Boundaries" (FC) (7th wk), \$3,000.

Boston (RKO) (3,200; 55-85)—"Arctic Manhunt" (U) plus vaude. Fine \$24,000. Last week, "Green Promise" (RKO) with vaude, \$26,000.

Fenway (NET) (1,373; 40-85)—"Rope of Sand" (Par) and "Down Dakota Way" (Rep). Neat \$6,500. Last week, "Great Feeling" (WB) and "Flaming Fury" (Rep) (2d wk), \$3,800.

Mayflower (ATC) (700; 40-85)—"Not Wanted" (FC) (6th wk). Holding to \$2,800. Last week, oke \$3,000.

Memorial (RKO) (3,000; 40-85)—"Come to Stable" (20th) and "Make Mine Laughs" (RKO). A natural for Hub audiences, solid \$24,000. Last week, "Slattery's Hurricane" (20th) and "Woman Hater" (20th) (2d wk), \$14,500 in 6 days.

Metropolitan (NET) (4,367; 40-85)—"Top O' Morning" (Par). Fine \$22,000. Last week, "Great Gatsby" (Par) and "Sky Liner" (SG), okay \$19,500.

Orpheum (Loew) (3,000; 40-85)—"Good Old Summertime" (M-G). Good \$1,000. Last week, "Great Sinner" (M-G) and "Devil's Henchman" (Indie), \$21,500.

Paramount (NET) (1,700; 40-85)—"Rope of Sand" (Par) and "Down Dakota Way" (Rep). Okay \$13,000. Last week, "It's a Great Feeling" (WB) and "Flaming Fury" (Rep) (2d wk), fine \$11,000.

State (Loew) (3,500; 40-85)—"Good Old Summertime" (M-G). Nice \$12,000. Last week, "Great Sinner" (M-G) and "Devil's Henchman" (Indie), \$13,600.

'HEAT' WARMS OMAHA WOV \$9,500; BING 11G

Omaha, Sept. 6.

With rave reviews and fine word-of-mouth, "White Heat" is playing to long lines at Brandeis and will be stand-out this session. May hold. Bing at Orpheum will be fairly good \$11,000. "Scene of Crime" at Paramount, even with a midnight show, is rather weak.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"White Heat" (WB) and "Kazan" (Col). Doing very big \$9,500, with probable holdover. Last week, "Anna Lucasta" (Col) and "Lost Tribe" (Col) (2d wk), \$7,000.

Orpheum (Tristates) (5,000; 16-65)—"Top O' Morning" (Par). Looks good if not sock at \$11,000. Last week, "Lonesome Pine" (Par) and "Germino" (Par) (reissues), great \$10,000 in 5 days.

Paramount (Tristates) (2,800; 16-65)—"Scene of Crime" (M-G). Barely okay \$10,000. Last week, "Great Feeling" (WB), \$12,000.

State (Goldberg) (865; 16-65)—"Good Old Summertime" (M-G) (3d wk). Still doing fine at \$5,300. Last week, big \$7,000.

\$797,200 GROSS IN 18 THEATRES

Broadway firstrun business is so bullish the current Labor Day week that it is being viewed as auguring a strong fall season in N. Y. After a fairly slow start, Saturday was not much better than an average Saturday at many theatres, but trade at deluxers roared ahead Sunday (4) and continued up until Monday (Labor Day) night. Heavy downpour around 8:30 p.m. cut into many houses but it was not enough to prevent 18 firstrun houses from hitting better than \$797,000, which tops last year's Labor Day week by \$45,200.

Holiday scales Monday plus extra shows contributed to the strong showing. Strong fare as well as cool weather also was a big help.

Pacing the field is "White Heat" with Xavier Cugat at the Strand, marking resumption of stagefilm policy at this house. Combo looks to reach terrific \$80,000 after all-time high for Labor Day weekend.

"Top O' Morning" with Carmen Cavallaro band topping stage bill also is smash with \$100,000 at Paramount. "Kid From Cleveland" looks mild \$15,000 at Mayfair, while "Crooked Way" also is only fair \$18,000 at Globe.

Draw of vaude, with "House Across Street," is giving the Palace a great \$28,000.

"Male War Bride" with Jack Haley heading stage show, is pushing ahead of first week's figure at the Roxy to a rousing \$121,000 on its initial holdover session. House had the best Labor Day Sunday in three years and second best in history of Roxy.

Radio City Music Hall, with "Good Old Summertime" and stage show is doing big \$134,000 despite being the fifth week. Second week of "Madame Bovary," with David Rose band, is beating initial week's total with great \$78,000 at Capitol.

"Sword in Desert" at Criterion wound up second stanza at sock \$40,000, not far from opening week. "Jolson Sings Again" continued its smash career at State with \$65,000 in third round.

"Lost Boundaries" at Astor; "Come to Stable" at Rivoli; "Red Shoes" at Bijou; "Duck Soup" at Animal Crackers; at Gotham; "Hamlet" at Park Avenue; "Quartet" at Sutton; and "The Window" at Victoria, all climbed above preceding week totals, many by a healthy margin.

Estimates for This Week

Astor (City Inv.) (1,300; 50-\$1.50)—"Lost Boundaries" (FC) (10th wk). Labor Day weekend giving great lift to around \$20,000 after fine \$16,500 last round. Continues.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (46th wk). Nearly \$12,000 after big \$9,500 for 45th stanza. Stays on indef.

Capitol (Loew's) (4,920; 80-\$1.50)—"Madame Bovary" (M-G) plus David Rose orch, Eileen Barton, Jay Marshall topping stage show (2d wk). Inclusion of Labor Day week biz is keeping this up to great \$78,000, following \$77,000 opening week. Holds a third, with "That Midnight Kiss" (M-G) due to follow.

Criterion (Moss) (1,700; 50-\$1.75)—"Sword in Desert" (U) (3d wk). Initial holdover session held up remarkably fine at \$40,000 after smash \$46,000 opening round, below hopes.

Globe (Brandt) (1,500; 50-\$1.20)—"Crooked Way" (UA). Not so good with \$18,000. Holds. Last week, "Siren Atlantis" (UA) (2d wk), \$8,500.

Gotham (Brandt) (900; 44-99)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (2d wk). Beating first week figure at great \$18,000, plenty out-of-towners apparently wanting to see these Marx Bros. oldies; first was \$16,000, big. Stays third round.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Kid From Cleveland" (Rep). Baseball opus shapes only mild \$15,000. Holds. "Too Late for Tears" (UA) (3d wk), \$10,000.

Palace (RKO) (1,700; 55-\$1.20)—"House Across Street" (WB) and vaude. Pushing up to great \$28,000. Last week, "Red Stallion in Rockies" (EL) with vaude, mild \$18,500, and below hopes, combo falling apart final days of session.

Paramount (Par) (3,684; 55-\$1.50)—"Top O' Morning" (Par) with Carmen Cavallaro orch, De Marco Sisters, Vanderbilt Boys, Gary Mor-

Chi Perks; Boundaries' Smash \$22,000, 'Rope' Taut 26G, 'Roughshod'-Vaude Smooth 23G, 'Jolson' Giant 50G, 2d

A Hot Seat

Chicago, Sept. 6.

Grinding almost 24 hours a day during the first week of "Jolson Sings Again" (Col), and averaging 10-12 screenings at 95c and \$1.25 (weekends), the Essaness Woods clocked \$54,606 the first week.

Edwin Silverman, head of the circuit, figured out that's an average of \$7 per seat per day, adding that if Radio City Music Hall ever did that kind of business it would gross \$466,000 on the week, according to his mathematics.

'Morning' Bright \$23,000 In Okay Cincy; 'Young' Tall 14G, 'Baby' 8G, 2d

Cincinnati, Sept. 6.

Cook of the walk currently is "Top O' Morning" great at Albee, and giving a rousy hue to downtown biz generally. "Mighty Joe Young" is solid at Palace, while "Yes Sir, That's My Baby" looks nice on Keith holdover.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Top O' Morning" (Par) and "Song of India" (Col). Great \$23,000. Last week, "Lucky Stuff" (UA) plus vaude, smart \$24,000 at 55-94c scale.

Capitol (RKO) (2,000; 55-75)—"Madame Bovary" (M-G) (2d wk). (Continued on page 20)

ston onstage (2d wk). First stanza soared to smash \$100,000, being helped, of course, by Labor Day crowds and scale. Last week, "Rope of Sand" (Par) with Tex Beneke orch, Vic Damone topping stage bill (4th wk), \$64,000.

Park Avenue (U) (583; \$1.20-\$2.40)—"Hamlet" (U) (50th wk). Picking up a bit to \$8,000 for week ended Monday (5) after \$7,500 last week. Stays on with only three more weeks to go to make it a full year here.

Radio City Music Hall (Rockefellers) (5,943; 80-\$2.40)—"Good Old Summertime" (M-G) (5th final Old Summertime) (2d wk). Climbing up to rousing \$134,000 after big \$124,000 for fourth. Fifth week obviously got impetus from Labor Day crowds, and is not holding. "Under Capricorn" (WB) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Frustration" (FC) (2d wk). Holding very well at \$9,000 after sold \$11,000 opener.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Come to Stable" (20th) (6th wk). Picked up to robust \$27,000 or near after \$22,500 last week. Continues.

Roxy (20th) (5,886; 80-\$1.50)—"Male War Bride" (20th) with Jack Haley, Martha Stewart, Maxello, iceshow onstage (2d wk). Soaring to wow \$121,000 to beat opening week's big \$116,000. Stays third week, and likely longer.

State (Loew's) (3,450; 50-\$1.80)—"Jolson Sings" (Col) (4th wk). Third stanza ended last night (Tues.) firmed up in fine fashion to reach \$65,000 or close as compared with \$67,000 for second. Second round was considerably below expectancy but both the first hold-over session and third week are gigantic in view of initial week's all-time record of \$93,000.

Strand (WB) (2,756; 55-82)—"White Heat" (WB) plus Xavier Cugat orch and Latin-American review onstage. Reaching terrific \$80,000 after record Labor Day weekend to resume stage-film policy. One of biggest weeks of house, especially fine in view of scale. Holds. Last week, shuttered for one week of facelifting.

Sutton (R&B) (561; 70-\$1.20)—"Quartet" (EL) (24th wk). Doing well with \$8,200 for 23d week ended last Monday (5) night; previous week was \$7,600.

Victoria (City Inv.) (1,060; 95-\$1.50)—"The Window" (RKO) (5th wk). Labor Day giving this a shot in arm with big \$14,000 likely after \$13,000 last week. Holds on.

Chicago, Sept. 6.

With the influx of Labor Day visitors and strong new product plus sensational "Jolson Sings Again," Chi boxoffice continues strong at almost every theatre. After an astronomical first stanza of \$55,000 at the Woods, Jolson saga is headed for almost as big coin in second week with \$50,000 possible. In the first session, doing 12 shows daily on round-the-clock operation, each seat averaged \$7 per day, unheard of trade.

Monthly return of vaude to the Palace coupled with "Roughshod" is zooming to excellent \$23,000. The Grand's "Lost Boundaries" is racking up terrific \$22,000. "Rope of Sand," at State-Lake, looks like hefty \$26,000.

Outside of the Woods, the Chicago leads the second-weekers with "Top O' Morning" and stage show headed by Alan Young at lush \$59,000. "Black Magic" at the Oriental plus Louis Prima band is down to \$36,000 on holdover. "Madame Bovary" in second round at United Artists is moderate at \$10,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Top O' Morning" (Par) with Alan Young, Libera, and Lind Bros. heading stage show (2d wk). Great \$59,000. Last week, \$70,000.

Garrick (B&K) (900; 50-98)—"Reign of Terror" (EL) and "Sleeping Car Trieste" (EL) (2d wk). Firm \$6,000. Last week, good \$8,300.

Grand (RKO) (1,500; 50-98)—"Lost Boundaries" (FC). Sock \$22,000 looms. Last week, "Mighty Joe Young" (RKO) (4th wk), big \$10,000.

Oriental (Essaness) (3,400; 50-98)—"Black Magic" (UA) plus Louis Prima orch (2d wk). Down to \$36,000. Last week, solid \$43,000.

Palace (RKO) (2,500; 50-98)—"Roughshod" (RKO) with eight acts (Continued on page 20)

'Jolson' Record \$38,000 in Balto

Baltimore, Sept. 6.

Extra-heavy product lineup plus good holiday and weekend response is building some top figures here currently. Way out in front in sensational style is "Jolson Sings Again," at Hippodrome, which has eschewed long-time combo policy for straight grind at upped prices. Will hang up an all-time house high in both attendance and money grossed. Also solid are "White Heat" at Stanley and "Come to Stable" at the New, which started a second round today (Tues.). "Roseanna McCoy" also is big at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Madame Bovary" (M-G). Okay \$14,000 indicated. Last week, "Great Sinner" (M-G), \$12,900.

Hippodrome (Rappaport) (2,240; 40-90)—"Jolson Sings Again" (Col). Away from vaude and building to terrific \$38,000 via upped scale, midnight shows and holiday. Sets all-time high for house. Last week, "Make Believe Ballroom" (Col) plus Peggy Lee p.a., okay \$16,200.

Keith's (Schanberger) (2,460; 20-60)—"Lost Boundaries" (FC). Opens today (Tues.) after seven and a half days of "Abbott & Costello Meet Karloff" (U), did oke \$2,200.

Mayfair (Hicks) (980; 20-65)—"Outpost in Morocco" (UA). Fine \$7,000. Last week, "Brimstone" (Rep), \$4,300.

New (Mechanic) (1,800; 20-60)—"Come to Stable" (20th) (2d wk). Starting second round today (Tues.) after bringing in one of best-in-weeks opening round figure of \$16,500.

Stanley (WB) (3,280; 25-75)—"White Heat" (WB). Getting big nocturnal play and pointing to fine \$16,000. Last week, "Great Feeling" (WB) (2d wk), good \$12,700.

Town (Rappaport) (1,500; 35-65)—"Roseanna McCoy" (RKO). Well received by crix and paying off at big \$14,000. Last week, "Mr. Soft Touch" (Col), no click at \$7,900.

ON THEIR WONDERFUL WONDERFUL WAY!!!

COME TO THE STABLE

Matching "Snake Pit" in Boston—as audiences cheered! Smash in Philadelphia, Miami, Baltimore, Atlantic City, Oakland! On its way to big money—everywhere!

SLATTERY'S HURRICANE

Zooms to sensational business in Boston, New Bedford, Denver, Providence, Kansas City, Portland, Me.! Widmark's back in high-powered boxoffice action!

I WAS A MALE WAR BRIDE

The happiest pick-up in boxoffice history—terrific at Roxy, N. Y., Los Angeles, Phoenix, Asbury Park, Salt Lake City! Hold extra time for this one!

Mr. A. W. Smith, Jr.
20th Century-Fox Film Corp.
444 West 56th Street
New York, New York

Dear Andy:

I share your enthusiasm about "COME TO THE STABLE", and agree with you that it is a great motion picture. In fact, it gives me great satisfaction to see the real box office attractions which you are releasing currently and during the next few months. It is a *splendid line-up* that should make everybody in the industry very happy.

Sincerely,
John R. Osborne,

West Virginia Theatrical Enterprises, Inc.



...Book into this
"splendid line-up" now!

COME TO THE STABLE • SLATTERY'S HURRICANE
YOU'RE MY EVERYTHING • HOUSE OF STRANGERS
IT HAPPENS EVERY SPRING • THE BEAUTIFUL BLONDE
FORBIDDEN STREET • MR. BELVEDERE GOES TO
COLLEGE • MOTHER IS A FRESHMAN • A LETTER TO
THREE WIVES • CANADIAN PACIFIC • SNAKE PIT • THE
FAN • YELLOW SKY • CHICKEN EVERY SUNDAY • THAT
WONDERFUL URGE • DOWN TO THE SEA IN SHIPS



There's No Business Like 20 Business!

CENTURY-FOX



EXTRA!

First 4 days of
"Midnight Kiss" in
Philly is biggest
in 20-year history
of Boyd Theatre!

THE LION THAT EATS WHEATIES!

"Hello nature boy! Such pep! Your World Premiere of
"THAT MIDNIGHT KISS" (Fabricant) is terrific in Philly.

On Broadway you hold the spotlight with "IN THE GOOD
OLD SUMMERTIME" (Gale), 5 big weeks at Music Hall and
"MADAME BOVARY" a Capitol smash. In Hollywood your
riotous comedy "ADAM'S RIB," just previewed, is the
talk of the film colony. They're raving about
these Big Ones too: "THE RED DANUBE," "THAT
FORSYTE WOMAN" (Gale), "INTRUDER IN THE DUST."

One great Preview follows another!

The famed Astor Theatre, N.Y. has just announced for
Armistice Day "BATTLEGROUND" your Biggest of All.

At your Culver City Studios in various stages of completion
are great, star-studded hits. All summer long you've loyally
delivered your best, and it looks like the Best is yet
to come from The Friendly Company!



P.S. Yes, Mr. Exhibitor, latch on to that potent Lion-diet
for robust box-offices! Follow the Leader! Leo's Silver
Anniversary is your Golden Opportunity!

Arg. Pressuring U.S. on Film Swap And Income; Pix Dearth Acute; Other News

Buenos Aires, Aug. 30. With their minds on the \$1,000,000 (U.S.) which Mexican films will reportedly earn from the U.S. this year, Argentine Central Bank officials are angling to have U. S. film importers in Argentina pressured into promising at least \$250,000 (U.S.) for Argentine pix exhibited in the U. S., despite the fact that the quality of Argentine material precludes any possibility of a deal of this kind. Even in other South American countries Argentine films earn far less than Mexicans because of poor entertainment quality. For instance, one Mexican feature earned more than three Argentine pix put together in Lima, Peru.

Argentine film production interests are exerting all pressure available to try and get the authorities to establish quotas on importation of U. S. material, but they are being resisted by exhibitors and other film interests.

The dearth of U. S. material is so acute that film patrons in Uruguay, across the River Plate from Argentina, have seen a great many Hollywood pix which Argentine audiences may never see, unless some agreement is soon reached for granting of exchange permits to U. S. film distributors.

"Iron Curtain" was exhibited in Uruguay early in the year, whereas in Argentina it has been held up by government censorship. "Walk a Crooked Mile," "The Emperor Waltz" and "Julia Misbehaves" have all been recent releases in Montevideo, but it is doubtful now whether they will be screened in Argentina during the current year. "Arch of Triumph," which had grossed well in eight weeks' first-

(Continued on page 15)

Israeli Arab Exhibs

Protest Double Taxing

Tel Aviv, Sept. 6. "Protest against the excessive taxes recently added to those already paid to the Trans-Jordan authorities was submitted by Arab cinema owners in Palestine. The tax on tickets was raised. In addition, every cinema owner pays an annual tax plus a 25% profits tax. Unless taxes are reduced, the memorandum says, the cinemas in the Arab areas of Palestine will have to close their doors."

Italian Critics

Kudo 'Quiet One'

Venice, Sept. 6. "The Quiet One," Mayer-Burns release of Janice Loeb production directed by Sidney Meyers, was awarded the Italian film critics' prize for the best picture presented at this year's Venice Film Festival. Prize, awarded yearly by members of the Assn. of Italian Film Critics present at Venice, is given independently of official kudos handed out by the Festival jury. Last year, critics' award went to "Hamlet."

International merit prizes were awarded two American pictures at the Venice Film Festival along with a German entry. Carrying off honors were "The Quiet One," "Snake Pit" (20th), directed by Anatole Litvak, and "Berliner Ballade," megged by R. A. Stemmler. First grand prize for the "masterly skill by which the director adapted the Abbe Prevost novel for pix" went to "Manon," a French film. Directed by Henri Georges Clouzot, the picture was partially financed by American funds. Vog Film Co. is distributing in the U.S. Laurels for the picture were copied by Olivia de Havilland and Joseph (Continued on page 15)

AUSSIE GUT FILM CHAIN IN \$328,192 YEAR'S NET

Sydney, Aug. 30. Greater Union Theatres has chalked up another hefty figure for the four exhibition units under its tent over the past financial year for \$328,192 net, as follows: Greater J. D. Williams, \$105,332; Spencer, \$74,648; Wests, \$92,440; Amalgamated Pictures, \$55,772. GUT paid unchanged dividends to the four holding exhibition units to June 30. Ordinary stock dividend's were again \$300,000, 50% of which went to the J. Arthur Rank Organization, 50-50 partners in the GUT setup. Preference dividend on "A" stock was also paid to stockholders in the respective units.

First Variety Clubs In

Britain Sets 'Matinee'

London, Aug. 30. The first Variety Club in Great Britain is now in full swing, with first meeting held at Tent 36, a derelict property in Oxford street, Aug. 25. Event was attended by film and show biz elite. First big event will be a "Midnight Matinee" Sept. 22 at the London Coliseum, where top talent will appear. Prexy of the association, the Duke of Edinburgh, will be present.

Production committee, which comprises Val Parnell, Lee Ephraim, Charles Tucker, Lou Wilson, Ben Lyon, Jimmy McHugh, Jr. and Buster Collier will present several novelty items. This is likely to include a triple radio hookup between artists at the Coliseum and personalities in Hollywood and New York.

Show is being given in aid of the National Playing Fields Assn. and will be known as the "Midnight Matinee of 1949."

Teddy Carr denies all rumors he intends to leave the J. Arthur Rank organization. Claims he has contract as managing director of General Film Distributors, which has five and a half more years to go.

Patricia Roc in Madrid On Tri-Lingual Pic Deal

Madrid, Aug. 30. Patricia Roc, English film star, has arrived in Madrid with her husband, cameraman A. Thomas, to discuss particulars of the Anglo-French-Spanish picture in which she is going to star with Herbert Marshall, and which will be made in the Cifesa studios, Madrid. The pic, called "Jack, the Negro," based on a story by Charles Spaack, will be directed by Julien Duvivier and will feature George Sanders and Agnes Margat. Spanish artists will be in the pic, which will have French technicians.

Usually Staid Cannes

Jumping to Sandal And Short St. Germain Jive

Cannes, Aug. 30. A new innovation has the usually staid Cannes jumping. A smoky little Existentialist cave and jive spot of St. Germain des Pres has come to the seashore. Its Mediterranean counterpart is clear-aired and looks out upon the seas. In fact, some waves find their way in.

The club is situated under the esplanade in what was only a short time ago a sewage disposal tunnel from the Miramar hotel. The long narrow tube-line room is painted bright red, and the works of local artists adorn the walls. All is quite informal and the four-piece band in sandals and shorts is unencumbered in its jive fests.

The club opened Aug. 8 and stays until the end of September. Direction is by George Beaume, who was responsible for the recent Paris Jazz Festival. He plans another to be held in Cannes in September.

The band consisting of sax, bass fiddle, piano and drums, is called the Be-Hop Minstrels, and is well-known in France for its recordings. Floor show has Jimmy Davis, now turned entertainer and featuring his own compositions, namely: "Lover Man" and a new tune, "I Feel Like It." Davis also beats out some fine boogie-woogie. Annie Ross, an American vocalist, sings pleasantly.

The club seems to have a greater drawing power for the French who enjoy its breezy informality, whereas the tourist goes for the more refined aspects of the Riviera appeal and its whirling money-eaters, the roulette wheels.

Non-paying shorts and sneakered youngsters crowd the corners and indulge in some fancy stepping when allowed. An assortment of beards and slacks gives it a Parisian air. Mosk.

ISRAELI CENSOR YANKS 'FABIOLA,' ITALIAN PIC

Tel Aviv, Aug. 25. "Fabiola," an Italian pic passed by the Israeli Censorship Board several weeks ago (the Israel premiere of which was to have taken place Aug. 27 at the Haifa Arnon theatre) was suddenly withdrawn and replaced by another pic. The film features a love story against a background of Roman persecution of early Christians. The Censorship Board is reported to have revoked its license and ordered the distrib to submit the pic for a second examination. "Fabiola," dubbed in French, is now being shown at five cinemas in Paris.

Ricordi Argentina Fetes Its 25th Anni

Buenos Aires, Aug. 23. The 25th anniversary of the establishment in Argentina of the Ricordi publishing activities was celebrated recently. In that time, Ricordi Argentina has published over 5,000 musical works in this country, of which over 2,000 are by Argentine composers. Ricordi is sponsoring four musical contests, two prizes to be given for symphonic works and one for a chamber work, as well as a prize to the best book on the development of Argentine music. In addition, Ricordi made a gift of a trip to Italy to all members of its staff who have worked the full 25 years in the firm.

Other Foreign News
on Page 15

Aussie Govt. Voting 240G to Import Talent to Boost Legit Nationally

Shipman & King Report Year's Net at \$531,440

London, Sept. 6. Shipman & King Cinemas, Ltd., reports it made a profit of \$531,440 for year ended April 2 after deducting all expenses, including depreciation of freeholds and amortization of leases, but not including taxation. Deductions leave \$199,564, which includes dividends for preference shares.

Directors of the company have recommended a 5% payment on the ordinary shares and the transfer of \$68,000 to general reserve and \$4,400 to capital surplus account.

London Nitery Hypo Seen

London, Aug. 30. A determined attempt is being made to revive London night life now that clubs and hotels are to have a 2:30 a.m. concession to serve liquor. New syndicate is being formed to acquire the Romano's restaurant, famed Strand spot, at present leased to Santo Segueria, Spaniard, now out of England.

Promoters are shortly expected to take over the lease, which has 95 years to run, at cost of around \$140,000, and spend another \$80,000 to turn the place into a show place on type of the Lido, Paris, replete with swimming pool. Spot has big balcony which, in conjunction with the ground floor, can hold 800 comfortably, and is likely to be ready for opening for the tourist trade next year.

Another spot opening shortly, which will have entertainment in a more intimate manner, is the Colony restaurant, Berkeley Square. It opens early in September, with Marion Harris as first attraction. Ciro's Club is also contemplating staging floor shows, with Cecil Landeau, owner of "Sauce Tartare," at Cambridge theatre, likely to stage the first show there, which will be extracts from his revue.

IRISH CINEMAS PAID \$3,413,488 TAX IN '48

Dublin, Sept. 6. Entertainment tax on cinemas in Ireland last year yielded a total of \$3,413,488, according to Dept. of Finance. Of this sum, \$3,166,884 was paid by cinemas operating with automatic ticket-sung machines and paying tax on certified returns; remainder came from small shows buying tax tickets from local offices.

Full yield of entertainment tax was \$3,551,336—the balance, after the exhibs had paid up, coming from greyhound racing tracks.

Rank Reneged on Mask Pic May Bring \$100,000 Suit

London, Aug. 30. Mask Films' "Sparkenbroke," based on Charles Morgan's best-seller of same name, after being off-and-on several times, is finally off. Pic was to have been directed by Cavalcanti, with lineup of names comprising Marius Goring, Sally Ann Howes, Trevor Howard and Celia Johnson. It was finally called off at last minute by John Davis, claiming the subject unsuitable for the Rank organization. This was after Earl St. John, head of Two-Cities Films, had read and okayed the script prior to his departure for America.

Rank is committed to make this film to extent of \$348,000, with Mask, an important indie film company, heavily backed by Isaac Woolfson, millionaire chain-store operator, to put up the rest of the capital. Although Rank has promised to help finance two of company's other pix, providing its execs approve of the scripts, its understood there's likely to be a suit filed against Rank for \$100,000 at least, which will include part of the claims by the artists contracted for the film.

Sydney, Aug. 30. Labor government is all set to vote \$240,000 for importation of talent from England and the U. S. next year to aid a national theatre setup in Aussie. Prime Minister Ben Chifley said that he expected local governments to aid financially in the scheme. He said that this fund would guarantee any losses in bringing big productions from abroad, and would also provide a reserve for the proposed national theatre plan.

Indicated that at present there would be no green light for the erection of new theatres. Down Under, agreement would be reached with indie legit units to run the shows. Idea behind the plan is to introduce to Aussie area cultural shows present regarded as too risky to import by local legit managements without some form of subsidy.

Key legit men here believe the government will operate importation plans on lines similar to those adopted by the British Cultural Council. Aussie patrons may see another season here of the Old Vic Co., Ballet Rambert and Boyd Neel String Orch. It's understood that the government also plans the importation of ten symphony orchestras, plus name stars from Broadway and London's West End.

Aussie government is also setting aside \$80,000 for training talent abroad, including local stage technicians, main purpose being to keep abreast of world legit progress. Local theatre men see legit advancing under a government subsidy, but feel that the whole setup must be free of any political control if it's to be a success. Theatre men also aver that the government should not enter into opposition with the indie legit operator.

U. S. Film Distrib Staffs In Arg. to Hold Off on Pay Demands Till Sky Clears

Buenos Aires, Aug. 27. Demands for increased wages by the staffs of distribution offices of U. S. pix in Argentina are not to be discussed for the time being, at least until the distributors have been able to obtain licenses to import new material.

Members of a committee of distribution office execs recently visited Rosario, the second most important city of the republic, where they saw union leaders, explaining to them the gravity of the situation which faces U. S. motion picture interests in Argentina at the present time, and the union men agreed to postpone all discussion of increases until this has been solved. Further meetings should be held in the coming week with union delegates in Buenos Aires.

The demand for increases has come at a time when most local offices are down to rock-bottom and have only a few pix yet to release. Many of the most important distributors are currently releasing "B" material, which is getting "A" playing time, while they stall off in expectation of some decision resulting from their representatives' talks with top economic officials on the import permit question.

Pix Documentaries For Tourism Pushed by Israel

Tel Aviv, Aug. 25. Two documentaries publicizing health resorts are being sponsored by the Film Division of the Ministry of Interior. One film is intended for tourists, while the other will show local residents where to spend their holidays at any season of the year.

Under the auspices of the film division, 70 schools have acquired 16mm projection equipment. Educational films are being supplied by the division to schools.

Thirteen documentary films on oil exploration and production, fuel-powered machinery and aviation were presented to the Ministry of Interior film section by the Shell Co. of Palestine recently, and are being shown in schools. Two other pix on airplanes and flying were given to the Israel Aviation Council. They were shown on Aviation Day in Haifa.

Conquest of Mexico Due In Bi-Lingual Film

Mexico City, Aug. 30. Pic production in English and Spanish of the conquest of Mexico is being readied by Miguel Contreras Torres. He's dickering with Cesario Gonzalez, Spanish producer who recently inked Maria Felix, top Mexican dramatic actress, for nine pix in four years, to lend her for the role of Dona Marina, sweetheart of Cortez, who was largely responsible for the conquest.

Torres is going to London to discuss with Alexander Korda the production of the English and Spanish versions. Simultaneous production of both versions are scheduled to start late this year.

THIS IS THE INGRID BERGMAN PICTURE THE WORLD HAS BEEN WAITING TO SEE!

WORLD PREMIERE
RADIO CITY MUSIC HALL
TOMORROW!



Strange things happen to
INGRID BERGMAN
JOSEPH COTTEN
MICHAEL WILDING
IN
ALFRED HITCHCOCK'S
UNDER CAPRICORN
COLOR BY
TECHNICOLOR

WARNER TRADE SHOW SEPT. 12

ALBANY
Warner Screening Room
29 W. Pearl St. • 12:30 P.M.
ATLANTA
20th Century Fox Screening Room
147 Walton St. N.W. • 2:30 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
208 S. Church St. • 3:00 A.M.
CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace 1th Screening Room
Palace 1th Bldg. E 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century Fox Screening Room
1803 Wood St. • 2:00 P.M.
DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1275 High St. • 12:45 P.M.
DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. • 1:00 P.M.
JACKSONVILLE
Florida Theatre Bldg. 3d. Bn.
128 E. Forsyth St. • 2:30 P.M.
KANSAS CITY
20th Century Fox Screening Room
1720 Wyandotte St. • 2:00 P.M.
LOS ANGELES
Warner Screening Room
2075 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century Fox Screening Room
151 Vance Ave. • 2:00 P.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
78 College St. • 2:00 P.M.
NEW ORLEANS
20th Century Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
371 W. 44th St. • 2:30 P.M.
OKLAHOMA
20th Century Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century Fox Screening Room
1507 Davenport St. • 1:00 P.M.
PHILADELPHIA
Warner Screening Room
930 No. 13th St. • 2:30 P.M.
PITTSBURGH
20th Century Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century Fox Screening Room
216 East 1st South • 2:00 P.M.
SAN FRANCISCO
Republic Pict. Screening Room
271 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Jewel Box Screening Room
2218 Second Ave. • 10:30 A.M.
ST. LOUIS
Savoy Screening Room
3143 Olive St. • 1:00 P.M.

**WARNER BROS.
ARE GEARED TO**



AS NEVER BEFORE!

DIRECTED BY ALFRED HITCHCOCK



PRESENTED BY WARNER BROS. • TRANSATLANTIC PICTURE

Screen Play by James Bridie. Adaptation by Hume Cronyn.
Based on the Play by John Gilleon and Margaret Linden • From the Novel by Helen Simpson

SABC Move to Ban BBC Newscasts Stirring Cries of 'Censorship'

Johannesburg, Aug. 24. Board of Governors of South Africa Broadcasting Corp. has announced decision to discontinue relay of BBC newscasts as from end of year. Decision has caused storm of protest all over South Africa, many feeling this to be another step in the government's attempt to use radio for its own political ends.

Articles in some newspapers have even gone so far as to draw analogy between action of present government and Nazi censorship of radio listening, asking whether this is not eventually going to lead to forbidding listening to overseas broadcasts.

Since 1939 SABC has taken two 15-minute newscasts from the BBC, at 8 a.m. and 6 p.m. (local time), which were broadcast from all stations. Since advent of the Nationalist government there have been one or two protests from government-controlled newspapers to references in BBC news to political speeches by General Smuts, so that this move has to some extent been foreseen.

Board of Governors, announcing its decision, stated:

The board considered certain problems created by the relaying of news services from the BBC. The main problem arises from the fact that the BBC news policy differs from that of the SABC, which does not allow the broadcasting of news or other matter of a South African party-political nature. Negotiations have been successfully concluded with the South African Press Assn., and SABC hopes to start its own independent news service at the beginning of the new year."

General Smuts in Pretoria, said: "I regret keenly this decision. These two broadcasts help to keep South Africa in touch with world affairs on which our public cannot be sufficiently well informed. The BBC is noted all over the world for the factual reliability and objectivity of its broadcasts, which are much appreciated as such."

"This move of the SABC looks like cutting South Africa off from this source of information and it will create a suspicion that there are sinister motives behind it."

Italian Critics

Continued from page 13

Cotten for their performances in "Snake Pit" and "Portrait of Jennie," respectively. Also drawing praise was the Italian pic, "Cielo Sulla Piuve" ("Sky Above the Swamp"). Film was handed the International Catholic Cinema Officer's award for "best contribution to the spiritual and moral elevation of mankind."

Pix Lineup at Cannes

Cannes, Aug. 30. The program of the first five days of the Cannes film festival has been fixed as follows: Saturday (3), U.N.'s short film "The Eternal Battle"; a Polish short, "Zelazowa Wola," on the Chopin festival; a U. S. documentary, "It's a Lovely Day," and 20th's "House of Strangers"; Sunday (4), a French short, "Medieval Images" an Australian documentary, "This Valley Is Ours." In the evening, "The Passionate Friends" of David Lean.

Monday (5), an American short, "Muscle Beach"; a long Austrian film on the life of Beethoven, "Eroica," Tuesday (6), matinee, Metro's "Act of Violence," and the German "Die Buntkarierten"; in the evening, a Finnish documentary, and a long French film, "The Big Balcony"; Wednesday (7), matinee, an American documentary, "Voice of the People," and an English short, "Ocean Weather Ship." Big film is an Egyptian entry, "Mistress of the House." In the evening a French avant-garde short, "Pacific 231," and the much-publicized Italian film of DeSantis, "Bitter Rice." This is to be topped off by a Dutch short, "Interview in the Tropics."

Israeli Pic Cited

Tel Aviv, Aug. 30. The Israeli film, "A State Is Born," received a citation at the Czechoslovak Film Festival in Mariánské.

New Jerusalem Studio To Offset War Losses

Jerusalem, Aug. 25. Studio of the Jerusalem Film Production Co., in Jerusalem-Rehavia, has been rebuilt. The company, founded in 1945, with its studio in Jerusalem-Talpiot, suffered heavy losses during the war. Many of its cameras were requisitioned by the army. They have since been returned.

Company is moving to Beit Vegan, Jerusalem's West End, where a large film studio is planned.

Spain's 'Red Star' Back from Exile

Madrid, Aug. 30. Legit actress Margarita Xirgu—the "Estrella Roja" ("Red Star") of Spanish civil war days—after 15 years of exile in Chile and Argentina, has decided to come back to Spain, taking advantage of Chief-of-State Franco's offer to all Spanish exiles abroad. She intends to arrive in her native Catalonia sometime in the fall and soon after to make her bow in a new legit company which is being organized for her at the Teatro Calderon, Barcelona.

Don Jacinto Benavente, veteran Spanish author and honorary president of the Society of Spanish Authors, was recently honored by the government on his 83rd birthday.

The dispersed members of the company of Mexican legit actress Virginia Fabrega have united under the direction of author Luis G. Basurto, and after a successful tour in the provinces, have opened at the Madrid Teatro Lara. Their new star, young Andrea Palma, has pleased the Madrilenos and business has been good.

"Chavallitos de Espana" ("Youngsters of Spain") made its bow at the Teatro Zarzuela, Madrid, presenting a new revue, "Cascabeles Espanoles" ("Belltowers of Spain") by Flores and Torres, with music by Monreal. Youngsters are very popular in Madrid, and fill the theatre almost every night.

At present only eight theatres are open in Madrid.

ARNOLD TO GIVE BRIT. ITS FIRST PANTO ON ICE

London, Sept. 6. Tom Arnold, often called the British King of Pantomime, is to produce a pantomime on ice, the first time since pantomime has been instituted, over 200 years ago, that this has been done.

Panto will be staged by Gerald Palmer, who does all of Arnold's ice shows. It will be called "Aladdin," and will go to the Sports Stadium, Brighton, for a season at Christmas.

The Three Rudells, an American act brought over by Charles L. Tucker, which is just finishing a four weeks' engagement at the London Palladium, is first act engaged for the show.

Arg. Court Bars Femme 6-Year-Old Batonist

Buenos Aires, Aug. 23. Giannella de Marco, six-year-old Italian orchestra conductress, who has conducted symphony orchestras of 120 musicians in Rome and Madrid, is not to be allowed to demonstrate her prowess in Argentina. This is the verdict of the Argentine courts for the protection of minors, according to Judge Pedro Rafael Speroni.

Court rejected petition submitted by Giannella's parents, on the grounds that a previous case, that of Pierino Gamba, has shown that this type of work is beyond the physical capacities of young children and is detrimental to their health and general well-being. Gamba, 11-year-old conductor, collapsed after giving a series of concerts in Buenos Aires earlier this year, and is now recuperating in his native Italy.

Smith Rank's Tele Head

London, Sept. 6. G. Darnley Smith has been appointed managing director of Cinema Television, Ltd., by the Rank Organization, to succeed Capt. A. G. D. West, who died in Switzerland recently.

Smith will continue as managing director of Bush Radio, Ltd., another company within the Rank group.

Vaude Strong Down Under; Martin Active in Sydney, Melbourne; N. Zealand OK

Sydney, Aug. 30. Advance bookings for the re-opening of the Tivoli vaude here are strong. Opening bill, Sept. 9, includes Rolly Rolls, Ben Wrigley, Paul Regan, Oliver Wakefield, Swiss Stars, Elwardos, Eileen O'Dare, Connie Chalmers and Charles Norman.

During the closure of the Sidney house, Dave Martin, loop's topper, played Freddie Bamberger, Iver Moreton and Dave Kaye, Maurice Colleano, Ganjou Bros. & Juanita, Krista & Kristel for 15 weeks to terrific biz over the Kerridge cinema loop in New Zealand. This show will come back to the Tivoli, as the Yuletide attraction, opening Dec. 26.

Martin has bought a musical comedy, "The Love Racket." Show will debut in Melbourne Dec. 26. Starred will be British comic Arthur Askey, Valerie Tandy and Roy Royston. Jean Davis will produce.

Miss Davis will produce her first show in Melbourne for the loop Oct. 14, titled "Here from There."

Arg. Pressuring

Continued from page 13

run in Buenos Aires, totaling around \$74,000 (U.S.), had a run of only one week at Montevideo's first-run Metro theatre, despite a first-class publicity campaign.

"Los Novios," a Mexican feature, released by Interamericana at the Monumental theatre, at top admission scale of 70c (U.S.), grossed \$6,700 in the first two days' exhibition. Top Buenos Aires grosser of the year so far has been the re-issue of "Gone With the Wind" at the 800-seat Radar theatre, which ran 45 weeks and grossed some \$121,900 (U.S.).

"The Secret Life of Walter Mitty" ran two weeks at the Ocean and five at the Broadway, teeing off simultaneously, and grossed around \$88,320. "Abbott and Costello Meet Frankenstein" at the Normandie held on for six weeks for \$161,640. At the Gran Rex, "Foreign Affair" drew \$36,570 in two weeks, plus one at the Gran Palace. The picture has been re-issued in nabe theatres. "State of the Union," at the Opera and Roca simultaneously, held on for three weeks at the first-named and one week at the latter, grossing \$42,090. In the three first weeks of its five-week run at the Ambassador, "Sorry, Wrong Number" cashed in \$39,560.

Current London Shows

(Figures show weeks of run)

London, Sept. 6. "Annie Get Gun," Col's m (118). "Beau Strategem," Lyric (10). "Brigadoon," Majestic (21). "Black Chiffon," West (19). "Daphne," Wyndham (21). "Death of Salesman," Phnx (6). "Edwina Bala," Ambas. (8). "Fading Mansion," Duchess (1). "French Without Tears," V. (12). "Happiest Days," Apollo (76). "Harvey," Prince of Wales (36). "Hellrest," Haymarket (32). "Her Excellency," Hipp (11). "Ice Cycles," Empress (11). "Ice Vagues," Stoll (8). "Lady's Burning," Globe (18). "Latin Q. Revue," Casino (24). "Love Albanla," St. James' (8). "Male Animal," New (11). "Master of Arts," Strand (11). "Oklahoma," Drury Lane (118). "On Monday Next," Comedy (14). "One Wild Out," Garrick (40). "Sauce Tartare," Cambridge (16). "Song of Norway," Palace (9). "Third Visitor," Yorks (13). "Tobacco Road," Play (4). "Together Again," Vic. Pal (126). "Tough at Top," Adelphi (8). "Traveller's Joy," Criterion (65). "Worm's View," Whitehall (124). "Young Wives Tale," Savoy (8).

Arg. Radioites Hunt Work Elsewhere As Govt. Interference Begins to Tell

Pic on Bernhardt May Be Produced in Rome

Rome, Aug. 23. Former actor William Marshall is expected in Rome from Paris on possibility of making a picture here. He holds a script titled "Life of Sarah Bernhardt."

Marshall was producer of "Samphonie Pastorale," which he made in France. He was formerly married to actress Michele Morgan.

Ship Strike Hits Hawaii Show Biz

Honolulu, Sept. 6. Show business, like every other business in the islands, is flat on its spine as a result of the shipping strike. At Honolulu's leading first-run house, "It Happens Every Spring" drew 40 customers for its opening matinee and 160 at the first night show. The Clark Gable Picture, "Any Number Can Play," is not drawing any great number of customers.

Doing the best business in the islands is "The Best Years of Our Lives." The Bergman starrer, "Joan of Arc," did a nosedive. The Royal Amusement Co. is remodeling its theatres, but the other companies are not spending any money during the labor troubles. The King Cole Trio, a live talent show, will have a tough time getting its money out.

ARG. FILMS DISAPPOINT SPANISH IN SWAP DEAL

Madrid, Aug. 30. The agreement for exchanging pix between Argentina and Spain, which was imposed sometime ago by Buenos Aires and accepted in Madrid more for political convenience than for its real usefulness to the distribution of Spanish pix in Argentina, is proving more and more unsatisfactory, owing to the low standard of some of the Arg. pix.

Major complaint is against age of pix, some of them six years old or more. Quality also is considered poor. Reaction to Argentine version of "White Horse Inn" wasn't favorable. Neither was it towards the recently-shown "Todo un hombre" ("A Real Man"), produced by Artistas Asociados Argentinos, starring Francisco Petrone and Amelia Bence.

Mrs. Kalman Defended In N. Y. Charity Ball Mixup

Charges that Mrs. Vera Kalman, wife of Austrian composer Emmerich Kalman, "mismanaged" a charity ball held last March at the St. Regis hotel, were derided last week by Hans Rott, a one-time Austrian cabinet member in a cable to the composer's wife, now in Switzerland, he said the financial success of the affair was made possible only because of her "untiring work."

As head of Save Austria's Children, Inc., sponsor of the ball, Mrs. Kalman recently sought a temporary injunction in N. Y. supreme court to prevent an annual membership meeting of the organization. Her legal step assertedly was a move to balk a maneuver of SAC's general counsel and a founder, Gustave Jahr, to vote her out of office. In an affidavit, Jahr claimed proceeds of the ball weren't as much as they should have been.

Reportedly named SAC acting chairman while Mrs. Kalman is in Europe, Rott emphasized in his cable that the dinner reaped a "net profit of \$4,955." Part of this sum, he said, bought a quantity of sugar, baby jackets and cases of vitamin, all of which were said to have been shipped to Austria. Balance of the coin assertedly is deposited in the Chase National bank. Mrs. Kalman, incidentally, is due to arrive in New York Sept. 22 on the Queen Mary, accompanied by her husband.

Montevideo, Aug. 26. Argentine radio scriptwriters and talent are beginning to flock into Uruguay, hoping to line up contracts which will enable them to keep body and soul together. As contracts made last year, before the Argentine networks were taken over by government purchasers, begin expiring, many well known figures in the Argentine radio world, are beginning to find themselves out in the cold.

Word has already gone around that the old and still popular figures are to be replaced by government appointees, or talent prominent in the formation of the government-sponsored and controlled radio unions. Scriptwriters have also been contacted by official spokesmen, and given directives—these are always verbal—as to the subjects on which they can base their scripts and soap-operas in future. These are to have labor problems as a generally central theme, with capitalism ever ready to tread down the oppressed spirit of the poor working man. In addition, radio material is to start in already boosting the figure of Argentina's national hero, liberator General Jose San Martin, the centenary of whose death is to be given solemn glorification in 1950.

Advertisers have small chance of objecting to these directives, as any attempt at protest would only lead to non-allocation of raw materials by the Trade and Industry Control Boards, or other status which are very easily cooked up under an authoritarian regime. Moreover, if sponsors wish to obtain space on the Argentine airwaves, they must do so through a government-assisted advertising agency, which has been newly formed to snatch all business for the coming year.

Although no official announcement has ever been made on the subject in the Argentine press and radio trade papers, Argentine visitors to Uruguay report that practically all the fixtured appointments by the government interests to run Radio Mundo, the foremost Argentine network, have either presented their resignations, or been axed by "higher order." Latest to resign as program manager of the Mundo web is Eduardo Nicolini, brother of the Minister of Argentine Posts and Telecommunications, Oscar Nicolini. Mundo web is now being administered by E. Aloe, brother of one of the Presidential aides.

COPLAN GROUP IN BRIT. DISTRIB SETUP DEAL

London, Sept. 6. David Coplan, former United Artists manager in Great Britain, Sir Sidney Clift and Major Andrew Hold have acquired the complete stockholding interest in International Film Renters and have closed a deal to distribute Film Classics product in the United Kingdom. David E. Griffiths, president of the Kinematograph Renters Society, is joining the board of directors.

It's understood Clift will be chairman of the company, with Coplan general manager. Holt, director of the Daily Express, was formerly associated with British Lion. Coplan, who has been making television shorts in London for U. S. television will return to the U. S. next week.

Europe Copyright Hassle Due to Austrian Action

Vienna, Sept. 6. A European copyright hassle has broken out in the wake of a recent law passed by Austria's legislature permitting folk music groups to play in small towns without paying performing rights to composers. Other European countries have entered stiff protests against the bill but the Austrians will not reconsider the law until Parliament reconvenes from its summer vacation.

Protests were based on allegations that the law violates the Berne copyright convention to which most of Europe adheres.

'Point of Contact' Advertising Rather Than 'Conditioning' as B.O. Answer

By TERRY TURNER
(RKO Exploitation Director)

FOR YEARS I have been belly-aching about "point of contact" advertising for pictures, with a lot of "Hm-mm-mm" for answers. But several pictures in the last few months, using just that "point of contact" method, which some folks like to call exploitation, have hit the wire with a rush and hung on with "boom day" gross figures. I am referring to "Mighty Joe Young" as the first picture, "Savage Splendor" as the second, and Sam Goldwyn's "Roseanna McCoy" as the third.

Accepting "Mighty Joe Young" as a circus type, it was played that way in 358 cities and towns in the six New England states and upper New York state, and despite 95 and 98 degree temperatures, and all the other alibis, it banged into top-side grosses seldom racked up in the past two years. It was billed and advertised like a circus (with circus men doing the job) and ballyhooed with gorilla trucks in more than 300 of the 358 towns, using the carry catch line, "It's Alive," as a topper. Magazine advertising went almost entirely missing.

"Savage Splendor," backed up by the Philly tabloid, The News, using bally again, and a one-page buildup, and without any magazine advertising, also hit the bullseye, despite 98 degrees all day and a flash floodstorm at night. It held up with over-the-top grosses for the week. "McCoy" really blew the roof off ordinary grosses in Ohio, Kentucky, West Virginia and Indiana in a local five-state premiere, again with a total absence of magazine advertising and subsisting solely on local or "point of contact" advertising and activity.

Now, where you blow down "Best Years of Our Lives" grosses, and by substantial margins, it bears out my time-worn bellyache that a motion picture's wealth lies at the spot where the picture is being sold over the counter to cash customers, and at the precise time it is being sold. This is not a gripe against magazine advertising but rather a plea for better timing in that endeavor to make it hit when the merchandise is ready to be marketed, and not six months prior to "condition" as one chap explained it) the people for your picture.

Nix to 'Conditioning'

I also claim that playdates (the important ones) could be used in magazine advertising, converting that media into a ticket-selling sphere rather than imaginative "conditioning."

I have chinned with perhaps 500 important exhibitors and distributors along these lines, and I can say they are 100% behind such an idea. We have argued that if Helms advertises its beans, or any other of its 57 varieties, Mrs. Housewife, who has been intrigued, as she certainly will be by motion picture ads, knows she can go down to the corner store and buy the beans, but she'll never know where the picture can be bought until her local theatre might advertise it two months later. Even then the theatre ad is so poor in comparison to the magazine ad, she will hardly recognize it.

I was informed that "Mighty Joe Young" had the highest point of penetration in the New England area, as investigated by the IRA. If that is so, it was not even accomplished by the things I have mentioned but probably due to the fact that about half of the 358 exhibitors or theatremen got off their haunches and really gave the campaign a ride. The same thing happened in Texas, where Bob O'Donnell called in his men, made them look at the picture and bade them go forth and be showmen. I might say the same things happened in the midwest where the showmen got out and hustled for "McCoy." Perhaps they did it because we had local money to spend where they knew the people would read it and know where to buy it.

Better Timing

From what I have experienced (and not read or been told) I know theatre managers (the vast majority, at least) will get out and hustle if the magazine buyers, the sales and so-called exploitation forces got together for better timing and more equal distribution of

the advertising money to be expended. No one realizes better than the theatreowner or manager that the dollar is harder to get now than ever before. They know, as I know, that you actually have to beat the bush to awaken them and bring them up to the boxoffice with the buck in hand.

Don't think that newspaper publishers and editors, with far-reaching Sunday and even daily circulation, won't listen to your story that affects their well-being and the well-being of their circulation and community. What affects us affects them, and you can lose money just as fast with a newspaper as you can an empty theatre.

I'd like to see picture companies concentrate on their key and sub-key cities, with a greater distribution of advertising money at those points than ever before, and far better timing with the distribution of magazine money. Surely it will tend to a better gross all around, and as I see it, we all must point our activities to better theatre grosses, or else—

Frank Won't Sell Theatre Chain

Minneapolis, Sept. 6.

W. R. Frank, local theatre circuit owner and Hollywood producer, thinks things in the film industry are terrible now for independent exhibitors like himself and he's pessimistic regarding the industry's future. Nevertheless, he has withdrawn his offer to sell his chain of 16 houses, one of the territory's largest and most successful independent circuits, and he's set to produce two more pictures during the ensuing two years. His "The Great Dan Patch" is now being distributed by United Artists.

Previously, Frank had announced the theatre circuit for sale and had revealed that negotiations leading to that end were under way. He explains that instead of selling the houses he now has decided "to sink with the ship." He says television opposition for theatres hasn't developed as fast as he anticipated, but he's certain that it's only a matter of time before it becomes serious and injurious competition.

Frank's next picture, he says, will be "Sitting Bull," an outdoor epic with the famous Indian chief as its central character. It will be followed, he announces, by "Tight Britches," a hillbilly comedy. John Taintor Foote, his partner, who wrote the script of "Dan Patch," will author the films. "Sitting Bull" will go into production in the spring of 1950.

Studios to Entertain European Journalists

Hollywood, Sept. 6.

Chief flacks of the major film studios are rounding up a program of entertainment for 50 European journalists, including reporters, managing editors and publishers, who are due here tomorrow for three days of gandering. Foreign scribes represent 14 countries of western Europe, on this side of the Iron Curtain.

Top industry figures will attend a dinner to be tossed for the visiting firemen on the Paramount lot, Sept. 6, with Y. Frank Freeman presiding.

Gamble Loses 2 Wis. Spots

Minneapolis, Sept. 6.

Outbidding the Ted Gamble-Jimmie Coston-L. F. Gran Standard group, Minnesota Amus, Co. has obtained extension of its leases on the Badger and O'Klare theatres, Eau Claire, Wis., for a 10-year period.

Snatches \$492 Deposit

St. Louis, Sept. 6.

While Peter Effthim, owner of the Star theatre in midtown, was waiting for a streetcar on his way to a bank last week to deposit \$492, the dough, wrapped in a paper bundle, was snatched from his arm by a youth who fled into an adjacent alley and escaped.

Effthim said the robbery occurred just a few feet from the theatre.

Industry P. R.

Continued from page 6

of appearing to be unsuitable propaganda." Another proposal called for the newsreels to show the "Movie Fan of the Week," consisting of brief sequences of prominent Americans, such as President Truman, General Dwight Eisenhower, flowers, etc., telling why they like films.

Under the second category of Boxoffice Stimulation, the plan of Gael Sullivan, TOA exec secretary for a film festival, was combined with a contest idea, suggested by Eddie Zorn, Illinois exhib, calling for a "people's academy" in which the public would select the 10 best pix of the year. Patrons writing the best 25-word opinion of the top ten would be awarded prizes on a national and local scale.

Slogans to be utilized by the industry ran from Metro's Oscar Doob's terse "Hollywood's Clicking" to "The Movies Are Good Entertainment. Good for You and Good for the Whole Family," which was entered by W. K. Hollander of the Balaban & Katz circuit. Eddie Silverman, of Essaness Theatres, suggested "Movies Are Your Best Buy" as the basis for a saturation advertising campaign.

Taylor Mills, research director of the Motion Picture Assn. of America, proposed a series of brief radio platters with Hollywood stars featuring the "Better Films Than Ever Are Coming" theme as station breaks. William F. Rodgers, Metro sales vice-pres, suggested that all newsreels carry a tag urging greater attendance at motion picture theatres.

Capitalization on theatre lobbies as exposition centers in various localities was also proposed. Objectives of proposal were to "attract different segments of the public to the theatre" and "to cement the ties between the theatre and members of the business community adjacent to it." Under the proposal lobby displays would include exhibitions of farm equipment, Boy Scouts, interior decorating and banking methods.

Finneran Plan

In the category of Intra-Industry Relations, the Finneran Plan to boycott trouble-making stars held the center of attention. The mechanics of the plan were rejected as unworkable although the aim won approval.

Another program of action was outlined by Nate Blumberg, Universal prexy, who said: "Every person who makes a living from this industry should appoint himself a 'committee of one' to become an advocate of the business." Under this plan, letters of invitation would be sent to all industry workers to join these solo committees and defend the industry by means of a "handbook" of general info to be published by the Motion Picture Institute. TOA reps suggested the conference obtain agreement on "the elimination of unfair competition or the granting of special favors to other forms of entertainment to the detriment of the motion picture industry."

Admish Tax

In the fourth category of Taxation and Other Legislative Matters, the TOA keynoted the bulk of the suggestions with a proposal for "an unceasing campaign for remission or elimination of admission taxes and preventing the spread of such taxation by state and local bodies." A united front was called for on questions of restrictive legislation, such as censorship, exorbitant license fees and excessive transportation charges. Henry J. Stiles, of the Kentucky Assn. of Theatre Owners, suggested more widespread use of a short produced by KATO showing how a large part of admissions goes to taxes.

Under the last heading of Research, William L. Ainsworth, prexy of Allied States Assn., suggested that "any public relations program should include research as to the reasons for the apparent decline of the industry's good will, coupled with a bona fide effort within the industry to eliminate just grounds for public or official censure." TOA concurred with a proposal to set up an industry research system.

New Cole House Near Houston

Sugarland, Texas.

Cole Theatres opened their new 700-seat Palmis here. House cost \$85,000; D. P. Morton is manager.

Inside Stuff—Pictures

Odd double-play may find RKO distributing Walt Disney product in Germany next year although the cartoon producer has sold the pix away from that company, which is his regular releasing agency. Disney handed the films over to foreign pic financier Jacques Grinleff for approximately \$65,000. Grinleff is now in the process of making a deal with RKO to distribute them.

Pix involved are "Snow White" and "Fantasia," plus a group of shorts. Disney was impelled to sell them to Grinleff and George Bookbinder, another foreign film man whom Grinleff has since bought out of this deal, by their offer of dollars delivered in New York. German marks are not ordinarily convertible, but Grinleff figures on getting at least part of the money out through special convertibility for pix now being made available by the Economic Cooperation Administration.

RKO distributed the pictures in the U. S. and in most countries abroad. Whether it will make a deal to handle them in Germany for Grinleff on a percentage basis will be determined next week, following arrival in Paris of Mark Spiegel, special German rep for RKO, for huddles with the films' new owner.

Since run-of-the-mill Hollywood product isn't paying its way at the boxoffice, Gilbert Selde, writing in the current Atlantic Monthly, advises producers to make "mature" pix for a great audience—"the two-thirds of our grownup citizens who do not go regularly to the movies." "The industry," he says, "may yet find its salvation in those whom it has for two generations contemptuously turned over to foreign competition."

Using six-months-old data, to show the grossing potential of foreign imports, Selde points to the "maturity" of British pix in particular, and says U. S. producers "have always envied the ease with which British pictures have made money here."

VARIETY's survey of the foreign pic market in the U. S., printed in last week's issue, showed, however, that in the first eight months of 1949 only two imported films have earned critical approval. They were J. Arthur Rank's "Quartet" and the French-made "Devil in the Flesh."

Charles Le Maire, 20th-Fox wardrobe director and exec designer, arrived in New York from the Coast last week to take part in a new type of publicity stunt. He will screen 20th's upcoming "Prince of Foxes" for a group of leading fashion designers and editors, explaining to them why the company used Italian artists exclusively on the film to make the Renaissance costumes as authentic as possible. Le Maire will then illustrate how the costumes might inspire a completed collection of modern clothes and accessories.

Out of this, it is hoped may come some direct tie-ins between the fashion industry and the picture's title, for the obvious exploitation purposes. Le Maire will remain in N. Y. until 20th production vicep Darryl F. Zanuck returns from Europe, before heading back to the studio.

Germ-conscious filmgoers who fear possible exposure in theatres, especially in view of the recent polio epidemic, may breathe easier now. Current bulletin of the Associated Theatre Owners of Indiana points out that the Lyric and Cozy theatres of Winchester in that state have installed Glycol-Vapor Purification and Sterilization systems. Noting that it's the second theatre installation of its kind in Indiana, the organization avers not only is it "greatly impressed" with the new discovery, but feels the manner in which an exhibitor informs his patrons about the means he's taking to protect them is also "very important." Announcing the purifying system, the Winchester houses used a one-third page newspaper ad whose copy stressed the equipment's germicidal qualities. Endorsements of local medicos were also printed.

Tiff now on between Roberto Rossellini, Italian producer-director, and the RKO studio over "Stromboli" stems from a desire by the Hollywood lot to re-dub part of the pic's dialog, which has English spoken by native Italian actors in a heavy accent. RKO-ers, who have seen rushes of the Ingrid Bergman feature, recently completed in Italy, feel that part of the so-called English will be unintelligible to American audiences. Rossellini has refused to deliver to RKO the last three days' shooting of "Stromboli" unless the studio allows him to edit in Italy. RKO, on its part, wants Hollywood technicians on hand for the final processing. Company claims that Rossellini's contract requires him to trek to the Coast before editing.

Universal is trying out a solid coverage promotion deal that is paying off. Right after world preem of "Yes Sir, That's My Baby" at the Roosevelt, Chicago, several weeks ago, Chi exchange flack Ben Katz, aided by Harold Dutchin, did a complete coverage of all important towns in northern Illinois with payoff results of 20-page newspaper insert on the Rialto, Joliet, Ill., opening, and a 16-page insert for the Paramount, Aurora. Home office exploitation staff is concentrating other pinpoint drives in similar vein.

Filippo del Giudice reportedly is leaving the British production scene in favor of shooting in Italy and the U. S. The one-time top J. Arthur Rank producer is now at Lake Maggiore, Italy, where he's prepping his future filmmaking ventures. As managing director of Rank's Two Cities unit, he turned out "Hamlet" and "In Which We Serve." More recently he has headed Pilgrim Pictures, an independent organization. Producer's exit from Britain is held by some toppers in the trade as still another sad commentary on the current state of the Anglo pic industry.

Celluloid equivalent of a prospectus was revealed in New York last week when a 40-minute color film was screened in the offices of the First Boston Corp. Picture is designed to acquaint potential investors of the background of General Public Utilities Corp., which this month is marketing 835,000 common shares of the Rochester Gas & Electric Co. Some eight prints are slated to be exhibited to about 1,000 dealers in 12 key cities throughout the country.

Tipping its need for outside product, now that Metro top pictures also go into the Astor, State and Music Hall, the Capitol, N. Y., has booked two RKO pictures this fall. RKO's "Roseanna McCoy" (Goldwyn), is tentatively booked for October and "She Wore a Yellow Ribbon" follows it into the Cap. The house also recently played "Anna Lucasta" from Columbia, and "Tulsa," an Eagle Lion film.

New film luminary, practically made overnight by one picture, was offered a star role in another picture by the producer who helped him to prominence. Actor demanded \$50,000 in cash, \$25,000 deferred, plus 50% of the profits. Now the producer is looking for another unknown who might be hoisted to stardom.

"Sword in the Desert." Universal's adventure-drama on modern Palestine, spotlights the British ending up second best in the film. Incensed about it, the British threaten not to play it in England. J. Arthur Rank, with a 13% interest, is the second largest shareholder in Universal, the producing company.

Understood Howard Hughes is ready to sell RKO's half interest in the Churubusco studios in Mexico City for \$200,000, but is not getting any offers, even at that price. Studio is reported to have spent \$1-200,000 to modernize the studio several years ago.

"Enjoyable. Should run in the money!"
INDEPENDENT

"Should pay off at the boxoffice!"
SHOWMAN'S

"A sheer delight. Highly profitable!"
BOXOFFICE

"Plenty of selling angles!"
EXHIBITOR

"Solid contribution. Action, thrills, excitement, color!"
HOLLYWOOD REPORTER

"Gentle humor, highly dramatic moments, will please!"
VARIETY

"Appealing, touching!"
MP DAILY

"A warmly satisfying document!"
NEWSWEEK

**MAKING RECORDS!
BREAKING RECORDS!
THAT'S
"THE GREAT DAN PATCH"
ALL OVER!**

'Dan Patch' Paces Mpls., Fat \$
Minneapolis, July 26. Helped by terrific advertising and exploitation, lack of strong opposition and cool weather, "Great Dan Patch," produced by localite W. R. Frank, looks like a big winner currently. Will land a big session at the State. Although the Aquatennial, annual local summer mardis gras, and bringing in many visitors, is id merous counter attractions, including elaborate parades, Bob Hones person as star of a show, "Lies," etc., make it a...

'Dan Patch' Standout In Indpls., Nice \$
Indianapolis, July 26. Torrid weekend is keeping a damper on first-run film biz here this stanza. Sunday night trade in this stanza area also was slim. "Great Dan Patch," at Loew's, "leader with nice figure," "of Vengeance," at Circle...

We can't reveal the figures but take a peek at your Variety and see for yourself!

W.R. Frank presents
"THE GREAT DAN PATCH"

starring
**DENNIS O'KEEFE · GAIL RUSSELL
RUTH WARRICK
CHARLOTTE GREENWOOD**
with HENRY HULL · JOHN HOYT
Arthur Hunnicutt · Clarence Muse
Written and Produced by JOHN TAINOR FOOTE
Executive Producer W. R. FRANK · Directed by JOE NEWMAN



Play that winning hunch. It's plain horse sense to book it now with smash results from well over 300 initial engagements!



thru UA

Philly Exhibs Push Theatre Bldg. Boom Despite Lagging Grosses

Philadelphia, Sept. 6.

Overall picture of film business in this area finds grosses well under 1948. Exhib estimates range from a minimum drop of 10% to as high as 30%. Tipoff to the decline is the 5% falling off in city amusement taxes for the first six months of 1949, most of which is credited to the slump in film admissions.

Neither drive-ins nor television are blamed for general apathy. First-runs seem to be hardest hit, with the keys next in line and the nabes getting it the least. Drive-ins are figured to affect theatre business at the most about 15%. The ozoners have created a whole new business of their own. Television, except on big fight nights or on special programming occasions, is not even figured. Only Class A residential sections even notice video effects. Baseball here hasn't bothered the film men. While both the Athletics and Phils are having good years, there are no pennant race prospects or excitement for either team. Attendance of 6,000 and 7,000 at the Phils' matinees can hardly be credited with the film slough.

Product seems to be the chief yell of the local exhibs. This plus the fact that money is admittedly tighter, and that the present summer has been a genuine scorcher, is blamed for the recession.

If the patrons are bearish, exhibs here are on the bullish side. There have been no reports of price-cutting. Drive-ins, which now number about 50 in the exchange area, are going up wherever their sponsors can get by the zoning hazards. One drive-in slated to open in downtown Philadelphia in October had to run the gauntlet of industry opposition before getting the sanction of the city solons.

Theatre building continues with a tendency toward larger seating capacity. William Goldman is putting up a new 2,700-seat Randolph theatre on the Chestnut street site of B. F. Keith's old vaude landmark.

The Melvin Fox interests are erecting the new 2,000-seat Concord in the Mayfair section, and Sam Shapiro is building the 2,500-seat Merben a couple blocks away. The Fried interests have just opened the new City Line in the Overbrook section of the city.

Major trend in Philly this year has been breaking up of the clearance system. 20th Fox is the pace-maker in this department, having knocked down its 28-day clearance to 21 days with a great fanfare last spring. It will still take several months and a few more 20th picts to assay fully the effects of this plan.

H'wood-Rank

Continued from page 5

Jointly bankrolled by U and Rank will fill the bill for 1950. Further discussions will be held later to decide on pard ventures with U for '51.

Number of possible subjects came up for gabbing between St. John and the American majors but no definite choice of story material has been made. Continued talks with company toppers will be staged by Robert Benjamin, head of Rank's U. S. wing, who will also make final arrangements for the joint filmmaking chores.

One of the questions still open is whether Rank and the U. S. companies will join in worldwide distribution of the films or divide these rights territorially, with Rank taking the eastern hemisphere and the majors, the western. Division of the world would insure the Yank distrib dollar revenues without restriction because of the frozen pound situation. On the other hand, partnering distribution would probably bring greater gross revenues to the Yanks, if not dollars, because of the insured return from Rank's big British theatre chains.

Returning east over the weekend, St. John shoved off to Toronto yesterday (Tuesday) for a one-day confab with Odeon circuit (Canada) execs and distrib toppers. He gets back to New York tomorrow (Thurs.) to embark on the Mauretania.

Deanna Exits U

Hollywood, Sept. 6.

Deanna Durbin, once the top star at Universal, walked off the lot to freelance after 13 years and 21 pictures since she signed in 1936. Actress has been drawing about \$300,000 in salary, bonus and profit participation for three years, although she has not made a picture in 16 months.

Miss Durbin's first picture on the lot was "Three Smart Girls" in 1936, and her last was "For the Love of Mary," completed in April, 1948.

EL's Future

Continued from page 5

two completed pix as security for the two yet to be leased.

Loosely-tied present arrangement between EL and Rathvon provides that the former RKOer can put money into EL pic projects, if he sees fit, or merely come up with a package without investing his own coin. EL, on its part, can back a Rathvon production but is not bound to do so.

EL spokesman indicated that the company will seek to incorporate the use of its Hollywood studio in most deals which contemplate EL bankrolling. Since the company has this provision in mind, it will undoubtedly reopen its presently shuttered lot regardless of whether it votes for making pix on its own.

No immediate appointment of either a company president or studio chief is contemplated, it is said. Apparently the raising of fresh coin has not precluded a deal for a large indie producer to come into the company with cash along the lines of the tieup negotiated previously with Edward Small. Reliable reports from Hollywood indicate that talks with outside producers are still continuing.

TOA Mulling

Continued from page 6

given prize that the exhib is expected to promote from local merchants in return for program and trailer plugs. Country will be divided into six geographic areas and winners from each will be sent to Hollywood for the finals. All their expenses would be paid by the Taplinger group. They would receive special prizes as would the overall winner, who would be labeled "America's No. 1 Movie Fan." Among other things he gets "The House That Oscar Built," which is being promoted by Ted Baldwin, former Selnick publicist, among the nation's builders.

Taplinger claims that more than \$1,000,000 in prizes could be handed out, making a strong publicity peg. He estimates that if 3,000 houses participate, gross revenue will be \$225,000, out of which the Acad will get a net of \$100,000, after \$125,000 is taken out for operational expenses.

Joe Bernhard

Continued from page 4

producers who make distrib deals with the company. A series of deals with indie filmmakers including de Rochemont, Ida Lupino and Laurel Productions, have already been set up and will give FC a releasing slate of 15 pix during the 1949-50 season.

Bernhard, while nixing reports of FC's negotiations with the National Exhibitors Film Co., left the door open for future dickering to distrib NEFC-financed pix. He said he would talk turkey with NEFC after the latter outfit becomes fully set up to operate. NEFC is currently awaiting approval by the Securities & Exchange Commission for its incorporation papers.

Vidor Hearing Oct. 17

Los Angeles, Sept. 6.

Charles Vidor's contract hassle with Columbia will come up in superior court Oct. 17.

Studio declares Vidor violated his contract when he refused to direct "The Petty Girl."

Lucky Judy

Hollywood, Sept. 6.

Metro and Columbia are putting on a duel for the services of Judy Holliday, who recently appeared in "Adam's Rib" on a one-picture deal.

Metro is dickering for a termier and Columbia wants her for the femme lead in "Born Yesterday."

Anglo-U.S. Parley

Continued from page 5

pected that the British will ask some other labor leader to sit across the table from them.

Present members of the Council, which has had only one meeting in almost 18 months of its existence, are Eric Johnston, Barney Balaban and Nick Schenck for the Americans, and Rank, Sir Alexander Korda and Sir Henry French, director-general of the British Film Producers Assn., for the English.

Rank's suggestion for enlarging the Council was made to a top American film exec in London huddles a few weeks ago. It means that if a session is held it will take up considerably different matters from the intricate—if abortive—negotiations at the last conclave in Washington during the spring. At that time a plan was worked out for hyping British production with American financing in return for easing of restrictions on Hollywood product in England. Plan created so much objection from SIMPP and among the majors themselves that it was quickly dropped.

With the enlarged delegation the talks would undoubtedly have to be on a broader plane. Americans are hoping that they will lead into an improved atmosphere for the negotiations which will follow with the British government on extension of the Anglo-U.S. film agreement of March, 1948. That expires next June 13.

There's still a big question mark about whether the Council will meet in October or not. It was to have met in August, but that session was postponed until after the conferences between the British and American governments in Washington this week on United Kingdom economic situation in general. The British want the October meeting and if the Americans decided in their talks in the next few weeks that gains might be made there, the conclave may be held.

Odlum Edging

Continued from page 3

dits' belief that Odlum has committed his holding company to 69,300 shares of RKO stock on a "when, as and if" basis because he believes he can get more action out of that unit rather than the circuit.

Price of the theatre stock, be it Paramount, RKO or that of the other three majors which ultimately must be divorced, is said to reflect the steady earnings of these chains. Since a study of prospectuses indicate that their profits are comparatively stable, there is much less possibility of sharp stock fluctuations.

Earnings of the picture companies, on the other hand, have proven far more volatile over the past 10 years. As a result, price of the stock has less relationship to earnings and financial agencies regard investment in these units as almost pure speculation. Sharp reaction to the first year's record, either up or down, is expected.

On the Odlum venture, there is some belief in Wall street that the former controlling stockholder in RKO is acquiring the new company's stock "to keep his foot in the door." It is thought that his purchase may signal an intention to work his way back gradually into RKO affairs. His move has touched off considerable speculation on the street as to Atlas' intentions toward the company.

SUNOCO'S FLEET PIX

Houston, Sept. 6.

Tankers of the Sun Oil Co., which regularly dock here, are now equipped with 16mm film projectors. Company now has all its tankers, a total of 19, equipped to show regular scheduled films programs on a fleet basis.

Rentals are borne between the oil company and the athletic fund derived from the sale of soft drinks aboard the tankers.

Film Reviews

Continued from page 11

The Golden Madonna

play which makes up by repetition what it lacks in incident. On the credit side, however, is a delightfully full performance by Phyllis Calvert who lends a fresh air to an otherwise conventional yarn.

Pic also capitalizes heavily on the varied and interesting Italian backgrounds. Lensed in first-rate style, film is located in Naples for the most part with the concluding sequences on Capri. Good results are also obtained through utilization of Italian characters, particularly a flock of Neapolitan kids whose thieving tactics play a prominent part in the plot.

Miss Calvert plays a British gal who inherits an Italian villa in which a religious painting, the Golden Madonna, has been hidden from the Germans during the war. The picture has special meaning for the neighboring villagers who traditionally prayed to it in order to end periodic droughts in the area. Yarn revolves around the efforts of Miss Calvert, abetted by an ex-British soldier, Michael Rennie, to recover the painting after it was accidentally sold to a travelling junkman.

Both fall into the hands of a group of swindlers who pretend to deliver the canvas although it's already sold to a bigtime Italian black-marketeer, played by Tullio Carminati. The swindlers, however, undergo a religious conversion and, at the climax, help steal back the painting which Miss Calvert preoccupies Carminati with a seductive come-on.

Miss Calvert plays with unfeigned charm as the hapless British lady caught in the Italian underworld. Rennie, as her romantic partner, tends, however, to use a monotonously grim expression. As the blacketeer, Carminati is suave and sure, while David Greene, as an English partner to the swindlers, gives a neat comic edge to his performance. In minor parts, the Italian actors play with uniform competence, handling the English lines with appealing accents.

Herm.

Madness of the Heart

(BRITISH)

London, Aug. 23.

GFD release of J. Arthur Rank-Two Cities (Richard Wainwright) production. Stars Margaret Lockwood; features Maxwell Reed, Kathleen Byron, Paul Dupuis. Directed by Charles Bennett. Screenplay by Charles Bennett, from novel by Flora Sandstrom; camera, Desmond Dickinson. Costumes, John Cranney. Music, Allan Gray. At Metropole, London, Aug. 23. Running time, 105 MINS.

Lydia Garth is suddenly stricken with blindness after falling in love with a young Frenchman visiting London. She becomes a novice at the convent of her schooldays but after six months is persuaded to return to the world as she has no place in the religious life. Her fiancé tracks her down, overrules her scruples and carries her off to his chateau. In spite of a surface welcome to the young bride, Lydia senses hidden antagonism among her in-laws and is convinced somebody is trying to kill her. There is a violent jealous quarrel and, after a fall, she loses her expected child. Miserable over her husband's lack of faith, the distraught girl returns to England, regains her sight after a dangerous operation, and goes back to the chateau simulating blindness to discover her unseen enemy. It turns out to be the lovely young neighbor who had marked the husband down for her own and stops at nothing to gain her ends. She is conveniently killed in a car smash in company with a wolf-like manservant, who does nothing much but hover sinisterly in the background. The couple then have a romantic reunion by the bookstall in the London air station where they first met.

Miss Lockwood makes the most of her sensation-packed part and Paul Dupuis is all that an ardent

young Latin could be imagined as the husband. Kathleen Byron with honeyed tongue and venomous eye is a full-blooded villainess and other characters give good support. Direction of picture of high quality and evokes a keener interest in the development of the story than it intrinsically warrants. Clem.

The Lost People

(BRITISH)

London, Aug. 22.

GFD release of J. Arthur Rank-Gainsborough (Gordon Wellesley) production. Stars Dennis Price, Mai Zetterling, Richard Attenborough. Directed by Bernard Knowles. Screenplay by Bridget Boland from her play, "Cockpit"; camera, Jack Asher; editor, Go. N. Hales; music, John Gish. Released by Rank, London, Aug. 22. Running time, 89 MINS.

Ridley. Dennis Price
Lili. Mai Zetterling
Jan. Richard Attenborough
Marie. Siobhan McKenna
Peter. Maxwell Reed
Professor. William Hartnell
Anna. Zena Marshall
Gish. Glad Poolley
Draia. Philip Hawker
Priest. Harcourt Williams

This is an adaptation by Bridget Boland of her play, "Cockpit," written from personal observation while serving in occupied Germany, just after the war. While lacking some of the poignant moments of the stage version, this story of the melting pot of a dispersal camp for refugees provides satisfying dramatic entertainment. The depressing subject will limit its appeal.

A young English captain takes over command of a group of displaced persons herded into a large German theatre awaiting sorting out and transport to all corners of the earth. He encounters appalling obstacles, mainly through friction between citizens of the same country, not through the clash of opposing nationalities. Through privation and despair some are reduced to the level of animals, regarding food and precious household goods more valuable than life. Fellow Slavs fight over politics, French accuse each other of collaboration, the Poles fear the Russians too much to travel with them, and chaos reigns. Needing the patience of a saint and the wisdom of Solomon, the commandant conscientiously tackles his unenviable job, jeered at from all sides for believing that democratic principles will solve all maladjustments.

Into this Babel, a forced calm descends through the discovery that an old man is dying of plague, and the place is quarantined for fear of taking contagion to the outside world. This touch of nature makes the whole world kin—in that immediate animosities are forgotten and all pool supplies and work together for the common good. As soon as the plague theory is discounted by another doctor, they are all at each other's throats again with the Britisher striving to drive home to them the futility of hatred and war, by exhibiting the murdered body of a young bride stabbed in mistake for someone else, and declaring the only hope for world peace lies in living together as brothers.

Dennis Price convincingly conveys the clear, forthright sense of duty with which the young officer is imbued. Siobhan McKenna is excellent as the French compatriot spending half her time mocking, the other half seducing, the commandant. William Hartnell makes a typical crisp British sergeant and Mai Zetterling and Richard Attenborough bring pathos and real sincerity to the young lovers who marry though death may be just around the corner. Supporting roles are splendidly characterized, and film is competently directed. Clem.

La Passione Secondo San Matteo

(The Passion According to St. Matthew)

Venice, Aug. 30.

Campidoglio Film production and release. Directed by Ernst Marischka. Music, Johann Sebastian Bach. With Maria Biondi, Giulio Gianini, Boria Christoff, and chorus of Academy of St. Cecilia. Camera, Václav Vich; sound, St. Cecilia. Venice, Venedig Film Festival, Venice, Running time, 45 MINS.

An effective, moving version of the Passion story according to the book of St. Matthew as adapted by J. S. Bach in his famed oratorio, using as illustration the best known paintings of the 15th, 16th and 17th centuries. Words, music and image are perfectly coordinated, with sound quality and camerawork equally good.

Its length and subject will limit its booking, with music and art lovers going for it, but chief interest should come from religious circles. Hauck.

The Doolins of Oklahoma ARE RIDIN' HIGH in



PITTSBURGH • TUCSON • FRESNO • SPRINGFIELD (Mass.)
BAKERSFIELD • PROVIDENCE • LAWTON
SPOKANE • HAVERHILL • EVANSVILLE • OMAHA
DES MOINES • BIRMINGHAM • NORWICH (Conn.)

COLUMBIA
PICTURES
presents

Randolph **SCOTT**

The **Doolins of Oklahoma**

GEORGE LOUISE JOHN VIRGINIA CHARLES
MACREADY • ALLBRITTON • IRELAND • HUSTON • KEMPER

Written by Kenneth Gamet • A SCOTT-BROWN PRODUCTION

Directed by GORDON DOUGLAS • Produced by HARRY JOE BROWN



Overbuilding Threatens Drive-Ins; Flock of New Ozoners Opening

Mad rush this summer to build drive-ins is seen by many exhibitors as almost certain to lead to plenty of disaster. Uncontrolled construction of the ozoners makes it appear virtually inevitable that there will be a reprise of the debacle of the late '20s, when a large number of operators suddenly discovered that rapid building of standard theatres had oversteered their territories.

Costs of construction of the outdoor cinemas have now reached such astronomical heights that there's not much leeway if there's to be a profit after film rental, expenses, interest and amortization.

Vogue for the drive-ins has been hyped by the excellent earnings of most of them to date. They've been a novelty, but a practical one, and up to this summer there is believed to have been none that didn't show a tidy net. With the increase in competition, the bloom this season began to fade from the peach in some locations.

Plenty of the skylight exhibitors are beginning to worry about the future. They know that this summer was ideal for the business, having been very dry and very hot in most of the country. What happens, they want to know, when the inevitable cool and rainy summer comes up and the slender grosses have to be divided among three or four or a dozen times as many houses as now. There are already indications of price-cutting and, on a large scale, that would make for disaster.

Secondary aspects of the flood of ozoners are changes in clearances and runs they're bringing about in their relationship to standard theatres. That's already bringing on lawsuits, which are another problem.

Price Slashing at Pitt Drive-In

Pittsburgh. With new drive-ins opening around here on wide scale and competition getting tougher, inevitable wave of price-cutting has started. New policy of many ozoners is to charge so much a car. Instead of so much a person, as in the past. Auto can have only a couple or an entire family of seven or eight for same admission.

3 New Drive-Ins for Mass.

Worcester, Mass. Three new ozoners authorized in Central Massachusetts. In suburban Oxford, Drive-In Theatre Corp. of North Weymouth will build a \$150,000 one. In Gardner, Standard Investment Co. will build on Airport road. Westminster gets a 500-car drive-in.

Fight New Indiana Ozoner

Huntington, Ind. If 74 nearby residents have their way, Forrest I. Mitchell and Doris E. Mitchell, of Veedersburg, Ind., will not be permitted to erect a drive-in on U. S. Highway 24 near here. The remonstrators asked the board of works to refuse to vacate certain streets in the region which would be necessary for the drive-in.

Nix N. H. State Drive-In Plan

Laconia, N. H. Ever-increasing number of drive-ins doing nicely in this locality this summer is prompting many to get into the field including at least one New Hampshire state representative. Councilor C. Edward Bourassa of Manchester came up with the idea for an ozoner on state-owned land at Hampton Beach. Governor Adams quickly nixed the proposal.

2 Drive-Ins Started in Texas

Dallas. New drive-in started here by C. D. Leon Theatres. With 700-car capacity, owner will be known as Garland II-Way.

C. B. Schroeder and his son, C. B. Jr., started construction of a new drive-in theatre at Brenham. L. N. Childress started construction on new drive-in here on Harry Hines Blvd.; will have an 840-car capacity and will be called Harry Hines drive-in.

Construction started on 500-car drive-in in Mineral Heights section at Greenville. Ozoner will be operated by M. E. and C. C. Hamm. M. E. Hamm will manage.

Asks Court for Ill. Drive-In OK

Chicago. In second suit of its type in this area, Marks Bros. filed suit in Cook County, Ill., Superior Court to force town of Skokie, Ill., to permit construction of outdoor theatre on McCormick Road north of Touhy Blvd. Village board denied peti-

tion earlier on the grounds that ozoner would be a traffic menace. Rube Levine opened his second drive-in, the Hilltopper, near Joliet on Route 6. Will handle 700 cars. His first was opened in Kankakee, Ill., a month ago.

Seek Buffalo Ozoner

Buffalo. Application for permit to build a drive-in at Cheektowaga, Buffalo suburb was filed with town clerk there. New ozoner is to be erected on Union Road between Walden Ave. and Urban Blvd.

Mpls. Ozoners Ask Early Pix

Minneapolis. Local film interests foresee an energetic fight by drive-in exhibitors in the territory, especially those without their own conventional theatres in their areas, for earlier availability. Most of the ozoners are now forced to take last runs. Sheldon Grengs, who operates both drive-ins and conventional theatres here, found that his drive-in, having a comparatively early availability, can prosper while his late clearance is having tough sledding.

Mass. Drive-In Fight Nears End

Boston. Year-old hassle between the Natick Auto Theatre Corp. seeking approval for building of drive-in in nearby Natick and town fathers was one step nearer solution with granting of license for the theatre recently. Meanwhile, the building inspector remains adamant in refusing operators a permit for construction, pending an appeal to the building board.

Drive-Ins for Dixie

Charlotte, N. C. Representing an investment of \$85,000, a new drive-in soon will be opened on Albemarle road near Charlotte city limits, by the Dixie Drive-In Theatres. It will be the fifth drive-in for Charlotte, and the 14th to be opened by the Dixie Drive-In Theatres.

Two new drive-ins, costing \$225,000, will be constructed here by H. B. Meiselman, head of Carolina theatres. One, a \$150,000 job, will be three miles out of Charlotte, and will accommodate 750 cars; other will hold 400 autos and will be on Pineville Road.

Exhibits' Drive

Continued from page 1
cessful. That evidence is contained in a recent Zenith proxy statement to stockholders, which recommended that a subsidiary corporation with at least \$1,000,000 capitalization be organized to handle Phonovision. Zenith declared in the statement that its own directors "felt they would not be justified in recommending that your company invest any such substantial part of its capital in an enterprise of that sort, which would of course result in a substantial loss in the event Phonovision should not prove to be a success." Proxy continued:

"Phonovision has from time to time been explained and demonstrated to various telephone companies, motion picture producers, TV broadcasting organizations and others. While many of these organizations have expressed interest, up to the present time it has not been possible to procure their adoption of the system or any agreements to use it or put it into operation. It is the opinion of Zenith's management that some separate and independent entity should assume the burden of promoting Phonovision and bringing about its acceptance."

Zenith, meanwhile, has employed as counsel ex-Senator Burton K. Wheeler, who has obtained an extension until the middle of this month for the hearing. During this time the exhibitors hope to convince the FTC that Zenith should either admit its ads were false and misleading or the FTC should publish such an announcement. In either case, Phonovision would be discredited. Exhibitors get Theatre Owners of America executive secretary Gael Sullivan to carry the ball for them. Sullivan, before joining TOA, was executive secretary of the Democratic National Committee.

Emanuel-Fabian's 200G Drive-In in Reading, Pa.

Reading, Pa., Sept. 6. Constructed at a \$200,000 cost, a new Reading drive-in with an 800-car capacity has been opened by Si Fabian and Jay Emanuel. Both exhibitors are also partnering in another drive-in, the Exeter, which will operate on the other side of town. Although a building outfit, the Ballantyne Co., offers to set up new ozoners in three weeks, Fabian and Emanuel's drive-in took 11 weeks to build.

High construction tags on the drive-ins, equalling that of regular four-walled theatres, is accounted for by the expensive sound apparatus needed to equip each car with individual speakers and high-powered projectors.

Briefs From the Lots

Hollywood, Sept. 6. Next Pine-Thomas production for Paramount release will be "The Outcast," based on a Mexican yarn by Geoffrey Homes... Hal Wallis will start "The Furies," a Barbara Stanwyck starrer, about Nov. 10... Don Siegel will direct "Roadblock," story about an insurance investigator, to be produced by Alex Gottlieb at RKO... Lew Landers will direct "Dynamite Trail," Tim Holt's next gallop at RKO... Clinton Sundberg shifted from Metro to Columbia for a role in "A Mother for May"... Howard Hughes bought "Gaunt Woman," screenplay by Dale Van Every, based on a novel by Edmund Gilligan.

Eddie Quillan and Wally Vernon started their shorts program for Columbia's 1949-50 release with "Let Down Your Aerial," a two-reeler, directed by Del Lord and produced by Hugh McCollum. Jack Carson assigned to the title role in "Elmer the Great," to be produced for Warners by Saul Elkins with Richard Bare directing... Elsa Lanchester joined the cast of "The Petty Girl," co-starring Robert Cummings and Joan Caulfield at Columbia... Metro is sending a flight of stars to San Francisco for the preem of "The Red Danube," Sept. 22... Charles Clarke assigned as art director on "Rock Bottom" at Warners... William Lasky bought screen rights to "Condor," a documentary tale of a bird of prey, now almost extinct. "The Man of the Plains" is the release tag on "The Fighting Plainman" at 20th-Fox... Charles Williams sold his novel, "War in Heaven," to 20th-Fox, for incorporation in "Scotland Yard Story," which Sam Engel will produce in England... Paul Kelly drew the male lead in "Guilty of Treason," to be produced by Jack Wraether... Martin Rackin bought "Dawn," authored by Fred Holger, for indie production... R. G. Springsteen will direct "Singing Guns," starring Vaughn Monroe, at Republic.

'Bovary' Sweet \$18,500, 'St. Loo,' 'Heat' \$16,000

St. Louis, Sept. 6. Exodus of natives out of city for Labor Day is being offset by visitors surging into the city to watch Cardinals fighting for National League pennant. Result is that biz over the weekend was good. "Sand" paired with vaude at the huge Fox looks solid \$25,000. "Madame Bovary" at Loew's and "White Heat" at the Missouri shapes as best straight-filmers, both being fine.

Estimates for This Week
Ambassador (F&M) (3,000; 50-75) — "Great Feeling" (WB) and "Great Gatsby" (Par) (m.o.). Okay \$12,000. Last week, "You're My Everything" (20th) and "Last Fling" (WB), \$11,000.
Fox (F&M) (5,000; 60-75) — "Sand" (20th) and vaude. Solid \$25,000. Last week, "One False Step" (U) and vaude, \$23,000.
Loew's (Loew) (3,172; 50-75) — "Madame Bovary" (M-G) and "Leave To Henry" (Monro). Nice \$18,500. Last week, "Great Sinner" (M-G) and "Big Jack" (M-G), \$19,500.
Missouri (F&M) (3,500; 50-75) — "White Heat" (WB) and "Lone Wolf Lady" (Col). Fine \$16,000. Last week, "It's Great Feeling" (WB) and "House Across Street" (WB), \$14,000.
St. Louis (F&M) (4,000; 50-75) — "Meet the Killer" (U) and "Hellfire" (Rcp). Good \$19,000. Last week, "Once More, My Darling" (U) and "Air Hostess" (Col), \$14,000.
Shubert (Ind) (1,500; 40-60) — "Geronimo" (Par) and "Lonesome Pine" (Par) (reissues). Trim \$6,500. Last week, closed.

Picture Grosses

CINCINNATI

(Continued from page 9)
Okay \$7,500 after pleasing \$11,000 preem.
Grand (RKO) (1,400; 55-75) — "Secret Garden" (M-G). Favorable \$8,500. Last week, "Doolins of Oklahoma" (Col), rosy \$10,000.
Keith's (City Inv.) (1,542; 55-75) — "Yes Sir, That's My Baby" (U) (2d wk). Satisfactory \$6,000 (trailing great \$10,500 opener).
Lyrie (RKO) (1,400; 55-75) — "Gone With Wind" (M-G) (reissue). Nice \$7,000. Last week, "Black Magic" (UA) and "Not Wanted" (FC) (m.o.), split, modest \$4,500.
Palace (RKO) (2,600; 55-75) — "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO). Solid \$14,000. Last week, "It's Great Feeling" (WB) and "Arctic Manhunt" (U), \$13,000.
Shubert (RKO) (2,100; 55-75) — "It's Great Feeling" (WB) and "Arctic Manhunt" (U) (m.o.). Moderate \$4,500. Last week, "Roseanna McCoy" (RKO) (m.o.) (2d wk), big \$5,500.

CHICAGO

(Continued from page 9)
of Palace vaude. Zooming to nifty \$23,000. Last week, "Meet the Killer" (U) (2d wk), bright \$12,000.
Rialto (Indie) (1,700; 50-98) — "Miracle of Life" (Indie) (5th wk). Dropping off to light \$7,000. Last week, \$7,300.
Roosevelt (B&K) (1,500; 50-98) — "Manhandled" (Par) and "Big Cat" (EL) (2d wk). Down to \$9,000. Last week, okay \$11,000.
Selwyn (Shubert) (1,000; \$120-\$240) — "Red Shoes" (EL) (37th wk). May go up to \$6,000 this round. Last week, nice \$5,900.
State-Lake (B&K) (2,700; 50-98) — "Rope of Sand" (Par). Hefty \$26,000. Last week, "Great Gatsby" (Par) (2d wk), \$20,000.
United Artists (B&K) (1,700; 50-98) — "Madame Bovary" (M-G) (2d wk). Modest \$10,000. Last week, \$13,000.
Woods (Essaness) (1,073; 98-\$125) — "Jolson Sings Again" (Col) (2d wk). Colossal \$50,000 or near looms. Last week, record \$55,000.
World (Indie) (587; 80) — "Quiet One" (Indie) (2d wk). Staunch \$4,000. Last week, \$4,500.

'Stable' Sturdy \$23,000, Denver; 'Young' Fat 16G

Denver, Sept. 6. "Come To Stable" is landing biggest total this round, playing in three houses. "Mighty Joe Young" also is very sturdy at Orpheum. "Top O' Morning" is doing so well in second Denham week it will stay a third. Crowds downtown for Labor Day parade helped fill houses over weekend.
Estimates for This Week
Aladdin (Fox) (1,400; 35-74) — "Slattery's Hurricane" (20th) and "Incident" (Mono), day-date with Paramount. Good \$3,000. Last week, subsequent-run.
Broadway (Wolfberg) (1,500; 35-74) — "Girl Jones Beach" (WB) (2d wk), day-date with North, South Drive-Ins. Nice \$6,500. Last week, \$8,000.
Denham (Cockrill) (1,750; 35-74) — "Top O' Morning" (Par) (2d wk). Fine \$15,000. Stays again. Last week, big \$17,000.
Denver (Fox) (2,325; 35-74) — "Come To Stable" (20th) and "Lost Tribe" (Col), day-date with Esquire, Webber. Solid \$17,000. Last week, "Africa Screams" (UA) and "One Last Fling" (WB), \$12,000.
Esquire (Fox) (742; 35-74) — "Come To Stable" (20th) and "Lost Tribe" (Col), also Denver, Webber. Fine at \$3,000. Last week, "Africa Screams" (UA) and "One Last Fling" (WB), and \$300 in 3 days.
North Drive-In (Wolfberg) (850 cars; 74) — "Girl Jones Beach" (WB), also Broadway. Good \$6,000. Last week, subsequent-run.
Orpheum (RKO) (2,600; 35-74) — "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO). Rousing \$16,000. Last week, "Great Sinner" (M-G) and "Conspiracy in Teheran" (UA), \$14,000.
Paramount (Fox) (2,200; 35-74) — "Slattery's Hurricane" (20th) and "Incident" (Mono), also Aladdin. Fair \$8,500. Last week, "Not Wanted" (FC) and "Amazon Quest" (FC), fair \$8,000.

South Drive-In (Wolfberg) (1,000 cars; 74) — "Girl Jones Beach" (WB), also Broadway and North Drive-In. Good \$6,000. Last week, subsequent-run.
Webber (Fox) (750; 35-74) — "Come To Stable" (20th) and "Lost Tribe" (Col), also Esquire, Webber. Trim \$3,000. Last week, "Africa Screams" (UA) and "One Last Fling" (WB), \$2,000.

'Brave' Robust \$12,000, Mpls.; 'Young' Rousing 14G, 'Morning' Fat 19G

Minneapolis, Sept. 6. Strong, boxoffice ammunition is helping loop showhouses to go to town currently. With such stalwarts as "Top o' the Morning," "Home of Brave" and "Mighty Joe Young," biz is coming very much to life, even though rising temperatures don't smack of fall. The long Labor Day weekend sending many localities out of town is an adverse factor. However, Minnesota State Fair, which has been providing tough opposition for theatres, ended its 10-day run Monday (5), and that helps.

Estimates for This Week
Century (Par) (1,600; 50-70) — "Secret Garden" (M-G). Mild \$5,000. Last week, "Movie Crazy" (Indie), disappointing \$4,500.
Radio City (Par) (4,000; 50-70) — "Top O' Morning" (Par). Couldn't help hitting all cylinders with the Crosby-Fitzgerald acts reunited, and it's doing that. Smash \$19,000 in prospect. Last week, "Africa Screams" (UA) and Bob Crosby, 3 Stooges, Ted Weems orch, onstage, big \$32,000 at 80-85c scale but not as good as expected.
RKO-Orpheum (RKO) (2,800; 50-70) — "Mighty Joe Young" (RKO). Crisx may scoff but turnstiles are working over-time. Heading for hefty \$14,000, with juvenile trade turning out in record-breaking fashion. Last week, "Mr. Soft Touch" (Col), fairly good \$9,000.
RKO-Pan (RKO) (1,600; 50-70) — "Mr. Soft Touch" (Col) (m.o.), here from Orpheum. Fair \$6,000. Last week, "Anna Lucasta" (Col) (2d wk), \$5,700.
State (Par) (2,300; 50-70) — "Home of Brave" (UA). Raves for this one and this plus word-of-mouth is helping off-set lack of east names. Fine \$12,000. Last week, "Red Pony" (Rep), light \$7,000 in 5 days.
World (Mann) (400; 50-70) — "They Met at Midnight" (M-G). Fair \$3,000 looms. Last week, "Mourning Becomes Electra" (RKO) (2d run), good \$3,200.

SAN FRANCISCO

(Continued from page 8)
under. Last week, "Great Sinner" (M-G) and "Forgotten Women" (Mono) (3d wk), \$7,500 in 5 days.
Paramount (Par) (2,646; 60-85) — "Top O' Morning" (Par) and "Skyliner" (SG). Solid \$21,000 for this Crosby opus. Last week, "Silver Linings" (WB) and "House Across Street" (WB) (3d wk), \$12,500.
San Francisco (Par) (1,400; 60-85) — "Any Number" (Play) (M-G) (3d wk). Holding up at \$11,500. Last week, husky \$14,500.
Orpheum (No. Coast) (2,448; 55-85) — "Meet The Killer" (U) and "Hopalong Cassidy" (UA). Fair \$14,000. Last week, "Anna Lucasta" (Col) and "Air Hostess" (Col), slim \$11,500.
United Artists (No. Coast) (1,207; 55-85) — "Black Magic" (UA) (3d wk). Held to \$7,000. Last week, okay \$8,000.
Stagedoor (Ackerman) (370; \$120-\$240) — "Red Shoes" (EL) (15th wk). Good \$7,500. Last week, \$7,900.
Clay (Roesser) (400; 65-85) — "Little Chickadee" (Indie) and "Bank Dick" (Indie) (reissues) (3d wk). Still big at \$3,500. Last week, \$4,000.

PROVIDENCE

(Continued from page 8)
and return of vaude to stage. Nice \$8,500. Last week, reissues.
Majestic (Fay) (2,200; 44-65) — "Come To Stable" (20th). Quick turnover helping to nifty \$10,000. Last week, "Great Feeling" (WB) and "Rimfire" (SG), very neat \$17,000.
Metropolitan (Snider) (3,100; 44-65) — "Movie Crazy" (reissue) and "Tuna Clipper" (Indie). Harold Lloyd not attracting much at \$4,000. Last week, reissues.
State (Loew) (3,200; 44-65) — "Great Sinner" (M-G) and "Law of Barbary Coast" (M-G). Fairly active \$19,000. Last week, "Wizard of Oz" (M-G) (reissue) and Frankie Laine heading staghosh with Artie Dunn and Connie Haines. Solid \$32,000.
Strand (Silverman) 2,200; 44-65) — "Rope of Sand" (Par). Opened Monday (5). Last week, "Great Gatsby" (Par) (2d wk), nifty \$12,500.
Rosenblatt's Catskill Albany.
The Catskill, a 600-seater near here built by Sam Rosenblatt, opened with Don Lashway as manager.

MPAA, Par, 20th Pitch

Continued from page 5

MPAA case to the Commission, he said, emphasizes that theatre tele will widen the horizon of the picture theatre, broaden its use as a community service, and bring definition and color to television as it has never been done before.

Cheyfitz said that MPAA will move into high gear in the next three months to measure the impact of television on the motion picture industry.

The MPAA petition told FCC that, in addition to Par and 20th-Fox, Warner Bros. has expended substantial sums for research in theatre video.

Other members, Allied Artists, Columbia, RKO, Loew's, Republic and Universal—have not experimented individually, petition said, but have contributed financial and technical assistance to the development through their membership in MPAA, which is a sustaining member of SMPE.

The industry petition accentuated the possibilities of the institutional value of the theatre as a result of television. It visualized use of the houses in the forenoon as classrooms for showing of films accompanied by lectures, or, as an alternative, an aid to education through arrangements for utilizing the equipment of the theatre tele system by the schools. In this way, it suggested, the educational facilities of video could be made available to a community without its undertaking the expensive construction and installation of equipment.

The advantageous setting of the theatre, with "optimum conditions of physical comfort in an atmosphere conducive to concentration," was cited by MPAA as an argument in support of channel allocations for the system. It was also pointed out that the theatre-going public selects its entertainment and pays admission "in the knowledge that the programs are not sponsored by advertisers."

Par's petition proposed that 20 channels in the portion of the microwaves between 5.650mc and 7.125mc be allocated for theatre video. These channels, 60mc wide, would require an allocation of 1,200mc and provide for four national and two local systems.

Par declared that a single "complete" theatre tele service would require a minimum of four channels—one for relaying a remote pickup to a central distributing point, one for distributing the programs to theatres and other groups requesting the service, and two for distribution on an intercity basis. The company said it would propose to start the service on an intracity basis, extending to a regional and, thereafter, a national scale.

Paramount said it has theatre video in operation in New York and Chicago and is installing the system in Los Angeles, Toronto, Detroit, Boston and San Francisco. If the FCC grants the required channels, it said, it will provide special productions of entertainment, cultural and educational value for theatres, schools, auditoriums, etc.

Par told the Commission that the importance of the development of theatre video to the motion picture industry "is so great as to assure that the necessary investment and application will take place."

Twentieth-Fox, in an elaborate petition accompanied by comprehensive technical data, asked for 12 channels of 30mc width, or a total of 360mc of spectrum space. One theatre system, Fox said, can operate with two channels, and 12 channels would provide facilities for at least six competitive systems in a given area.

With careful use of the channels, said 20th, "a theatre television coverage of the U. S., comparable to, if not better than, the coverage possible under the Commission's proposed allocation plan for commercial television broadcast stations, could be obtained."

Both Par and Fox asserted that coaxial cable would not be suitable and is too costly for the service, and that radio frequencies are necessary for the development of theatre video.

'Lining' Tops

Continued from page 4

fairly strong early in the month, but in the final two weeks it dropped. "Any Number Can Play" (M-G), seventh in the preceding month, managed to move to sixth in August.

Seventh slot was taken by "It's a Great Feeling" (WB), mainly on its spurt toward the close of the month, while eighth was won by "Lost Boundaries" (FC).

"Slattery's Hurricane" (20th) showed enough stamina to wind up ninth, although dubbed disappointing by some critics. "Black Magic" (UA) rounded out the Big 10 list.

Strongest runner-up pictures were "Home of Brave" (UA), "Girl From Jones Beach" (WB), "House of Strangers" (WB), which was fourth in July; "Sorrowful Jones" (Par), "Yes Sir, That's My Baby" (U), "Anna Lucasta" (Col) in about that order.

Long line of newcomers, just getting started as the month ended, hint strongboxoffice potentialities. Best bets appear to be "Jolson Sings Again" (Col), "Top O' Morning" (Par), "I Was Male War Bride" (20th), "Madame Bovary" (M-G), "Come to Stable" (20th), "Rope of Sand" (Par) and "Rose, Anna McCoy" (RKO). "Jolson" is an assured smash, judging from records hung up in N. Y. and Chicago. Both "Morning" and "Bride" did very big on initial playdates, while "Stable" still is strong on first date in N. Y. "Sand," which had four great weeks at N. Y. Paramount, also is shaping up fine elsewhere. "McCoy" was a real smash on preem sessions in several key cities.

"Love Happy" (UA) did excellent business on several weeks in test run, while "Sword in Desert" (U) was big on N. Y. teeoff. "Yellow Ribbon" (RKO) was launched with smash results in Kansas City, but actual release date is not until this month. "Once More, My Darling" (U) has done enough so far to indicate possibilities.

"Red Menace" (Rep) collected some sizeable grosses, although hopped on by critics. "Brimstone," another from the same distrib, did well on L. A. launching. "Scene of Crime" (M-G) has proved disappointing for the most part thus far.

"The Champion" (UA) continued racking up good biz. "Great Sinner" (M-G), which won a number of bookings, was uneven with numerous dates mild to only okay. "The Window" (RKO) still is managing nice totals, doing unusually well where given novel ballyhoo.

Of the reissues, "Dumbo"—"Saludos Amigos," RKO package, "Wizard of Oz" (M-G) and Par combo of "Lonesome Pine"—"Geronimo" still shape up outstandingly.

WB's 100 Yarns

Survey of dramatic material at Warners discloses 100 story properties, of which 59 are either completed or in work. Of these six are facing the cameras, 17 are in the backlog and 36 are lined up for shooting in the near future.

In addition, 41 are in various stages of preparation, the most in the studio's history.

Pat Somerset Renamed California AFL Veepee

Hollywood, Sept. 6.

Pat Somerset was re-elected veepee of the California State Federation of Labor and named to represent the Screen Actors Guild at the national AFL convention in St. Paul starting Oct. 3.

Somerset was recently reelected president of the California State Theatrical Federation, composed of AFL unions and guilds in film studios and theatres.

Everything Jake

Continued from page 6

led three cheers for Depinet's fine work.

Leonard Spigelglass presented a literate, incisive exposition on the obligations of the motion picture industry.

Depinet introduced actor George Murphy to air his views on "What's wrong with our business, excepting your salary."

Art Arthur gave a singularly revealing exposition of the Motion Picture Industry Council's (Hollywood) fine work, in all its facets, at one of the five subcommittee powwows.

Jay Emanuel's pitch to K.O. the 20% tax.

Eric Johnston was masterful in his oratory during his summation of the world outlook in relation to the film biz, and in his plea for a moratorium on name-calling.

Edwin Silverman (Essaness chain) already utilizing his proposed industry slogan, "Movies Are Your Best Buy," by tacking it onto all the "Jolson Sings Again" ads. Silverman and John Balaban are on opposite sides of this unity powwow because of the former's multi-million suit against B&K over clearances, etc.

SPG and SOFEG picketed the Drake during the PR powwows.

Every constituent group named an alternate to its chairman, but Bob O'Donnell, as the lone rep of the Variety Clubs, was told to name Bob O'Donnell as his alternate.

Trade press, with nine publications represented by its editors and publishers, constituted the largest delegation.

Time mag was looking for an "angle" that this powwow had some overtones and or other ulterior motives.

George Murphy tells about the L.A. film fan who rated her pictures by the drive-in in San Fernando that "makes a better hamburger."

Johnston's O.O.

Continued from page 3

at about the same time. Johnston is slated to leave on the ECA tour at the end of next week (probably Sept. 17 or 18), and be away about six weeks. The UNESCO concave which Arnall plans to attend runs from Sept. 19 to Oct. 5.

SIMPP, it has been known ever since word of the Johnston trip first got out, has been fearful that the MPAA chieftain would take advantage of his presence abroad to discuss film industry matters, particularly in England. SIMPP objects to this on two grounds. First is that the indies want to be represented in any talks that go on and the second is that SIMPP has been consistently against U. S. industry reps negotiating with foreign governments. Arnall and his constituents have maintained that such talks should be on a government-to-government level and that the State Dept. should carry the ball, with the flimities only on hand as expert advisers.

Announcement of Arnall's appointment as a UNESCO delegate stated that it had been made by the President "on the recommendation of the Dept. of State." The former Georgia governor will work with the delegation on matters relating to motion pictures. He has been for several years a member of the U. S. Commission for UNESCO, of which Dr. Milton S. Eisenhower is chairman.

Johnston's mission for ECA will take him on a tour with reps of other mass media to Marshall Plan countries. They will investigate whether the people of these nations are being adequately apprised of the U. S. largesse. Group will make recommendations upon its return for improving the good will America is getting out of its handouts of food and other aid.

Mickey Redstone's Whitestone Bridge Drive-In Almost Became a Cemetery

By GEORGE GILBERT

New York's first drive-in inside the city limits—the Whitestone Bridge oyster at the Bronx approach to the span—culminated three years' of negotiations by operator Michael (Mickey) Redstone when the outdoor theatre opened early this month. One of the major stumbling blocks toward acquisition of the 22-acre site was the reported opposition of Park Commissioner Robert Moses, who originally frowned on the venture.

Change in Moses' attitude is said to have been brought about by the intensive dickering of other interests who intended to use the property for a cemetery. Whereupon the commissioner gave the greenlight since a drive-in presumably is a much more welcome enterprise. Zoning laws, incidentally, don't prevent drive-in construction within the city limits, according to Redstone's supervisor, Harvey Elliott, who manages the Whitestone theatre. "It's the high cost of property that's been keeping them out."

Other than Redstone's new spot, the only other New York open-air is a Fabian plant in Staten Island. In a practical sense that operation really isn't a "city" drive-in, Elliott declared, since it's not readily accessible from other sections of the town.

Whitestone rolled out its welcome carpet on the crest of a \$5,000 saturation, promotion campaign to bally the preem. Radio, newspapers and 24-sheets were extensively used. Declining to state the spot's exact capacity, Elliott said it would best be described as "one of the largest drive-ins in the east." His reticence stems from a dislike to aid distributors in estimating grosses. "They'll find out eventually," he said, "but why should I go out of my way to help them?" Currently all product is being bought on a flat basis. (A fair estimate of capacity would be 850 cars.)

Prospect of getting better clear-

ance, Elliott opined, is remote, since "we have the toughest kind of competition in the vicinity with the Loew, Skouras and RKO chains." His film fare consists of such oldies as this week's bill of Par's "Golden Earrings" and "Dynamite." While business was admittedly slow at Thursday night's (25) show, the manager was confident the operation will prove a profitable setup.

As a basis for his optimism Elliott pointed out that Redstone also operates the Revere and Dedham drive-ins in the Boston suburbs. "In those ozoers' general area," he said, "there are several competing spots and all of us are doing all right. Now with this excellent Bronx location, plus no other outdoor competition and a much greater audience potential here than in Boston, we're bound to succeed."

Whitestone's physical characteristics include a paved area of tar and crushed stone, double-ramps and a 43 x 62 foot screen. While the double-ramp layout is not the best, Elliott said, it's the most practical under the circumstances for this site. Screen is supported on piles designed to sustain many times the actual weight of the apparatus. Although the premises is mostly filled-in land, the manager felt that there's little chance of settling, since the surface holds large bulldozers with no difficulty.

Admission is 70c, weekdays, 80c, weekends, with children under 12 free. Elliott stated the policy of some drive-in operators in offering pony rides, fireworks, etc., as a business builder would be passed up at Whitestone since space wasn't available. However, the omnipresent concession is available for Cokes, soft drinks, popcorn, hot dogs, french fries, fried clams and what have you. Meanwhile, future patrons apparently will be comprised chiefly of Bronx residents on the basis of program requests, tending to show that few customers come any appreciable distance.

FLY Air America

Featuring DOUGLAS 4 ENGINE LINERS

LOS ANGELES \$99

SAN FRANCISCO \$99

CHICAGO \$28.75

AIRLINE RESERVATIONS

TIMES SQUARE 9-6492
147 West 42nd St.

GRAND CENTRAL Murray Hill 7-6415
609 5th Avenue

BROOKLYN MAIn 5-5621
Hotel St. George, Clark St.

LA GUARDIA Hickory 6-0710
U. S. Gov't apvd, Indep. Airlines

OUTDOOR REFRESHMENT CONCESSIONAIRES

NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES

SPORTSERVICE Corp. JACOBS BROS.
702 MAIN ST. • BUFFALO, N. Y. • WA. 2906

FOR A FAR MORE Brilliant Spot

THE STRONG TROOPER

Portable High Intensity A. C. CARBON ARC SPOTLIGHT

Produces a steady, sharp, uniformly illuminated snow-white spot.

Silvered glass reflector and two-element variable focal length lens system.

Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer, an integral part of the base, makes the use of heavy rotating equipment unnecessary.

Easily operated. Automatic arc control maintains constant arc gap, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

Horizontal masking control. Can be angled at 45 degrees in each direction. Color boomerang contains six slides and ultraviolet filter holder.

Mounted on casters. Easily disassembled for shipping.

THE STRONG ELECTRIC CORP.
The World's Largest Manufacturer of Projection Arc Lamps
74 City Park Ave.
Telos 2, Ohio

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

Clips from Film Row

NEW YORK

Realigning its sales force for a product push, Warner sales manager Ben Kalman has appointed Norman Ayers as assistant eastern division sales manager under Jules Lapidus, supervisor of this division. Ayers, formerly southern division sales manager, will have headquarters in New York. John Kirby, southeastern district manager, succeeds Ayers in southern post.

Eagle Lion has taken on Rube Perlman as special rep concentrating on David O. Selznick product which the company handles. Perlman has been with Edward Small Productions for last two years as a field rep.

Aitec Service's 12th anniversary being celebrated in New York on Sept. 8 with a cocktail party. It also incepts the service company's new sales drive.

Maurice Segal, formerly with Century Circuit as asst. ad-pub chief, to Paramount's pressbook dept.

Oct. 2 designated by Paramount as Oscar Morgan Week for special drive to signaturize the 35th anniversary of the short subjects sales chief with the company. Morgan was guested last week at Sardi's at a luncheon emceed by Russell Hoiman, eastern production chief, and attended by Adolph Zukor, Barney Balaban, Leonard Goldenson and Alfred W. Schwalberg.

DALLAS

Ervin J. Sedick named manager of Texas and Rita at Haskell, replacing Dorsey Looney, who plans to go to Fort Worth-Dallas area. Sedick comes here from Celeste, Celeste, Tex., where manager.

Several changes and promotions made here by Haywood Simmons, manager of Paramount exchange. Tommy Luce, booking manager, promoted to salesman and will travel northwest Texas, replacing Truman H. ndrix. Frank Rule will cover south Texas while William Rowe will continue with San Antonio and Rio Grande Valley. Richard Parker upped from booker to booking manager.

H. C. Lower is new owner of Ritz at Linden, having purchased house from T. L. Richey.

J. H. Sparks III took over operation in Houston of the Vogue; formerly with the Liberty, Fort Worth.

Fred V. Cannata, Sr., general manager of Will Horowitz Theatres.

New York Theatres



announced that his son, Fred, Jr., is new ad-publicity director for the chain.

Jerry Stout, who started work at Bowie as general handyman for Frank Benson 12 years ago, purchased the interest held by Benson in Majestic and Ritz theatres there. L. D. and J. H. Lutzer, of Dallas, are the other partners.

J. B. Rhea, general manager of Lindsey Theatres, Inc., Lubbock, announced that Lee R. Phillips, manager of Tower, has been also made promotion manager of circuit.

CHICAGO

For the first time in the history of Chicago censor board, no films were rejected or classified for "adults only" after reviewing 104 pix.

Frank Stewart, general manager of Aiger circuit for last three years, resigns with Russell Hurt, chief booker, upped to general manager post. Stewart bought Tivoli in Danville, Ill.

John Hamilton leaves as films officer of British Information Services Chicago, to join U. S. diplomatic corp.

Government filed an appeal to Judge Michael Igoe's Chi federal district court, writ of habeas corpus, which has prevented the return of Paul Ricca to jail to await charges of parole violation. Ricca was one of four gangsters convicted for \$1,800,000 extortion of members of film industry.

Jim Lamb won Variety Club of Illinois golf tourney last week with low gross of 68.

Allied toppers met here last week to plan for national convention in Milwaukee next month.

Fred Hartman, assistant manager of Esquire, named manager.

INDIANAPOLIS

Associated Theatre Owners of Indiana hold their annual convention at Hotel Lincoln here Nov. 15-16.

Personal appearances of Farley Granger with "Roseanna McCoy" at Circle and Donald O'Connor with "Yes, Sir, That's My Baby" at Indiana hypoed both, marking post-war high in promotion effort here.

Poilo ban lifted in Muncie, with most other eastern Indiana towns following suit.

Y & W Management Corp. has taken over lease on the Idaho and Swan at Terre Haute from Mrs. G. R. Reinking.

Mrs. Neil Orr sold the Speedway here to J. B. Sconce Enterprises.

William Browner ned head booker at Universal-International, succeeding Jack Benson, transferred to Washington.

Permit for first drive-in inside of Indianapolis city limits given by zoning board to group headed by Dr. Marvin Sandorf. It will be 900-car ozoner.

BOSTON

The world premiere of Metro's "The Red Danube" is set for Loew's State and Orpheum, Sept. 22 with personal appearances by Carey Wilson and anet Leigh.

When new Avon Drive-in opens its gates, Interstate will place Harold O'Day as manager, switching him from the Strand, Southbridge. Bostonians taking in the TOA national convention on the Coast are Arthur Lockwood, Mr. and Mrs. E. Harold Stoneman, Mr. and Mrs. Phillip Smith, Sam Pinanski, Martin Mullin and Harry Browning.

The town of Braintree will have its first open airer next spring since selectmen voted a permit to L. Grossman & Sons to erect a drive-in on Quincy avenue formerly occupied by Navy barracks.

John C. McDonald, of Revere, Mass., named to succeed Richard Kalagher as manager of the State at Rochester, which was recently reopened. Kalagher will manage the Strand, Southbridge, Mass.

ST. LOUIS

The Gem, Odin, Ill., closed early in August by J. D. Hawley, re-lighted by Melvin Edele, who also operates the State, Centrailla, Ill.

Ray Viessman took over the Rex, Freeburg, Ill., formerly operated by Cliff Mantle, St. Louis, who shuttered the house last July.

Rowe Carney, Harry Blunt and Associates abandoned newly erected drive-in theatre near Pond, Mo., for a larger one to be built near Rolla, Mo.

Sidney M. Studt, developer and builder, is planning new 1,000-seater in shopping center at Clayton, St. Louis county.

Harry Jones, of Skyview Amus. Co., Lawrenceville, Ill., lighted

new 400-car drive-in near Flora, Ill.

S. E. Pirtle, head of Pirtle Amus. Co., Jerseyville, Ind., on mend after a major operation.

I. W. Rodgers, vet film theatre owner, bedded in Cairo, Ill., hospital following operation.

PITTSBURGH

Al Caldwell joined Monogram as salesman in West Virginia area; succeeds the late Edward Wheel- killed in an auto smash-up six weeks ago. Caldwell was a checking supervisor for Warners in Buffalo and Charlotte but more recently has been in tax division of Prentice Hall Publishing Co., N. Y.

Mannie Youngerman, formerly with Eagle Lion both here and in N. Y., added to UA sales staff; succeeds Al Wheeler, resigned.

20th-Fox plans to leave city sales post open indefinitely. Jim Thorpe, who recently left the company after more than 21 years, formerly had that job.

Mrs. Chris Michael of the Rex back on job again after vacationing in Greece for several months.

Lewis Hausser, former Galetion exhib, acquired the Sun in Altoona and will reopen it shortly.

MINNEAPOLIS

"Jolson Sings Again" set for indefinite run at RKO-Pan late this month. Final details completed for Minnesota Amus. Co. to take Strand, and former partner, W. L. Nicholas, to retain the Nicholas in Fairmont, Minn., as first step in consent decree compliance.

Third local neighborhood, the indie Nile, set in new 35-day clearance slot which is second earliest uptown and suburban availability.

Minnesota Entertainment Enterprises and Bill Sears, general manager, tossed party at Northwest Variety club for employees of four Twin City drive-ins.

Fay Dressell, RKO branch manager, entertaining mother from California.

W. R. Frank, circuit owner and Hollywood producer, will retain local theatre chain of 16 houses, previously announced for sale.

WINNIPEG

Price and policy changes in three theatres, raising their status on product and admissions announced by Western Theatres, Ltd. In future, Lyceum will play only top-ranking pictures on single bills. Prices will be upped to the same level as those for Capitol, Metropolitan and Gaity, Famous Players downtown firstruns. Had been using double bills of lesser product and at lower prices than in Famous Players theatres. Also the Rio will take over type of films previously shown at Lyceum. The Bijou, formerly subsequent-run, will become a first-run house but playing westerns and adventure pic which the Rio has used in the past.

The Vauoir became an arty theatre last week. Albert D. Cohen, one of owners, says the house will show only firstrun foreign pictures.

LOS ANGELES

Three suits, charging non-payment of salaries, filed with State Labor Commission against Seymour and Harold Nebenzal, president and veepee of West Coast Productions. Amounting to \$4,800, suits were filed by Milton Carter, assistant director. Perry Ferguson, art director, and Hervey Clermont, casting director, claiming they were not paid for their labor on production "M," made in Mexico.

ALBANY

Leonard L. Rosenthal, Albany film attorney, acting for Ernie Wolfe of New Town Hall in Lowville, is trying to obtain elimination of 14-day clearance held by Schine's Strand in Carthage. Wolfe, who rebuilt and modernized the house by fire last winter, claims Lowville not only follow Carthage, 18 miles away, but also Watertown.

CHARLOTTE

W. F. Harris, for a number of years connected with the film industry here, has become associated with the Bryant Theatre Supply Co. as vice-president and treasurer. For the last five years, Harris has been with the Wil-Kin Theatre Supply Co. and previous to that was with Warner Bros. exchange here.

KANSAS CITY

Film Row holds its third annual goif and stag day at the Santa Fe Hills Country Club, Sept. 19.

List of new drive-ins includes 66 Drive-In set to open in Carthage, Mo., about Sept. 15. It's being built by Bill Bradfield, who also has the Roxy, Carthage.

More Pix

Continued from page 3

American film pact expires next June when part of the iced assets would revert to non-company uses. "What difference does it make if you lose your money one way or another?" Par's topper asks. "If you make a picture in England, you still must sell it here. Paramount will certainly not produce a film in Britain unless it is convinced that it will go well here."

Touching on the subject of negative costs, Par's chief said he is not satisfied that costs are low enough in the present market. "It will be a struggle for production next year. We've cut basic costs, such as labor and material, as much as possible. The rest of economizing must come from ingenuity and imagination. It must come from the head."

Par's average film nut is now at a \$1,550,000 figure, Balaban said. "It would be easy to bring it down further, if we were simply operating by the number of films produced," he added. "Simply by increasing the number of films, we could lower our studio overhead on each picture. But that way of thinking is misleading."

"I could call up Bill Pine (Pine & Thomas) and tell him to make six films at the old figure of \$175,000 a film. By making a lot of cheaper pictures, you naturally lower the average cost per film. But Bill Pine would have to dilute the quality of his output if he began making an arbitrary number."

Sizing up the foreign outlook, Balaban said the situation had hit bottom some time back and that he sees some gradual improvement. In certain countries, there is evidence of improved currency conditions, "but the key still is the sterling block."

Domestic business is still off from last year although grosses have improved during the past month, Balaban said.

P. R. Bustin' Out

Continued from page 7

Sam B. Kirby, prez of the theatre group, is to play up "what's right with the movies."

Exhibs in the Kansas-Missouri sector touched off their local campaign by invitation forums. At these, each exhib invites 10 to 20 prominent persons of his town, including mayors, clergymen, professional men and merchants, to a meet.

Most recent was that called by J. C. Mohrstadt in his Joy theatre, Hayti, Mo. Duke Clark, Paramount division manager, spoke to the meeting on the importance of the theatre and exhib to the community and attacked discriminatory taxation. Following the talk, four industry shorts were screened in addition to a new feature.

New Year's Ballyhoo

As Tristates Promotion

Omaha, Sept. 6.

Tristates Theatres resorted to something new in an effort to hypo boxoffices of their Nebraska and Iowa towns. It took the form of a New Year's ballyhoo and tied up with current product with an announcement that read: "Major studios are pre-releasing a bunch of pictures they would ordinarily hold for later in the new season."

Ballyhoo, under direction of district manager William Miskell, broke with spectacular ads in the newspapers and holiday-type trailers on all screens. The New Year's eve spirit was featured, and there were fireworks, New Year's music and all the flavor and color of New Year's eve.

This was followed by a New Year's Eve midnight show at the Paramount last Friday night (2). There were noisemakers, hats, and the spirit of New Year's eve as far as it could go with warm weather outside and no snow.

Results are too early to evaluate broadly, but the immediate reaction seemed good. For awhile, anyhow, people got away from night baseball and television sets long enough to see what all the shooting was about.

Blowoff attraction was "Top O' the Morning" at the Orpheum. At the Paramount's midnight show, they saw "I Was a Male War Bride."

Par Prexy More Than Ever Pleased With Co.'s Voluntary Decree

Barney Balaban, Paramount's president, is more than ever convinced of the wisdom Par exercised in signing a consent decree with the Government providing for voluntary divorce. "The negotiations which we've had so far with our partners have proved the wisdom in getting a decree," he said. "In the breakup of partnerships so far, no two transactions have been the same. The decree gave us the flexibility to make the right kind of deals."

Regardless of the recent Federal court decision which ordered complete divorce against Metro, 20th-Fox and Warner Bros., Par's skipper believes the company's settlement was "best for the interests of our stockholders." In the light of the U. S. Supreme Court holding, Par's most advantageous course was to close for a decree rather than continue the court fight, Balaban said.

Balaban expressed himself as well pleased with results of theatre partnership breakups. Company has dissolved its ties to date with E. V. Richards, M. A. Lightman, Hunter Perry, Harry Nace and Samuel Pinanski. Quota of one-third complete dissolution during the first year, as required by the decree, will be exceeded, according to Par's topper.

Balaban said he is not primarily interested in how much cash will find its way into the production-distribution unit's coffers as a result of the first year's partner liquidations. He does not expect the \$7,500,000 ceiling fixed by the reorganization plan on the amount of coin coming to the studio company to be reached. While he will head that end of the old Paramount company, his current job as prexy of the parent org makes it mandatory for him to see that stockholders are protected on both sides the fence.

"If we just wanted cash," Balaban said, "we would not have bought the E. V. Richards interests. As Leonard Goldenson (Par's theatre chief) says: 'If the Pennsylvania Railroad wants to stay in business, it doesn't pull up its trucks.' In negotiating with partners, we will buy theatres whenever we think it is essential for the theatre circuit."

Paramount has no intention of seeking a delay in accomplishing its separation into two units by Jan. 1, 1950, as now planned. That earlier date was fixed even though the decree permits the longer period of one year from its date of signing. Hence, the company has no plans of joining in an application similar to that now being prepared by RKO.

Selznick Back

Continued from page 3

joint production of "Gone with Earth."

Selznick has been abroad for about four months. He farmed out his staff and stable of players before he left and indicated he might remain in Europe as long as a year or two. It is understood, however, that unless he gets involved in a production scheme there, he'll probably be back in Hollywood when Miss Jones completes her present assignment and will start making plans to return to production.

His partner and principal financial aide, Dan O'Shea, is also currently in Europe. Possibility that Selznick may get involved in production there is seen in his registration of two titles with the Motion Picture Assn. of America a couple weeks ago. Tags are "Venezia" and "Venice," the former being the Italian version of the name of the canal city.

Also arriving on the lie de were impresario S. I. Hurok, Fred Schang, Jr., head of Columbia Artists Management, and ballerina Rosella Hightower. Latter will take a short U. S. vacation after her third season in Europe as star ballerina for the Marquis de Cuevas, whose Grand Ballet de Monte Carlo closed in Deauville last week. She's slated to rejoin the group at the end of the month. Previously Bronislava Nijinska, choreographer for de Cuevas' company, arrived here after a season with the organization and is due to return to France soon.

MUTUAL PLIGHT PLAQUES WHITE

With a Dress Suit, Yet

NBC is revising and adapting for its own use the w.k. sidemen's pitch, i.e., "available for smokers, clambakes, block parties; snappy line of chatter, amusing anecdotes. Have dress suit. Will travel." The network is putting its program, public affairs, and news departments on call for talks before civic meetings, ladies' clubs, schools, etc., in an effort to propagate NBC's "new thinking."

Hereafter if the local Bird Fanciers Society is stuck for an after-dinner speaker, all they'll have to do is whistle, and NBC will dispatch a public affairs speaker or member of the news staff to give the lowdown on bird life as he has found it—plus a few well chosen words in favor of NBC.

If it is amusing behind-the-scenes chatter about radio or TV, the program department will get the nod, and for a word on the state of the nation as an NBC roving reporter sees it, the network now has on the road a full broadcasting crew, complete with W. W. Chaplin reporting on what's going on wherever a news story breaks. Chaplin has been instructed to lay over and play the civic luncheon club circuit.

Idea stems from the sock reaction accorded members of the press department, who have just returned from a nationwide tour during which they personally visited and chatted with station personnel and radio editors in all the Hooper cities. The network reps got a fine reception everywhere, even going so far as to get police escorts to the air ports and spots on all major local programs.

NBC now feels it can cash in from a public relations standpoint by hitting the general public, with interesting stories about how a network operates, behind scenes info on stars, etc.

BILLINGS LOSS BRINGS CRISIS

The Philip Morris cancellation of its Mutual network programming, representing a \$1,400,000 billings nosedive, accents anew the plight of the web in the face of the tightened radio picture in general.

That Frank White, the new Mutual prez, is confronted with a job of herculean proportions, particularly in view of the peculiar operational pattern of Mutual, is generally accepted within the trade.

With the Philip Morris pullout following on the heels of the recent loss of the Bayuk billings, adding up to an additional \$1,000,000, it's conceded that Mutual is in no position to absorb many more beatings of such proportion.

For some time key appraisers within the trade have concluded that, in the face of the current competitive sweepstakes and continued siphoning of bankroll into television, there will probably be room for only two—

Trammell to Mobilize Industry Forces for Intensified 'Sell Radio' Campaign at Annual NBC Convention

Burrows Himself Out

Last year's entertainment layout at Sun Valley for the annual NBC convention was highlighted by Abe Burrows, who stuck around for the duration of the meet and whammed over a routine that resulted in network execs picking up his "convention option" on the spot, with result that he was booked for a repeat at this year's White Sulphur Springs convalesce.

In the interim, however, Burrows signed a six-year deal with CBS.

P.S. Burrows isn't showing.

White Sulphur Spgs., Sept. 6.

What shapes up as the most intensified campaign thus far to sell radio as the greatest of sales media and to cast off any remaining doubts as to its permanence in the "TV hereafter" will be inaugurated at the annual NBC convention opening here tomorrow (Wed.).

For the past few weeks NBC prexy Niles Trammell has been working on his keynote message to the affiliate membership—a message that, in unmistakable terms, points to the industry as being remiss in failing to sell radio's superiority over all other media.

Trammell's talk will open the convention. It's a hard-hitting sales pitch, designed to mobilize industry forces in creating a greater awareness as to the full potentialities of AM in terms of the advertiser dollar. As one NBC exec put it after attending an "agenda rehearsal," it's unquestionably the most optimistic picture yet painted for radio.

The NBC affiliates are in a position to be impressed. They're coming to the convention with open minds, unreservedly championing NBC's cause. They want to hear from Trammell himself the network's "six-months-after" story of just how NBC has been going about fulfilling the promises made to the stations at the Chicago meeting last March. And they're rooting for Trammell.

Trammell and his upper echelon associates are prepared to tell a story of progress in the various facets of operation; of the super-promotional-publicity campaign being inaugurated; of the bid for new programming dominance in the face of CBS top-property raids.

And the trump card up Trammell's sleeve is that, despite the inroads from William S. Paley's opposition network, NBC has fewer time segments available for sale than CBS. This, in the face of the recent additional loss of Carnation "Contented Hour" billings and likely pullout of General Electric (Fred Waring).

Sinatra Nixed On Ousting of Hardy

Hollywood, Sept. 6.

Frank Sinatra's efforts to oust Bill Hardy as contractor on "Light Up Time," new NBC show for American Tobacco Co. (Lucky Strike), have been nixed by musicians Local 47 here, after the singer tried to replace him with his cousin, Ray Sinatra. The union ruled that Ray Sinatra was not "eligible" for a contractor job, ending the dispute for the time being.

Reason for singer wanting Hardy replaced was not clear, although it's believed to stem from differences the men have had in the past. Show premed this week.

Hardy was requested by program production execs some time ago and the union cleared him for the job. This put him into a high-quota salary class and, in living up to union's quota-on-earning law, he relinquished the contractor job on Joan Davis', Revere, Camera, "My Friend Irma" programs. After Hardy had left these jobs Sinatra began the move to replace him on "Time."

Fred Weber's A.C. Spot

Atlantic City, Sept. 6.

Fred Weber, onetime Mutual exec veepee and recently general manager of WDSU, New Orleans, has taken over management of WFPG, here, owned by the Neptune Broadcasting Corp., and operating out of Steel Pier.

Weber may also move into the operation as one of the co-owners.

Cancellations Still Shadowing NBC; GE Pullout on Waring Now Looks Set

Fred Waring has been inked into the Thursday night 10:30-11 period on NBC starting tomorrow (8), but from all indications it looks like a four-week "booking" to wind up his General Electric contract.

GE, which sponsored Waring's NBC radio show for the past year, now appears ready to cancel out, having failed to pick up its option. Instead, GE will pour all its coin into the Waring Sunday night video show on CBS.

GE cancellation of the AM airer would mean a fadeout for the Waring stanza after the Sept. 29 broadcast. Being a costly aggregation, NBC doesn't want to be saddled with such a sustaining tab.

GE pullout would put NBC in the position of confronting its affiliate membership at this week's White Sulphur Springs convention with two additional half-hour cancellations within a period of two weeks—adding up to a billings loss of approximately \$1,200,000 on an annual basis. (Carrington served notice last week of moving its "Contented Hour" to CBS.)

Thus the NBC "availability" score card on open time periods would stand at seven. That includes the unsold half-hour of Sunday's "Hollywood Calling"; two half-hours on Monday, one on Thursday (the GE time), two on Friday and one on Saturday.

Morgan Parlayed With Garroway

Reaction to the recent guest appearance of Henry Morgan on the Dave Garroway video show has prompted NBC to pair the two comics back-to-back as the topper to the "Monday Night With Music" lineup.

Involved in the bracketing of the comics will be a "carryover" formula whereby Morgan would occasionally pop up on the Garroway stanza (during its Chi origination) and vice versa, similar to the Morgan-Fred Allen comedy parlay last season.

Morgan will thus plug the Monday night hole left vacant by the switchover of Carnation's "Contented Hour" to CBS.

Morgan flew to Chi two weeks ago for the Garroway TV show walk-on. Morgan sat on a stage prop throughout the show, occasionally getting on screen as Garroway wandered through the set. Blowoff came when Garroway, passing Morgan, finally recognized him with: "But what are you doing in Chicago?"

"Chicago???" was Morgan's fast double-take, and off.

Original plan was to spot Morgan, Ethel Merman and Martin and Lewis in 29-minute segments for the Friday 8 to 9 period.

Survey Delayed

White Sulphur Springs, Sept. 6. Singularly lacking on the NBC convention agenda is any reference to the Booz, Allen & Hamilton survey which has been under way for the past few months and which will blueprint the NBC reorganizational revamp.

Originally it was intended to submit the completed BA&H findings to the convention and affiliate membership, but the survey won't be completed for another month. Meanwhile, NBC prefers to keep the matter under wraps.

Sustainers Crash Top 15 Bigtime This Summer

The past few weeks will be remembered as the period when summertime sustainers crashed into the bigtime rating payoff and upset the Hooper applecart.

The Hooper Top 15 scorecard completely bypasses sustainers, listing only the commercial entries. Yet the fact remains that a rating breakdown of all network programming, projects three CBS sustaining shows into the Top 15 hierarchy.

"Life With Luigi." "Leave It to Joan" (which goes commercial next week for Roi Tan cigars) and "Escape" are the "charmed circle," the trio outstripping such Top 15 commercials as "Sam Spade," "Stop the Music," "Junior Sautum" and "Mr. and Mrs. North." On the basis of the Top 20, there are four sustainers, including "Phillip Marlowe,"

(Continued on page 40)

Matchabelli CBS Snag

Due to Cancel Clause

Sponsorship of the Paul Lavallee orch Sunday afternoon on CBS by Prince Matchabelli has apparently hit a last-minute snag because of the network's refusal to permit a contract without a time recapture clause. (Show has been slated for the 2:30-3 p.m. segment, preceding the N. Y. Philharmonic symphony pickup.)

The Matchabelli perfume company wants a limited network on a 13-week option basis as a prelude to the Christmas trade. On the other hand, Columbia is interested in bigger game and wants the right to cancel Matchabelli if a full-network client comes along. Matchabelli can't see it that way.

End of Sales Drought?

Despite overall trade sentiment as to "whither Mutual," prexy Frank White is confident as to MBS' future and that "following a dry summer, for radio, the sales curve seems to be hitting a turning point."

The Mutual prez, in a "day-after-Labor Day" declaration, pointed to a flock of renewals among MBS sponsors and says new business will exceed \$2,000,000. Mutual has been getting a flock of inquiries, too, says White.

"It'll take a tougher selling job to do it, but we're confident that the fall and winter commercial schedules on Mutual will compare favorably with those of past years."

For the first six months of '49 Mutual's billings were down 11.7% compared with '48 biz.

or at the most three—major network. Some are inclined to write off Mutual by setting their own "how soon" timetable.

The White "approach" to the problem is being watched closely by the entire industry. Since his takeover of Ed Kobak's prexy spot, White has been chiefly concerned with revamping the Mutual structure and modus operandi, cutting it "to size" without any spectacular fanfare. Less concerned with the manner in which White has been trying to set the inner-organizational house in order, to the rest of the trade his regime thus

(Continued on page 40)

'Ozzie & Harriet' Set To Go On as Sustainer; No Sponsor Sighted Yet

ABC's efforts thus far to peddle the "Ozzie and Harriet" show have been unsuccessful, with indications that O & H will go the post Sept. 29 as a network sustainer. (Program goes into the Thursday night 8:30-9 period.)

ABC's initial excursion into big-time talent buying of the CBS-William S. Paley variety, the "Ozzie and Harriet" buy represents a \$1,000,000 investment on the part of the network, stretching over a 10-year period. O & H are down in the books for \$100,000 a year, whether they work or not.

Richfield's Grid Buy

Richfield Oil has bought a 15-minute weekly aircar on 55 ABC stations for a Saturday evening football score roundup. Show will get under way Sept. 17 at 7:30 p.m. Contract covering a 13-week period was placed through Morey, Humm & Johnstone.

Greenbriar Brigade

White Sulphur Springs, Sept. 6.

Following is the list of NBC executives here for the network's third annual convention (exclusive of affiliate membership):

NEW YORK.—Niles Trammell, Charles Denny, John MacDonald, Harry Kopf, William Brooks, Sydney Elges, Sylvester Weaver, John Royal, Charles Hammond, William Hedges, Gustav Margraf, Thomas McCray, George Frey, James Gaines, Carleton Smith, Easton Woolley, Burton Adams, George Robinson, Norman Blackburn, Thomas Knode, David Adams, Jo Dine, Ernest de la Ossa, Frederick Wile, Sheldon Hickox, Robert Myers, Sheldon Coons, James Nelson, Hugh Beville, Bill Stern, Philip Hirsch, Sidney Desfor, Albert Walker, Norman Cash, Paul Rittenbach, Paul Hancock, Charles Revis, Thomas McFadden, Charles Baker, Ruth White, Stephen Flynn, Russell Johnston.

CHICAGO.—I. E. Showerman, Jules Herbuevaux, A. W. Kane, Jennings Pierce.

HOLLYWOOD.—Sidney Strotz, Hal Book.

WASHINGTON.—Frank Russell, William McAndrew.

SAN FRANCISCO.—John Elwood.

CLEVELAND.—Joseph Jenkins, John McCormick.

DENVER.—Lloyd Yoder.

Sweeping Shakeup Due in U.S. German Station, RIAS, in Streamline Plan

RIAS (Radio in the American Sector), the sole German station remaining under U. S. control, is due for a sweeping shakeup as a result of a recent 30-day visit to Berlin by Werner Michel, CBS public affairs production exec. Michel was invited to Berlin by the Secretary of the Army as a "visiting expert" to help streamline RIAS operations. Other stations in the U. S. sector were returned to German management Aug. 26.

On the organizational and personnel level, Michel proposed a new setup that will hack away about 20% of the 650 employees now used to operate RIAS on an 18-hour daily schedule. Finding a chaotic system of departmental autonomy, Michel drew up an administrative blueprint patterned after the American network system in which control will run downward from three program execs handling public affairs, entertainment and culture and one exec handling finances.

Michel was surprised by the extravagant spending of the \$4,000,000 annual budget provided by the U. S. occupation authorities. Among its biggest drains, RIAS has on tap a 90-piece symphony and 50-voice chorus, all paid as staff members. Michael pointed out, moreover, that approximately one-quarter of RIAS programming is based on platters.

On a program level, Michel also found plenty of waste. The "tape-happy" Germans spend an average of 12 to 20 hours on a single half-hour show as against the U. S. average of three to five hours. Aside from the zeal for perfection, Michel found the Germans lacking in elementary sound effects and other technical equipment needed to facilitate production.

In place of the current haphazard schedule of shows, Michel proposed a continuity of programming based on the flow of audience moods. RIAS has been airing shows without regard for what came before or after and without regard for audience reaction. Michel said the Germans have a marked talent for political satire, but lack understanding of the vital educational role which radio can play.

With European radio squeezed by lack of sufficient AM channels, Michel stated that FM in Germany was being encouraged by U. S. authorities. Radio Frankfurt recently began operations with a 250 kw FM transmitter with excellent coverage of the whole city. FM's future in Germany, however, is limited by set manufacturers' capacity and it's not expected that FM attachments will be available for another two or three years.

Under the occupation program of decentralization, a German network has been prohibited. Michel noted contradictory tendencies in the evolution of the individual stations now operated by the Germans. In Wittenburg-Baden, Michel said communications regulations have been patterned after the FCC with the local station controlled by 33 members from all walks of life. This healthy development, however, is being counteracted by bureaucratic moves to put the station back under the control of the German postoffice which ran radio during the Nazi era.

Mullen, Similar to Kobak, Into AM. TV Consulting Biz; WPIX First Client

Frank E. Mullen, who resigned recently as president of the three G. A. Richards stations, is going into the consulting business, with WPIX, the N. Y. Daily News video station, as his initial client. Mullen, former exec veepee and head of TV operations at NBC, told VARIETY he plans operating offices both in New York and Hollywood. He'll reside on the Coast and shuttle back and forth as the occasion warrants.

Mullen believes quite a few economies can be effected and the overall WPIX operation hyped. In addition to video, he'll concentrate on radio accounts and business-industry consultation in general.

Mullen follows in footsteps of Ed Kobak as an ex-big-league radio operator turned consultant. Kobak, with a plush Park ave., N. Y., lay-out, has A. C. Nielsen under his wing as his initial major client.

Network Premieres

(Sept. 8-17)

Following is a list of the new and returning shows scheduled to tee off on the major radio networks during the next 10 days:

Sept. 8

Housewives' Money Maker. Household hints. Thursday, 10:45 a.m., ABC. Sustaining.

Hallmark Playhouse. Drama. Thursday, 10 p.m., CBS. Hall Bros., Inc. Foote, Cone & Belding.

Supper Club. Music. Thursday, 10 p.m. (new once-weekly format). NBC. Chesterfield cigarettes. Newell-Emmett.

Sept. 10

Confidential Closeups. Interviews. Saturday, 5:45 p.m., NBC. Animal Foundation. Buffalo, Comstock & Duffies.

Sept. 11

The Shadow. Mystery. Sunday, 5 p.m., Mutual. D. L. & W. Coal. Ruthrauff & Ryan.

Our Miss Brooks. Situation comedy. Sunday, 6:30 p.m., CBS. Colgate-Palmolive-Peet. Ted Bates.

Jack Benny Show. Comedy. Sunday, 7 p.m., CBS. American Tobacco. BBD&O.

Theatre Guild on the Air. Drama. Sunday, 8:30 p.m., NBC. U. S. Steel. BBD&O.

Walter Winchell. News commentary. Sunday, 9 p.m., ABC. Kaiser-Frazer. Weintraub.

Sept. 12

Talk Your Way Out of It. Audience Participation. Monday, Wednesday, Friday, 3 p.m., ABC. Quaker Oats. La Roche agency.

Sept. 15

Robert Montgomery. News commentary. Thursday, 10:10 p.m., ABC. Lee Hats. Grey agency.

Sept. 17

Joe DiMaggio. Interviews. Saturday, 10 a.m., CBS. M&M. Candies. Lynn Baker agency.

ABC's Ex-Bingsday Now Mystery Night; Audition Melchior Show

ABC has finalized its plans for a Wednesday night (ex-Bingsday) mystery block, which will kick off Sept. 21. Network program director J. Donald Wilson has sketched "The Amazing Mr. Malone" at 8 p.m., followed by "Sherlock Holmes" at 8:30.

Two new airers will round out the night. Boris Karloff will be starred in "Conflict," a series of weird tales, which will be separate from the program the pic star will do for ABC-TV. "The Croupier," a series of psychological dramas by Milton Geiger, will be spotted in the 9:30 p.m. slot.

Web is also working on a daytime strip with Barbara Jo Allen (Vera Vague). Stanza will be a studio participation with a comedy angle and will originate from the Coast. Wilson also auditioned "Meet Mr. Melchior," a light musical show with Lauritz Melchior, Patricia Morrison and ABC veepee Paul Whiteman.

WMCA, N. Y., INKS 100G SPOTS, CO-OPS SETUP

A \$100,000 deal was signed last week by WMCA, N. Y., with the Emil Mogul agency. Barney's and National Shoes, which had left the Nathan Straus-owned indie in July, returned with extensive schedules of spots and participations in recorded musical shows.

Also included in the figure are participations and spots for the Modern Industrial Bank, which will start its WMCA campaign on Sept. 18. Contracts are for a 52-week period and give an added hypo to the Norman Boggs operation, which has reportedly pulled the indie out of the red. Mort Fleischl is the WMCA account executive.



BEN LUDLOW
MUSIC

Call the Police—CBS
Scattergood Baines—MBS

FCC Writes Finis To Warner-Schiff Dealings on Coast

Washington, Sept. 6.

The FCC last week formally struck the long-standing Schiff-Warner case from its list of pending proceedings when it granted permission to Warner Bros. to dismiss its applications to purchase KLAC and KLAC-TV in Los Angeles and KYA in San Francisco. Warners had allowed the deal to lapse when the sales contract expired Aug. 1 and FCC refused to hand down a decision before that time.

Pending approval of the \$1,045,000 transaction, Warners had sold KLAC to Ralph Atias to comply with duopoly regulations preventing ownership of two AM stations in the same area (Warners own KFWB in L.A.). This deal too was wiped off the slate with formal withdrawal of the contingent application.

The original agreement with Mrs. Dorothy Schiff, entered into on May 19, 1948, included acquisition of the two AM stations and the then construction permit of KLAC-TV. In the ensuing year Warners advanced \$1,100,000 to Mrs. Schiff to build and operate the television station and to expand KLAC into a 5kw operation. With denial of approval by the Commission, Mrs. Schiff is required to repay the loans on a long-term basis unless she finds another buyer for the properties, in which case Warners are to be fully reimbursed upon settlement.

Dropping of the Warner-Schiff deal leaves the question of eligibility of motion picture anti-trust violators for television station ownership as much in the dark as ever. FCC had ordered hearings on the transaction to explore this issue and it was expected that its determination would have set a pattern for the industry. These hearings are now automatically cancelled.

It is quite likely that some proceedings will be held to thrash out the question. The Commission has a large choice of broadcasters, inside and outside the film industry, to investigate for anti-trust violation and its bearing on eligibility as radio licensee. Licenses of all recent violators have been put on temporary status as their regular licenses have expired.

Until the issue is resolved, television applications of Paramount and 20th-Fox, among others, will remain frozen even beyond the current freeze on new video stations.

SO of Ind. Grid Coin

Minneapolis, Sept. 6.

Standard Oil of Indiana has bought play-by-play broadcasts of Minnesota football games on WCCO this fall, with Halsey Hall handling commentary.

Preview and review programs have been bought by Twin City Federal Savings and Loan Assn. Juster Bros., clothiers, will sponsor Sunday post-mortem featuring Bernie Bierman, Gopher coach. Saturday post-game score review will be sponsored by Durkee-Atwood.

From the Production Centres

IN NEW YORK CITY . . .

"Eternal Light" reprising 10 top scripts of former years when regular fall series resumes end of September. . . Jerry Layton leaving shortly for Coast to set up Hollywood office of Wilbur Stark-Jerry Layton, Inc. . . Johnny Thompson's WJZ vocal show to remain on this fall. . . Robert M. O'Donnell (ex-Fuller, Smith & Ross) has joined executive staff of Ruthrauff & Ryan. . . Jerry Shand's WMCA quintet has taken over musical chores on DuMont's "Spin the Picture". . . Stockton Helffrich, NBC's continuity acceptance topper, to speak at the Premium Advertising Assn. confab at Hotel Sheraton Sept. 27. . . Time & Life have until Sept. 27 to pick up the option for the second cycle of ABC-TV's "Crusade in Europe". . . Frederick C. Bruns, who recently resigned as a veepee of Ruthrauff & Ryan, will join Duane Jones on Sept. 12. . . Norman Luker, topper of BBC's North American office, back at his desk after a Nantucket hiatus. Henry Straker, asst. program director, to vacation on Coast for a month starting late in Sept. . . Ralph Edwards, to be honored Sept. 15 at Waldorf dinner by the National Tie Assn., to do one "This Is Your Life" broadcast in N. Y. . . Wilfred Lytell and Richard Hamilton new to "Romance of Helen Trent". . . Peggy Stanley and Richard Janavay added to "Our Gal Sunday" lineup. . . Leora Thatcher joins "Backstage Wife". . . Eleanor Phelps new "Just Plain Bill". . . Five-day series of conferences involving sales, program and promotional departments just concluded by WINS executives at Saranac Lake. Attending were Eldon A. Park, general manager; Bill Losee, sales manager; Kieran T. Murphy, commercial manager; John Neal, program director; and Joseph G. Bosch, director of promotional activities.

Thomas B. Coleman, formerly of Lord & Thomas, J. Sterling Getchell and Blow Co. has joined Sullivan, Stauffer, Colwell & Bayles, as an account exec. . . Lyman Clardy, WCBS director, left over weekend by air for month's vacation in England, France, Switzerland and Italy. . . WOR's "Philo Vance" and "Boston Blackie" being used by schools in civics classes. . . WJZ's Tony Lane to judge "Mrs. America" contest at Palisades Park tomorrow (8). . . "Voice of 89," program of Italian Dressmakers Union, marks its 15th annl with special program Saturday (10). Show is heard locally on WEVD and WHOM. . . Walter Winchell returns to ABC Sunday (11). . . Musical director Ben Ludlow of MBS' "Scattergood Baines" has completed a tone poem, "The Pines."

Allan Stevenson back to work in "Anne of the Thousand Days" legit in addition to his other assignments. . . WOR's "Big Joe" Rosenfield to be heard cross-the-board at 3:30 p.m., in addition to his all-night stanza. Barry Gray will get a Friday night half-hour series at 8:30 p.m. on the MBS outlet, starting this week, besides his eight-week run on Sunday nights. . . Hope Miller added to cast of "Dream Girl" starring Betty Field, in Theatre Guild on the Air seasonal opener Sunday (11), on NBC.

IN HOLLYWOOD . . .

Hats went sailing into the air at Columbia Square when the new Hooper report posted "Our Miss Brooks" atop the list. Comedy show, one of Harry Ackerman's movie packages, made the grade within a year and the bows go to Larry Berns, producer; Al Lewis, writer-director, and Eve Arden, the star. . . Art Linkletter bought a bowling alley in town, which makes him and his partner, John Guedel, two of the busiest businessmen in radio. Incidentally, Linkletter's "People Are Funny" will get a Saturday ayem playback for the small fry, who are put to bed before the stunter airs in the east. . . There's a story abroad that a Jersey woman who won a slew of loot in NBC's "Hollywood Calling" not only refused it because of the federal tax but threatened to sue the network if it is unloaded on her front lawn. . . Bill Brennan, CBS manager of network sales in Hollywood, got into the vital statistics column as a new papa. . . Coca-Cola bought repeat time on the Coast for Ed Bergen and his dummies. D'Arcy agency opening quarters here to handle the show, with Paul Louis and Darlo Soria topping the personnel. . . There'll be a song with a \$50,000 title on "Gildersleeve," with words and music by Hal Peary and Jack Meakin. It's a contest to hypo the getaway. . . Sid Strotz, Hal Bock and Jennings Pierce comprise the Hollywood contingent at NBC conclave at White Sulphur Springs. . . Tom Luckenbill skied back to New York after huddling with Jimmy Durante and Phil Cohan on the show's new story line format. . . Ric Cortez is now a regular on ABC's "The First 100 Years," scripted by John Holloway. . . Judy Garland and Abe Burrows will be on hand when Bing Crosby lights up his first Chesterfield on CBS Sept. 21. . . AFRA members, disgruntled at the union's do-nothing-for-them attitude, are framing a protest to national headquarters in N. Y. in the hope of getting a little action of which they get very little in Hollywood.

IN CHICAGO . . .

"Quiz Kids" hits 10th year of airing Sept. 11. . . Vodvil vet Gus Van gestured on WGN's "Let's Have Fun" show Mon. (5). . . WMAQ's "It's Your Life" interviewer Don Herbert to St. Charles reformatory, but only to get material for the series. . . Cliff Johnson back from Fox Lake, Ill., where WBBM family show, "With the Johnsons," was recorded for two weeks. . . WLS farm director Art Page ill, so program director Harold Safford is hitting the state fair circuit with station talent. . . Henry Haupt, veepee of BBD&O, named chairman of Chi Community Fund drive. Radio director Russ Tolg of same agency will assist. . . WMOR airing transcriptions of National Student Congress. . . WENR commentator Paul Harvey off two weeks for needed rest. . . WBBM account exec Gunnar Mykland bowing out to join Denver building firm. . . Singer Miriam Stewart making return appearance on Chi Theater of the Air Sept. 10. . . Spanish ballad singer Pedro Krause will bracket with her in lead roles. . . Jimmy Evans sports show for prep fans back on WIND Sept. 10. . . WGN programmer Irene Maser to wed Walter Lohmeyer Oct. 29. . . Billy Leach and Louise King offering family skit on WBBM's "Melody Lane". . . Herald-American radio columnist Quin Ryan staging a retreat from hay fever at Marquette, Mich. . . WGN announcer Bill O'Connor in radio talk at Evanston Lion's Club. . . WBBM announcers George Watson and Art Mercier at CBS veepee J. L. Volkenburg's summer home. . . NBC education director Judith Waller to Champaign for student conference. . . WBBM farm director Harry Campbell to Indianapolis for tape recordings of state fair. . . Top newspaper writer Robert J. Casey on WJJD book panel. . . WCFL boss Bill Lee in Labor Day talk on WCFL. . . ABC general manager Jim Stinton in New York on business. . . WBBM brass Frank Falkner and Ernie Shomo to Michigan for vacation. . . Elizabeth Hart hosting Chi school supt. Herold Hunt on WMAQ in salute to first graders.

Emerson's \$2,256,718 Net

Emerson Radio last week reported consolidated net profits for the 39 weeks ended July 30 of \$2,256,718, equal to \$2.82 per share.

Sum represents a hefty boost over the same period last year, in which the profits were \$1,326,290, equal to \$1.66 per share.

Mutual A.K. Show Folds

Jack Barry and Dan Ehrenreich, co-packagers of "Juvenile Jury" and "Life Begins at 80" on Mutual, are taking the latter show off the web after the Sept. 24 broadcast. It's been on six months without a sponsor.

Show features a panel of octogenarians, with Barry as emcee.

NBC'S FANCY 'CLOSED CIRCUITS'

On the Status of Hennock, Coy

Washington, Sept. 6.

Speculation continues rife here over the ultimate stopping-off place for FCC chairman Wayne Coy and commissioner Frieda Hennock.

Reports that Wayne Coy will stick to his post as chairman, or at least remain with the Government, were circulating following a call made by the FCC head on President Truman. It was believed that Coy was urged to stay on and that he was given assurance that Congress would pass one of several measures before it to raise the pay of commissioners.

A bill has already passed the Senate to raise salaries of FCC members from \$10,000 to \$15,000. The House has also passed a bill to up the pay to \$16,000 with authority given the President to pay the chairman \$18,000. It has been frequently reported that Coy was planning to resign to accept an industry job because he cannot afford to remain at FCC.

There's talk that Miss Hennock is in line for a new job in the public service. Speculation developed after an appointment she had last week at the White House, her second in recent months, and a day following a call by Chairman Coy on President Truman. The lady commissioner has recently been mentioned as a candidate for a New York judgeship and there have been rumors connecting her with a post in one of the welfare agencies.

Miss Hennock sloughed off discussions of this nature after her call on the President, preferring to talk on television.

Coy returned to Washington about two weeks ago from international communications conferences in Paris and London. While his White House visit was ostensibly to report on the accomplishments at these meetings, it is believed he discussed his future plans with the President.

Since his return, Coy has kept away from the FCC, except for an occasional visit to his office. He has not participated in official matters but has remained at home to rest from his arduous duties as head of the American delegations which spent over two months abroad to work out technical agreements on common carrier matters. He is expected to be back on the job in time to preside at the important hearings, beginning Sept. 26, to receive proposals for color television and to consider objections and comments on the proposed allocations for video expansion.

Rev. J. Harold Smith Says FCC's Got Him All Wrong; Appeals License Nix

Washington, Sept. 6.

Protesting a decision to refuse his radio station a license, the Rev. J. Harold Smith last week said the FCC was unwarranted in concluding that he had a substantial interest in a Mexican outlet, XERF, and that he failed to report the acquisition. The Commission made the charge as part of its reasons for denying regular status to WIBK in Knoxville, Tenn., and in turning down its application for an FM permit.

Actually, according to a petition filed by Welch, Mott & Morgan, counsel, Smith advanced \$85,000 for the purchase of time on XERF for a 20-year period, the life of the station under its Mexican concession, the funds to be used for constructing and operating the station. FCC's conclusion that a protective agreement giving Smith one-third of the proceeds in the event of sale of the outlet was a substantial interest, the petition contended, is "arbitrary." Smith's deal with XERF, it was disclosed.

(Continued on page 38)

'Where's Ware?' Poses Council Bluffs Problem In Resignation Denial

Omaha, Sept. 6.

Following story of his resignation, William E. Ware announced that he had not resigned as general manager of KSWI-KFMX in Council Bluffs, across the river. Robert R. O'Brien, president of the Nonpareil Broadcasting Co., and head of the Nonpareil, daily newspaper, had made the announcement of Ware's resignation, previously.

The story said the resignation was to be effective Nov. 1 and added that Ware had not announced his future plans and that no successor was in sight. Other than his flat denial, Ware declined to comment. But the story is that he has engaged an attorney.

Ware organized and placed the stations in operation July 1, 1947, and is reported to have had a five-year contract. There is reported to have been a provision regarding employment if the station did not make money the first two years. Controversy now rests on whether or not money was lost the first two years.

Ware is prominent in civic affairs and in chamber of commerce.

FCC Okays Nags

Washington, Sept. 6.

Horse racing programs on WMEX, Boston, were found to be entirely legal in an initial decision by the Federal Communications Commission today (Tues.). The station's license has been on a temporary basis for over a year on questions of programming, stock ownership and block time sales.

Hearing examiner Dan C. Cunningham recommended that the station be given renewal of its license and that its application for transfer of control to three staffers be approved.

CBS, NBC Join Giveaway Fight

CBS and NBC last week struck back at the FCC's recent ban on giveaway shows by seeking an injunction against the Commission from promulgating the ban until the courts have decided the legality of the issue. Move followed by several days that of ABC, with all three webs basing their arguments on approximately the same consideration—that the FCC has no legal power to rule out certain types of programming.

CBS, filing suit in the N. Y. federal court, listed 13 separate allegations why the FCC action is illegal. These ranged from a claim that the Commission's rulings on giveaways "incorrectly interpret and apply" a section of the U. S.

(Continued on page 38)

Ray Green Dies at 35 After Auto Accident

Raymond Green, executive vice-president of Transcription Broadcasting System, died at his Mahopac, N. Y., home Tuesday night (30). His death was attributed to injuries sustained in an auto accident the week before and to a serious heart condition.

Green, 35, was a veteran radioite. He was co-owner of Kermit-Raymond Productions which he founded 12 years ago. TBS was started early this year as K-R's sales organization.

AFFILIATES TO GET HYPO TREATMENT

In an attempt to generate more enthusiasm in the fall programming lineup among its affiliates, NBC is giving its "closed circuits" the showmanship treatment, complete with all the trappings of a regular broadcast.

The network has felt lately that the affiliate stations were getting apathetic about routine talks via the "closed circuit" and it's for this reason that the c.c.'s now are getting full production, including the star, orchestra and excerpts from the shows being promoted.

First "closed circuit" utilizing these elements will be a buildup tonight (Wed.) for the United Nations series. Among the personalities to be heard on the circuit are Admiral Nimitz, Ben Cohen, the UN's director of information; Norman Corwin, supervisor of the series, with recorded excerpts from his forthcoming broadcast on the anniversary of World War II, a preview of portions of Aaron Copland's new United Nations Concerto by the NBC Symphony orchestra, and Allan Sloane telling about the preparation of his forthcoming UN broadcast.

Followup of this will be a "closed circuit" for the "Railroad Hour," which NBC has just inherited from ABC. Affiliate station managers will invite railroad executives from all parts of the country to sit in. Gordon MacRae star of the show, will emcee the "closed circuit" and introduce bigwigs of the American Railroads Assn., which sponsors the program, then present a capsule preview of the "Railroad Hour," with a cut-in of a train announcer at Grand Central Station, N. Y., showing how a tie-in can be made over local railroad station public address systems.

The network promotion people will then outline promotion campaigns, and it is expected that with the injection of the show elements, stations will listen more readily to the follow up on how to promote the shows.

HERMAN BESS DICKERS FOR WPAT PURCHASE

Herman Bess, general manager of WLIB, N. Y., is negotiating to buy WPAT, Paterson, N. J. If the deal is completed, it's reported, Bess will ask the FCC for a switch in call letters and give the indie New York trimmings, in an effort to tap the lucrative N. Y. market.

Bess, former sales manager of WNEW and WMCA, had tried to buy WOV, but the deal fell through and he took the assignment as WLIB manager. Latter station, now owned by Dorothy Schiff of the New York Post-Home News, is being picked up by a group of backers including Morris Novik, ex-WNYC director and now consultant to a number of labor-liberal outlets.

WPAT is a 1-kw. daytime, operation. Emphasis of WPAT on N. Y. would be in line with the growing trend of several Jersey stations to move into Gotham. WHOM is now trying to shift its locale from Jersey to Manhattan.

S.E. Sloan at KXLW Helm

St. Louis, Sept. 6.

S. E. Sloan, who with his brothers, Lee J. and Virgil Sloan, recently purchased the controlling interest in KXLW, the only radio station in St. Louis County, from Guy Runnion, founder of the station, has been named general manager to succeed Runnion. When Runnion and his wife disposed of their holdings in the company he continued to serve as general manager until his resignation Aug. 21.

To devote his entire time to the station Sloan has tossed up his stint as v.p. of a moving and storage company also owned by him and his brothers.

Stations Await Answer to Petry's 'Divided House'—'Better Be Good'

Geo. Leydorf Upped

Detroit, Sept. 6.

Election of George F. Leydorf, WJR vice-president in charge of engineering, as a director of the station was announced last week by Harry Wismer, exec assistant to the president and WJR general manager.

In announcing the appointment Wismer pointed to "increased importance of engineering in the future development of radio and television."

Leydorf came to WJR three years ago as chief engineer.

FCC Stymies Its Own Pay Boost

Washington, Sept. 6.

The House Committee on Interstate and Foreign Commerce said today (Tues.) it has received a not-too-favorable report from the Federal Communications Commission on the McFarland Bill to speed up FCC procedures and raise salaries of commissioners from \$10,000 to \$15,000. A committee official said the Commission is "not too enthusiastic" about the so-called non-controversial measure which passed the Senate by unanimous action over a month ago.

Action by the House appeared very doubtful for this season in view of the FCC report, which was solicited by committee chairman Robert Crosser (D., Ohio) from the Commission. The official said that extensive hearings would be necessary before action could be taken by the committee. Most members are now absent and a meeting would be impossible before October.

It therefore appeared that the only chance for boosting FCC salaries would come from a bill passed by the House. This measure, which would up pay of FCC commissioners to \$16,000, with the chairman getting \$18,000, has been reported favorably by the Senate Post Office and Civil Service Committee and is now on the Senate calendar. However, it will be at least several weeks before it can come up for a vote.

Chairman Crosser reportedly takes the view that the Senate acted hastily on the McFarland bill. When he recently requested comment from the Commission, he urged that the FCC take its time to prepare a thorough report on the various provisions of the bill.

KATZ TO COAST ON MGM OPEN-ENDERS

Raymond Katz, WMGM, N. Y., program director and production topper of M-G-M Radio Attractions, has flown to the Coast to wrap up details on the second four of the eight open-end shows the studios transcription subsidiary is releasing.

Mickey Rooney and Fay Holden have been pacted for the "Hardy Family" series which will star Lewis Stone, and Lionel Barrymore has been signed to join Lew Ayres in the "Dr. Kildare" show. Production details on "Maisie," starring Ann Sothern, and "Crime Does Not Pay" are also to be worked out by Katz and Metro brass.

Radio Attractions has inked Marcella Napp who will serve as Coast coordinator on the stanzas, reporting to Katz. Miss Napp formerly held executive posts in the talent and casting departments of Metro, Seiznick and 20th-Fox.

Four of the airmers, already on wax, will kick off on stations across the country next week. In N. Y. they'll be heard on WMGM. The shows are "Good News" with George Murphy, "MGM Theatre of the Air," "At Home With Lionel Barrymore" and "Hollywood, USA" with Paula Stone.

Another, and perhaps the most vital, chapter will be written into the Ed Petry station rep "house divided" controversy next week. On Sept. 15 the Petry "affiliates" managers will meet in New York for a showdown session and it's anticipated that plenty of chips will be left flying by the time the boys return to their bailiwicks.

There's a lot at stake for Petry, including his representation monopoly on some of the most powerful and lucrative stations in the country. He's got a selling job to do, in a bid to convince them that there's nothing but smooth sailing ahead and that he's got a good organization.

Some of the station owners repped by Petry have an entirely different slant on the situation, ever since Petry and Hank Cristol have been slugging it out in their protracted feud and court battle for top dog position in the organization.

Since last month's latest court ruling, Petry has been restored to power, but the fact that he turned around and fired Irving Gross, one of the Cristol's boys, in a manner described by some as "entirely lacking" in finesse, has served to widen the schism anew.

Many are watching, for example, to see how Martin Campbell, of the bigtime Dallas operation, WFAA, reacts to the Gross incident, and whether it will precipitate a threat on Campbell's part to pull out of the Petry organization. Gross, in effect, is a WFAA "alumnus," which strike a sensitive cord, so far as Campbell is concerned.

A flock of stations unhappy over the Petry-Cristol imbroglio are still adopting a "wait-and-see" attitude. Most of them are either "Petry men or Cristol men," as one put it. At the last meeting in Chi. it was arranged to meet again 30 days after the court order to get the complete lowdown on whether the Petry org has set its house in order.

They're waiting for the story—"and it better be a good one," in the words of one of the 50,000-watt station operators.

Preston Rumored to Be Bowing Out at WGN Due To Talent Pressuring

Chicago, Sept. 6.

Rumors persist that WGN program director Walter Preston, because of talent pressure, will bow out shortly, with assistant director Tom Elvidge being named to succeed him. Despite the firm assertion of general manager Frank Schreiber that dismissal rumors "were just that, rumors," it's long been known that the program department of Col. Robert R. McCormick's wealthy station was under fire, and that Preston and Schreiber haven't seen eye to eye on many matters. One is the easing out of veteran WGN staffers who have been with the station so long they're considered fixtures in the public eye, supposedly to make way for younger, fresher and "cheaper" talent.

Mary Afflick, producer of the "Tom Mix" show, was one casualty of the Preston regime. She moved her office to the Mutual setup. Another was Katherine Roche (June Baker), who had been a WGN staffer for 23 years. The latest was announcer Ed Cooper, who bowed out two weeks ago "to do freelance work."

Dorey Vice Dorsey in Hub

Boston, Sept. 6.

Ray Dorey, w.k. Hub vocalist, has been inked by WHDH, Hub indie, to replace the Tommy Dorsey show carried locally five nights a week in the 7 to 8 p.m. segment.

Dorey, formerly of Benny Goodman's band and more lately a disk jockey at Hub's NBC outlet, WBZ, moved into his new spot Monday (5).

NO JOY IN MUDVILLE OVER TV WORLD SERIES UNLESS VIDEO IMPROVES ON 'BINOCULAR BASEBALL'

There is not much joy in Mudville over the announcement that all world series games will be televised this fall. The reason is the mediocre job television is doing on baseball.

After almost three full seasons of televising big league ball three Manhattan stations are still missing 10 or more plays a game. It is inexcusable, but it's true.

The source of the trouble is the camera director in the field unit. He has turned the game into "binocular baseball."

To be annoyed by "binocular baseball" go to your local ball park and watch a game through a pair of field glasses. This is what Metropolitan videolites have been looking at for two and a half summers. It explains the claim that every day is Ladies' Day on television.

The conviction here is that the basic reason for this situation is that televised baseball is being over-directed. The Fancy Dan of the controls is more interested in camera technique than baseball, hence his incessant camera switching (changes of view) and his endless parade of closeups, murder to those interested in the game. There is a time and place for these things but not at the rate the directors have been dealing 'em out.

What Is Needed

It is also the belief here that too many cameras are being used, each field unit working with three. This means that the director may have as many as 12 lenses at his disposal, four to five turrets. If he tries to use them all he is just driving his crew, as well as his viewers, daffy. The superfluous member would be that third camera. Take it away and it will force the director to reduce his switches and lessen the panning to substitute a wider angle picture—exactly what televised baseball needs. The game is being cramped and limited on the screen between the pitcher's box and the plate. Some directors claim it is the hardest of the sports to cover. It should and could be among the easiest.

Only CBS (Dodgers) has shown any real photographic advance in its conception of a baseball telecast. For four or five innings this station, on which the quality of picture is invariably good, will give an excellent account of the action on the field and then suddenly fall apart. It will leave the ball to follow the batter or move in so close on the battery that it is necessary to pan the camera on every pitch to the batter (terrible on the eyes) or lose complete track of the play because of switches. Yet the promise for the future as to what good baseball telecasting should be is in this unit.

This promise, or key to TV baseball, is in that lens (focal length unknown) which Columbia uses when men get on base. It provides a view that includes the plate, mound, second base and a good piece of ground on both sides of that bag. It is a splendid medium angle, so good and so simple as to warrant being made mandatory whenever the ball is put in play whether men are on base or not. This shot makes only a small degree of camera panning necessary, protects everybody on overthrows

and those hot smashes down the foul lines, and gives the viewer that steady picture which should be the objective of all directors. It is the lens that truly tells the story of the game as it is played.

But until the boys realize that the best director is the inconspicuous director and that the steady picture is the best picture, viewers are going to be exasperated and aggravated. A baseball audience is an educated audience. It knows its game.

Audio Improvement

One big improvement by television has been on the audio end where the established radio baseball announcers have been brought in to replace the regular narrators. However, the oversight by station, agency and sponsor has been not to realize that the camera director is more important than the announcer. When they find a director who knows as much baseball as the "name" announcer the over-all situation will be corrected. A more simple solution might be to sit a baseball man alongside the director during the game to guide the latter. Until something like this is done the audience will continue enjoy only half a game.

That TV can, consistently keep anyone who likes baseball away from the game is an argument that makes the wails of big league executives seem foolish about television hurting the gate. The attendance figures at the ball parks where the teams are in the pennant race are the answer. It still spells out that if there is an attraction on the field television makes no difference. How many are going to watch the Giants and Cubs in their parlor if the Yanks are playing the Red Sox or Cleveland out of town? It is also the indifferent quality of the camera work that is chasing many viewers back to listening to straight radio accounts of the game. It lets them go about their chores and still know what's going on. People will do this in preference to sitting in a chair for over two hours to watch a screen that returns only 50% of a game.

All the announcers must know what's the matter with TV baseball. To assign any one of them to assist the camera boss would help everybody. But there is a certain delicacy between the audio and video sides signaled by the fact there is no inter-com between the announcer and the man at the camera. The announcer's only verbal contact is with the director at the control board. It further can be noticed that the audio men are always building up and bragging about the picture to the audience. This has led to some laughable blunders because the camera too often misses what the announcer thinks it has caught as he's been watching the field, not his monitor. It is necessary to repeat that essential to the situation is the recognition by those in charge that the camera director is more important than the announcer. Something will have to be done about it because baseball means more to television than television means to baseball.

Meanwhile, if the Yankees and Dodgers finish on top the local situation as to stations shapes up about like this:

Stations

The stations: WCBS has excellent camera positions at Ebbets Field and a fine assortment of lenses but falls short of getting the most from a wealth of equipment. For instance, it is just learning how to handle Jackie Robinson in relation to the rest of the action when he's dancing off first or third. And, like the other stations, it neglects the flight of the ball on return throws from the outfield to cut down base runners. The reason is that camera switch which is as if the director put a post in front of the viewer. Color, when it comes, should be a big help in following the ball.

All local stations show every man who crosses the plate, even if there is no play on him. It is ridiculous but it is the one rule the three outlets follow rigidly. It also explains why the viewer never sees a cut-off play or, if a man is scoring, the batter trying to stretch a hit, although the play is on the batter. To show men

leisurely trotting across the plate when they could crawl home, just doesn't make sense.

Yet despite these faults WCBS turns in the most flexible presentation of a game to be seen. If it would follow the ball from the bat into the stands or over the fence via that prize medium shot it has, instead of picking the ball out of the air (where it has no background), it would be another definite advance.

This station is only a couple of steps away from turning in what could be as good an account of a ball game as TV may ever know. And a sidelight worth noting is that last autumn it was from this park and these CBS cameras that the best football telecasts were turned in when Marty Glickman and Bob Hall were the narrators.

Through a combination of skill and luck WABD has caught a flock of impossible outfield catches at the Yank Stadium. It is almost as if the nature of the terrain up

there primes these spectacular grabs. Otherwise, however, the DuMont crew records a colorless game.

This seems due in part to its camera positions which make for a monotony of picture, emphasized because the game here is too much restricted to the box and the plate and once play starts no camera ever shows anything above the lower stand. In other words, no camera takes a look around in a field so big that most all home runs go into the lower stands or bleachers and regardless that the park is a sight when attendance nudges and passes the 50,000 mark.

The Popular Science Monthly for August carries a story and diagrams on WABD's camera setup at the Stadium. It points out that even on a simple infield play the three cameras each have a particular job to do. The diagram indicates that the director at the controls has as much to watch as the guy at the instrument panel on a DC-6. The article is an innocent witness for the contention that televised baseball is being over-directed.

WPIX has carried on a summer long romance with its Zoomar lens, which is fair enough when it's well handled. It is the first full season at the Polo Grounds for this Daily

Commercials

The commercials: The ad agencies are presumed to know what they're doing but it's hard to follow the reasoning behind some of their ball yard cannonading. Balantine beer (Yanks) pours it down the viewer's throat every inning, for nine innings besides the pre and post-game routines. That's a lot of beer. With the best scoreboard in town the fans are lucky to get three flashes at it a game due to the commercials.

Fans like to mull over the figures on a board and probably would be happy to settle for the sponsor's emblem superimposed thereon, but things like that don't happen. Either it's a filmed jingle (and okay the first few times) or a straight verbal plug. A schedule such as this lacks initiative.

At the Polo Grounds Chesterfield constantly reminds everybody of its charity to the veterans. Home runs and double plays are 600 more cigarettes before they're anything else. The announcers, obviously under orders, defeat their own purpose. There are actors who won't get off stage. Likewise some sponsors. The audience hasn't the same

stamina. Also to be questioned is the "still" picture of the uniformed player smoking. Chesterfield additionally goes in for film endorsements using Hollywood names.

With the product name heavily plastered above the center field bleachers and having painted packages alongside both right and left field scoreboards the camera takes frequent and appreciated glances at the out of town games. But when a sponsor dominates to this extent the firm detrimentally overshadows its own telecast.

In Brooklyn Schaefer beer has come up with a couple of clever "live" spots which are used every so often between innings. They stand up because they're well done and away from the radio pattern. The product also has its name around the park and the announcers are not shy about mentioning it, but day in and night out the advertising scheme here makes sense because it isn't overdone. A puppet called "Quartsie," a hold-over from the hockey season, is in for comedy. Dolls on strings and television seem inseparable and this one makes Red Barber straight man to a marionette.

Announcers

The announcers: As previously mentioned it is on the audio side that the real improvement in TV baseball is to be noted. This has been accomplished by doubling the well known and regular radio men into the video presentation of the games. And all the boys are doubling, actually splitting their time between TV and AM.

For WABD this means that Mel Allen and Curt Gowdy alternate between this outlet and WINS, and occasionally the one microphone serves both stations simultaneously. Don Dunphy fills in on the tele end when needed.

On WPIX Russ Hodges and Al Helfer divide this transmitter's chores with WMCA, Helfer doing most of the video work. Hodges usually does the middle three innings.

At WCBS there's a threesome consisting of Red Barber, Connie Desmond and Ernie Harwell who, when otherwise engaged, are on WMGM. For the latter station there are always two men doing the game.

To rate the announcers individually puts Barber and Hodges on top of the list here because they know baseball and work easily alongside of a screen. It is important that neither takes himself or baseball too seriously and both instinctively realize when not to talk as well as what constitutes background color. It is this all round savvy that makes them stand out.

Mel Allen, the Statistic Kid, would be the third man on top if it weren't for his insistence on reeling off chapter and verse as

to multiple statistics of players and teams. Especially is this true of relieving pitchers when he unloads details unto dates on their season's record. This forces Allen into a ceaseless chatter that mars his general effectiveness. It is to be regretted because here's a guy who is not stage but baseball struck, who would rather be doing what he's doing than anything else in the world, and this wealth of enthusiasm has warmth. His exclamation of "How about that," when anything unusual happens on the field, has become a by-word in the metropolitan area.

As to the other announcers there is either a sense of strain about their work, a Johnny-one-note or monotone of voice, or a penchant to handle the game with cathedral seriousness. Further, it is only Barber and Hodges who know when and how to lighten their delivery without trying to be comedians, and who will discuss the scoreboard with the audience. It is differs with the decisions of the official scorer. Barber feels this secure in his knowledge of baseball, and the vets among the fans generally go along with him on these differences.

Station, sponsor, or agency must soon do something to improve the quality of televised baseball. The camera work has been badly neglected and the game is a top priority for television as to circulation or the sale of receiving sets. If nothing is done some announcer some day is a cinch to say, "Aw, come out to the game and you won't have to be annoyed by us."

Frankenstein Use of TV In Detroit's Mayoralty Campaign a Vote-Getter

Detroit, Sept. 6.

Television made its debut as a local political force last week as the primary race got hot, and what the camera discovered was a surprise to many viewers.

The camera picked up Richard T. Frankenstein, candidate for mayor, playing checkers with a friend, Voters will nominate two candidates for mayor Sept. 13 but Frankenstein was so absorbed in his game he forgot, apparently, his eager audience awaiting his cure for all the city's ills. After his friend had cued him twice with: "It's your move, Dick," he reluctantly took his eyes off the checker board and addressed his audience: "I am thinking of the old days when our city was known as Detroit the Beautiful."

The camera flashed back to Detroit the Beautiful, showing people getting off the boat from Buffalo and riding along tree-shaded streets. Then came a picture of Detroit the Dynamic, with people lined up for streetcars that rocketed along treeless streets.

Then Frankenstein jumped two of his friend's checkers and remarked: "Do the people of Detroit realize the importance of the election—do they realize what can be done by an aggressive mayor?" The camera then showed a film of New York before and after slum clearance.

The other candidates for mayor have yet to use video. Observers agreed that Frankenstein's dubbing in of pix with his running commentary had made a potent point with the voters.

ANIMATORS BUSY ON ADVERTISER CARTOONS

Film animators in the east are getting plenty of work this season for the first time in years, as a steadily-increasing number of television advertisers are turning to cartoons for their commercial plugs. According to Lars Calonius, head of Archer Productions and a former animator for Walt Disney in Hollywood, good audience reaction to the cartoon plugs has convinced some of the top-spending advertisers of their selling ability. Situation also points up the many good animation companies in N. Y.

Archer recently completed a series of animated plugs for Chevrolet, which marked that company's first use of them on TV. Production outfit is now working on a series of cartoon spots for both Blatz Beer and Pepsi-Cola.

MacDonnell Off Air For Broadway Musical

NBC-TV star Kyle MacDonnell temporarily signed off the air after her show last Saturday night (3). She has one of the lead roles in George Abbott's upcoming legit musical, "Touch and Go," and rehearsals prevented her from continuing in TV. Legister is slated to bow on Broadway Oct. 13 after a New Haven opening.

NBC programming department is now working out a new video program for Miss MacDonnell, who has a long-term contract with the web. Show will be slotted at a time that will permit her to double in the legit. It is expected to be a 15-minute musicale, similar in format to the show in which she entered TV several years ago.

Philly's 'Sillie Willie'

Philadelphia, Sept. 6.

A campaign to shame motorists and pedestrians into safety precautions was launched Sept. 1, when WFIL and WFIL-TV introduced their "Sillie Willie" to the public. The safety drive is being run with official sanction and in direct cooperation with the Philadelphia Highway Traffic Board.

"Sillie Willie," conceived by Roger W. Clipp, general manager of the Inquirer stations, was created to serve as a glaring example of all who break the rules of safety. The two-month public service effort is valued at more than \$250,000 in terms of radio and television time and advertising space donated by cooperating agencies throughout the city.

TINT GETS SPRINT IN TV SCRAP

Kaycee Tele to Start Rolling Oct. 16; WDAF-TV Setup to Cost \$1,300,000

Kansas City, Sept. 6.

Television rolls here Oct. 16, according to announcement made last week by Dean Fitzer, general manager of WDAF-TV, the Kansas City Star's video outlet. Plans and construction which have been underway more than a year will culminate then when WDAF-TV begins a four-hour daily, seven-days-per-week schedule. The station began its test-pattern televising last week.

The Oct. 16 date settles a long standing question as to when TV actually would come to K. C., a question which has been pertinent since the Star was given a license early in 1948. The start will be made with commercial programming, according to Fitzer, who said that a good percentage of programs from the very start will be network. Several sponsors already are on the fire, he said, and the commercial outlook is good.

Local interest in television will get a shot in the arm through a three day television exposition beginning Sept. 11, in the exposition hall of the Municipal Auditorium under sponsorship of WDAF and the Star. The expo will include booths of 23 set demonstrators, and visitors are expected to be able to see at first-hand virtually all of the known receivers on the market. WDAF-TV will bring in a TV camera, and through a closed circuit, sets will be demonstrated right in the hall. Current estimates as to the number of privately-owned sets in the metropolitan area are now around 500, but the number is expected to be well

(Continued on page 40)

Schnoz Goes TV For Camel in N.Y.

Hollywood, Sept. 6.

Jimmy Durante will take his television bow in November when he is in New York for his Copa date. He'll do several shows for Camel, the format of which is being worked out.

Tom Luckenbill, radio and TV head of the Esty Agency, came out from N.Y. to set up the deal with Durante and his manager, Lou Clayton. Nothing definite beyond the shows he does while in the east.

United Videogram Steals March on MOT, Sneaks 'Marines' War' on KSTP

Minneapolis, Sept. 6.

Unitex Videogram, Inc., local TV producing company, unveiled two chapters of 26-part TV serial, "The Marines' War," in preview at KSTP, indicating it had thereby stolen march on "March of Time."

Firm is headed by two ex-news-papermen, Otis Carney and Paul Cunningham, former once a marine flier and scripter for Louis de Rochemont, latter army veteran. They obtained rights to Fletcher Pratt book of that name, from marine corps got 9,000,000 feet of combat film and some 3,000,000 feet of Japanese film from which they got cuts for series.

MOT, which made "Crusade in Europe" now running on TV stations, announced it would do similar job for Pacific. At that time, however, United Videogram for months had been working on its version and at the time had four chapters complete, rest ready to go any time.

Carney-Cunningham version may be made available also for film showings, but with restrictions protecting TV. Series is based on GI viewpoint, most of film being shot by combat cameramen in action.

Carney authored script, both sat in editing.

TV Goes to the Fair

Syracuse, Sept. 6.

Full-scale coverage of the '49 New York State Fair is being given by TV station WHEN, Syracuse, which moved its complete studio facilities to the fair grounds for the week of Sept. 5-10.

All regular local video shows are being beamed from exposition studios in the Pure Foods and Television bldg. In addition, "Today at the Fair," special feature show, is offered nightly.

45 TV Markets On DuMont Sked In Program Boost

DuMont television teed off on a full-scale boost in programming for affiliate stations Monday (5), made possible by its recent signing with American Telephone & Telegraph as a fulltime customer for cable facilities. New move has the web feeding stations in all 45 TV market areas, some of them getting their shows via tele-transcriptions.

Web plans to step up its programming for affiliates 80%. Three-quarters of the shows will originate from WABD, flagship station in N. Y., with the balance coming from WGN-TV, DuMont's new Chicago affiliate. First of the programs coming from Chi is "The Al Morgan Show," which preemed in N. Y. Monday night in the 8:30 to 9 slot. WGN-TV will also feed to the network "Windy City," a simulcast of a WGN-AM program, which goes into the 8:30 to 9 period tomorrow (Thursday) night. Web will air boxing from Chi at 10 p.m. Fridays starting this week (9) and wrestling at 10 o'clock Saturday nights commencing Sept. 17.

In other program changes set this week by network program chief James L. Caddigan, "Family Genius," moves from the Wednesday night at 7 slot to Fridays at 9 to permit airing of "Captain Video" across the board at 7. Vincent Lopez and Chuck Trnam swap time periods, with Lopez going full network at 7:45 p.m. Mondays through Fridays and Trnam returning to his former 7:30 p.m. time across the board. "And Everything Nice," DuMont's fashion show featuring Maxine Barratt, returns after a summer hiatus Monday night (12) at 9.

VAUDERS EAGER FOR TELE AT CUT RATES

The talent agencies are finding it considerably easier to get standard vaude performers to work television at reduced rates. Dip in theatre salaries in the middle brackets has caused entertainers to complain that they can't make money on the road since travel and living expenses are still high.

Since most of them have permanent homes in New York, as well as other major video centres, the acts would rather take occasional jobs on video than take their chances on the road.

Mohawk's Expanded Web

Schenectady, Sept. 6.

Mohawk Carpet Mills show, starring Morton Downey Monday, Wednesday and Friday, and Roberta Quinlan Tuesday and Thursday, will be carried over 22 television stations on an inter-connected NBC basis and three kine outlets when it resumes on Sept. 12.

Fifteen-minute programs originate in New York at 7:30 p.m.

CBS VS. RCA LINES DRAWN

Washington, Sept. 6.

Television industry may be in for another fight over color, but this one won't hold back progress like the color battle two years ago.

Because of the present attitude of CBS to conserve its money and resources in light of the heavy amounts already expended, the anticipated battle between CBS and RCA for the right tele tint system is expected to help shove the industry forward. Out of the fight is expected to come a tried and proven color system, with the decision on which company gets the nod lying in the laps of the FCC.

That CBS will be in there pitching for its sequential system when the FCC hearings start Sept. 26 was revealed this week by prexy Frank Stanton. In a letter to acting Commission chairman Paul A. Walker, Stanton said CBS would conduct a series of tests on color video in Washington starting on or about the date the hearings tee off. RCA had previously announced it would unveil its new all-electronic system at the same time. Battle lines, consequently, have been drawn.

CBS plans basically to follow the same demonstration pattern as that set by RCA. Web will show on the same receiving sets standard black-and-white pictures from standard black-and-white signals now being transmitted; black-and-white pictures from color signals, and color pictures from color signals. CBS will use the transmitter of WOIC, its affiliate here, for the tests. Camera equipment and several of the receivers to be used are those developed by CBS for Smith, Kline & French Labs for showing surgical operations to medical groups throughout the country. Because the equipment is scheduled for a Denver demonstration Sept. 20-23, it will be flown to Washington for the tests.

Other receivers are being rushed to completion by equipment manufacturers to whom CBS has licensed its patents, including Air King Products, Astatic Corp., Birman Electric Co., and Teletone. In all, CBS will have 13 new black-and-white receivers with dual scanning already built in and with color converters added, plus 12 standard RCA receivers with adapters and converters added. Neither RCA nor CBS has divulged the costs of the converters.

Stanton has requested the FCC to schedule the color portion of the hearings for the windup, so that there will have been sufficient time to make a complete study of the tests.

'FAMILY' TELE VERSION LENSED FOR AUDITIONS

NBC television last week lensed its first audition kinescope of "One Man's Family" and is pitching the show to ad agencies and clients as a possible occupant of the Thursday night at 8:30 period. Time period is considered a good one, since it will directly precede the Olsen & Johnson show when the two comedians bring their vaudeo program back to NBC at the end of this month.

Asking price for "Family" has not been revealed, but it's known to be under \$10,000. NBC auditioned the kine in N. Y. Friday morning (2) and then ran the print on a closed circuit transmission to Chicago that afternoon for the benefit of midwestern agencies and clients. Show, adapted from the long-running radio program packaged by Carleton E. Morse, is being produced by Morse in collaboration with NBC.

Chi's 169,600 Sets

Chicago, Sept. 6.

Television sets installed in the Chi area (30-mile radius) totalled 169,600 as of July 31. Figure represented a boost of 7,806 during July.

Compiling is done by the Electric Assn.

TV Stations on a Spot Spree; Income Exceeds Web Show Sales

'Author' to ABC-TV

Television of "Author Meets the Critics" will return to the air this fall via ABC-TV. Deal was signed with that web this week by indie packager Martin Stone. Starting date has not been set and no sponsor has yet been inked, but the program will continue in its original format, with John K. M. McCaffery as moderator.

"Author" closed a long run on NBC-TV this summer, where it was bankrolled by General Foods.

Color May Boost Video Budgets As Much as 20-50%

Color television will provide both a blessing and a problem to broadcasters, ad agencies and sponsors once it goes into operation. Industry observers are confident, on the one hand, that the addition of color to TV's already proven advertising impact will give sponsors undoubtedly the most potent selling medium they've ever had. But, at the same time, color will skyrocket production budgets to a new high at a time when few, if any, stations are operating at a profit.

Since there has never been anything like commercial color TV, broadcasters this week declined to estimate how much the addition of tinting would boost their program budgets. In film production, however, which is closely allied to TV, it has been estimated that color ups the negative cost of a picture anywhere from 20%-50% over black-and-white. (Figure does not include print costs, which are obviously much higher in color. While video will not be faced with all the tint problems that confront film producers, it is believed their budgets may be upped somewhere within the same range.)

CBS may be farther along the path to color conversion in its studios than the other webs. Spokesman claimed this week that CBS has been using full-color sets for months, instead of the off-color and shadings of gray used for scenic backgrounds by most other studios. In addition, he said, web's lighting techniques, comprising mainly flat key lighting, will be mainly adapted to color when it comes.

Biggest difference in color and black-and-white film production lies in lighting techniques, with color requiring considerably more intricate lighting. In addition, the costs of both sets and costumes zoom when a film is lensed in color. TV will be forced to take all these factors into consideration. But TV, producing the greatest majority of its shows in indoor studios, will not be faced with the film industry's problem of exterior lensing in

(Continued on page 40)

MULL 'LOBLIES' AS NBC WEEKLY SERIES

"Mr. Mergenthwyrker's Lobbies," fantasy written especially for television, which has been aired several times as a one-hour program by NBC-TV, may form the basis of a new once-weekly series on the web. National program chief Norman Blackburn is now dickering with Nelson Bond and David Kent, who wrote the original, to attempt a half-hour show using the same characters and format.

Play was the first staged exclusively for video to receive a bid from films. Producer S. Sylvan Simon saw it on its first airing in N. Y. and optioned it for a picture. He subsequently let the option drop, however.

Tele station owners are seeing spots before their eyes—and they like it. The video outlets report that income from local, regional and national spot accounts is fast exceeding their take from network programming. The process is similar to the situation in AM, where for the past few years stations have been netting more coin from their spots than from web time sales.

The opinion of many toppers in the industry is that the high cost of video production—with even higher costs in the offing—is spurring interest in selective TV as opposed to network shows. Another factor operating, they say, is that sports and other local remote pickups snare big audiences, and this type of video offering lends itself to the spot advertiser.

Another hypo for the spot boom, it's argued, is the large number of bankrollers who are going into tele on an experimental basis, and choosing station breaks, spots and five-minute weather and other local advertising, because they cost less for their tests. At the same time, results are showing that the impact of TV is so great that the 20 and 60-second spots can be more effective than quarter-page newspaper ads, according to Tom Flanagan, head of the National Assn. of Radio Station Representatives.

Flanagan told VARIETY: "In television the station is getting a smaller proportion of the dollar which the national advertiser gives the network for a program than exists in AM. The reason, of course, is that the network has such high production costs. TV outlets are operating in the red because of this small percentage, and until they can build up their local and national spot business they'll continue to lose. Of course, they want to get the network programs because these, too, are important in building audiences."

In radio, Flanagan said, adjacencies to the big shows are very salable. But in TV the most sought-after adjacencies are those around baseball, football and other local events. While in AM the more powerful stations have little sports, in TV the important outlets all have heavy sports diets. And, he adds, availabilities and adjacencies are rapidly being snapped up, which is prompting many backers to get into the spot biz now.

Growing shortage of cream adjacencies is expected to give the 20-second spot a new importance. The quickie spot, it's felt by some industries, can do an effective selling job, particularly for an institutionally-advertised product.

'Armchair' Major TV Kine Casualty

"Armchair Detective," first kinescoped show from Hollywood to be sponsored on an eastern network, has been cancelled by Whitehall Pharmacal after 13 weeks. Sponsor also gave up the CBS time. Reason for the pullout is said to be that the sight sleuther didn't measure up to expectations.

Spotted opposite NBC's Kraft TV Theatre, now in its third year, the Mike Stokely-Bernie Ebert production average a 7.5 rating against Kraft's 34. Reports from the east on the quality of the kinescope have been highly complimentary. Likely that KTLA, which carried the show locally under Whitehall sponsorship, will continue the show as a sustainer. Last telecast here is Sept. 14 and two weeks later in New York.

Mady Christians TV Show

Deal is in the works with ABC-TV for a Mady Christians show called "Everything For Angel," a half-hour dramatic strip. J. Edward Bromberg will support.

Roger Kay will produce and direct and Leonard T. Holton has been signed as writer.

THE GOLDBERGS
With Gertrude Berg, Philip Loeb, Elvira, Larry Robinson, Arlene McQuade, others
Producer-Writer: Gertrude Berg
30 Mins., Fri., 8 p.m. (EDT)
GENERAL FOODS
CBS, from New York
(Young & Rubicam)

After a several-year absence from the airwaves, during which it reestablished a hold on the public via its video presentation, "The Goldbergs" returned to radio last Friday night (2) under sponsorship of Sanka Coffee (General Foods), which also bankrolls the Monday night TV stanza on CBS.

The Gertrude Berg distinction is unusual and unprecedented, representing as it does the initial instance of a onetime potent radio property achieving new heights in popularity through its TV-adaptation, to pave the way for its re-entrenchment in radio.

The reasons can be traced strictly to Mrs. Berg's creative door. Last Friday night's kickoff stanza demonstrated that the "Goldbergs" on AM has the same human values, and registers just as solidly on the television side as the radio version. That's because the author-producer-star of the show peoples it with real, live characters. They're not only believable, but Mrs. Berg has the knack of transferring them into one's own living room. Their problem and dilemmas become the listeners' problems and dilemmas.

"Goldbergs" is not a simulcast, but Mrs. Berg is using the Friday night radio script for her Monday night videotape, perhaps on the assumption that TV viewers no longer listen to radio. The fact remains that the script's double-duty and invite two-way audience and invite desertion from one or the other medium, the only saving grace being that the show's top quality rates the reprise.

It's not only in her portrayal, but in the personification of lesser, subsidiary characters that Mrs. Berg shines. Thus the neighbors, Uncle David, Rosie, Sammy, etc., are vested with a realism and human fallibilities that endear them to the audience. Perhaps the only offkey note is that suggested in Philip Loeb's portrayal of Molly's husband, Jake. In radio, as on video, he's not as natural as the others. There is always the suspicion that he's playing down and that the garment industry is out of his element.

The initial broadcast, finding the Goldbergs returning from "Pinecones" and caught on the heels of a succession of dilemmas because the porch sitters have fancied themselves as big shots during the vacation interval, was a hilarious commentary on human frailties.

As with her TV show, Mrs. Berg does the Sanka commercials. On that score alone, General Foods is getting one of the best buys in radio.

THE BOB HAWK SHOW
With Crew Chiefs (4); George Barclay, Charles Lyon, Bob Lemond, announcers
Producer-Director: Don Bernard
30 Mins., Mon. (5), 10:30 p.m.
CAMELS
CBS, from Hollywood
(William Esty)

The Bob Hawk Show, which has changed its origination from Gotham to the Coast with a few switches in supporting personnel, is substantially the same as in previous seasons. As quiz shows go, this one moves quickly, chiefly because Hawk is a quick customer with a gag. Laugh lines are probably worked out between selection of contestants and time program goes on the air. Occasionally, Hawk reaches into left field for a weak witicism, but more often they are apt and have a spontaneous quality. He tells his stories adroitly and also knows how to lose off—and throw away an ad lib.

Choice of contestants was fairly good, with the emcee exchanging banter with a human fly, a lady barker and a theatre deodorizer, the unusual occupations serving as springboards for light chit-chat. Somewhat annoying, however, was Hawk's penchant for helping contestants, especially since the queries demand little intellectual prowess. Each participant gets five questions, initial letters of the answers spelling out "C-A-M-E-L." If he gets all right he's a Lemac (what did you expect, Serutan?) and gets a crack at the jackpot. The payoff poser is along the lines of naming U. S. cities or trees that begin with L-E-M-A-C.

These devices, while coy, slug home the sponsor identification. In addition, there are jingles plugging Camels and Lemacs. They're done pleasantly by the Crew Chiefs quartet, which for this airer is tagged—you're right—the Lemacs.

CAVALCADE OF AMERICA
With Raymond Massey, Parker Fennelly, others; Bill Hamilton, announcer
Producer-Director: Jack Zoller
Writer: Irve Tunkin
30 Mins.; Tues. (3), 8 p.m.
DU PONT
NBC, from New York
(BBDO)

"Cavalcade of America" started its 15th season on the air on the same high level it has shown in previous years. It is a slick, professional job that combines good scripting, topflight acting and all-round production values into an entertaining and informative show.

Preem last week (30) dealt with the integration of the telegraph industry. Show started with a humorous scene in which the chaotic situation that existed a century ago was detailed. Fact that dozens of wire companies competed often meant that getting a message to a town a few hundred miles away took days. Raymond Massey played the role of Hiram Sibley, who unified the warring firms into one outfit—Western Union—and brought order out of the melange. Second half of the broadcast dealt with how he organized a trans-continental telegraph cable just before the Civil War, bringing the west into contact with Washington and having an important political effect on that conflict.

It added up to good listening, if a somewhat simplified interpretation of history. Occasionally, too, the scripting hit trite notes and the tone leaned toward rah-rah flag waving.

Massey gave a good performance as the industrialist-hero and Parker Fennelly, in one of his typical New Englander folksy roles, added some humorous touches. Commercials for DuPont were institutional, plugging the firm's integrity and skill. Closing commercial featured a DuPont owner, a school mistress who is the company's 100,000th stockholder, to tell how she came to buy its shares and what she thought of it after a tour of the plants. It was effective public relations.

MY FAVORITE HUSBAND
With Lucille Ball, Richard Denning, Ruth Perrott; Wilbur Hatch orch; Bob Lemond, announcer
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll
Producer: Oppenheimer
30 Mins., Fri., 8:30 p.m.
JELL-O
CBS, from Hollywood

Beginning its second season on the air, and returning after a summer's vacation, "My Favorite Husband" retains all its freshness and charm, to rank high in the list of comedy airers. The program has more than its quota of laughs; the gags are good, the repartee fast, with the gags moreover based on some humorous real-life situations. In Friday's (2) program, which marked the series' return, the real-life situations were charmingly mixed with fantasy and plain goofiness for a very funny half-hour.

The Coopers came back from their vacation to find that they had forgotten to discontinue milk deliveries before they went away. The porch was full of milk; it was also full of soured cream. An additional complication was a set of new neighbors next door, and the suspicion that one of them was ordering ice cream on the Coopers' delivery-card and having a sweet, sugary summer of it. All this led to some amusing froth, well handled by Lucille Ball and Richard Denning as the young, slightly daffy couple.

Miss Ball's good spirits, good timing and arch delivery, and Denning's slightly helpless foil, make them a good comedy team, and support is also good. Crackling dialog is also aided by some neat music bridges.

THE HEADLINERS
Writer-producer: George Selden
15 Mins., Fri., 7:30 p.m.
WGY, Schenectady

Conservative WGY has seldom if ever regularly presented such a hep quartet as this mixed one of Albany youngsters, who sing "the songs of today and yesterday in the style of the day after tomorrow." They are all bouce, rhythm and effervescence, even when harmonizing on old selections. Younger listeners probably will like the quartet best; certain of the more mature may find the zip a little wearing. One may wonder whether the results would not be better if the foursome occasionally slackened its tempo and gave the melody a clearer break. Arrangements by Bud Estes are unusual for a local act, but they sometimes sound slightly overdone. Even the piano accompaniment bounces and beats.

CLUB 15
With Dick Haymes, Andrews Sisters, Evelyn Knight, Modernaires, Jerry Gray Orchestra, Del Sharbutt
Producer: Diana Bourbon
Director: Ace Ochs
Writers: Carroll Carroll, David Gregory
15 Mins., Mon.-thru-Fri., 7:30 p.m.
CAMPBELL SOUP
CBS, from Hollywood
(Ward Wheelock)

Dick Haymes, Andrews Sisters, Evelyn Knight and the Modernaires and Jerry Gray's orchestra started Campbell Soup's new fall series cooking a week ago Monday (29). And they present a tasty dish of musical entertainment nicely spiced by light and bright wordage that covers a point without smothering or getting in the way of tunes.

Haymes of course rides five nights weekly. While he's superior to Crosby, last season's emcee, as a singer, he's not quite the glib helmsman that Crosby proved himself. Therefore the show has lost some of its speed of last year. Nevertheless, Haymes does a solid job alternating on pops and standards with the consistent top-punching of the Andrews Sisters, who seem to get better and better as they go along; Evelyn Knight, whose brightly-bounced items such as "Goody Good Good to Me" are a swell addition, and the Modernaires, one of the most improved vocal groups available.

All told, over the full first week's broadcasts, the Campbell lineup sold itself solidly. Using pops and standards, all given good underpinning by Gray's tooter-combination, the group does a good job.

Plugs for Campbell's are also smoothly done by Del Sharbutt, and the vocalists, who push through with singing commercials that are attractively tuned and therefore draw attention. Wood.

LASSIE SHOW
With Lassie, Rud Weatherwax, others
Writer: Hobart Donovan
Producer: Frank Farnan
Director: Harry Stewart
15 Mins.; Sat. 11 a.m.
RED HEART DOG FOOD
NBC, from Hollywood
(Henri, Hurst & McDonald)

Previously an afternoon airer, the transcribed Lassie Show switched to a morning slot Saturday (3) when it resumed after a summer layoff. Time change probably will mean very little audience-wise since the program presumably will continue to attract the same youthful dialers it has snared in the past.

Tagged "Dog Heaven," the opening stanza was a fanciful tale of a dog (Lassie) who was barred from a tenement by a grumpy landlord. After injuring the canine's moppet owner in an auto accident, he repents and permits every child in the building to have a four-footed pet.

Script is way beyond the bounds of probability, but the kids likely won't notice it. A slice in the dramatic portion of the airer in favor of some helpful hints in feeding and grooming for dog owners would be a practical step for Red Heart Dog Food, the sponsor. Plugs are comparatively modest.

TUNE TEST
With Sam Porfiro, Ben Carlton, Fred Kissing, Al Barathy; Jack Fuller, emcee; Norman Kraeft, announcer
Director: Mayle Stevens
25 Mins., Mon.-thru-Fri., 2 p.m.
Participating
WGN, Chicago

This is the latest entry in the WGN stable of local giveaways (four total), debuting Aug. 29 despite the recent FCC crackdown on phone gimmick lotteries. Emcee Jack Fuller, backed musically by the Tune Testers quartet, quizzes telephoners on mystery tunes, with lucky guessers getting a chance at the jackpot question.

Musically, it could be a good show. The Tune Testers, who work several WGN shows a day under different labels, are a handy group at vocalizing. Trouble is that phone calls take up most of the show, and the Testers never get a chance to finish a number.

Fuller does a neat stint with the phones, but he has so many prizes to give away, with credit lines attached, that he has to race to stay with the schedule. A wealthy station like WGN shouldn't have to mooch free favors from sponsors in exchange for free listing, even for a prize-happy show like this one.

Considering the load of yak carried, the direction kept the tempo bubbling well. But less quizzing and fewer minor prizes could make the program a much catchier affair.

LIGHT UP TIME
With Frank Sinatra, Dorothy Kirsten, Don Wilson, Jeff Alexander's Orchestra
Producer: Dave White
Writer: Paul Dudley
30 Mins., Mon.-thru-Fri., 7 p.m.
American Tobacco
NBC, from Hollywood
(BBDO)

Frank Sinatra, who may be tabbed "Back On the Ball Sinatra" since he apparently has concluded that singing requires some cooperation, launched a new show in the coveted NBC 7 p.m. time Monday (5) that can easily become radio's top-rated musical, if it continues on the same level as the opener. Paired with Dorothy Kirsten, Don Wilson and Jeff Alexander's orchestra, Sinatra turned in an opener that rang the bell from start to finish.

Sinatra is singing a lot better than in the recent past. He opened with the bouncy "It All Depends On Our," then popped the newie "Now That I Need You," which led into Miss Kirsten's "Man I Love" solo and a duet with Sinatra of "Some Enchanted Evening." Good pacing that, and good music. Miss Kirsten's use of George Gershwin's best indicates that on such a show as this she does not intend, or it is not intended that she should call her longhair fans to the dial. It can't be said that her work on the standard was surprising, but it might be said that the warmth and understanding she poured into the standard melody and lyric was somewhat unexpected. It was the spotlight moment of the show.

Jeff Alexander's accompaniments were uniformly good, excepting in the first chorus of Sinatra's "Need You," where it intruded badly upon the vocal. Paul Dudley's script was well done, too, providing Sinatra with lightly-phrased wordage of the type he learned to handle on past commercials.

Don Wilson handled the commercials, protecting them with zip and punch usually associated with him and generally with Lucky Strike plugs. These lines and the way they are delivered actually seem to push a show faster than it might be going.

SUSPENSE
With Gregory Peck, Lurene Tuttle, Alan Reed, Jeff Silver, Howard A. Near, Ted Red, Peggy Weber; musical director, Lud Gluskin; announcers, Harlow Wilcox, Paul Frees
Writers: Samuel Blas, Herb Meadows
Producer-editor: William Spier
Director: Norman MacDonnell
30 Mins.; Thurs., 9 p.m.
ELECTRIC AUTO-LITE CO.
CBS, from Hollywood
(Newell-Emmett)

Particularly timely was the fall preem of "Suspense" on CBS Thursday (1) for the half-hour drama punched across a sharp warning to the public to observe highway safety on the eve of the Labor Day weekend. As adapted by Herb Meadows from Samuel By's story, "Nightmare," the show's initial playlet of the new season, however, was not without its faults.

With Gregory Peck in the key role, "Nightmare" was a grim account of a man who murdered another whom he thought to be the drunken hit-and-run driver who had killed his only son. Although building nicely in the opening sequences, the suspense was dragged out too far. By lingering too long before striking a climax the listeners' interest tended to recede rather than intensify.

Peck's performance as the revenge-murderer was a gripping one. The star especially scored at the denouement where he was overcome with the horrible realization that he had killed the wrong man. Lurene Tuttle was bitingly realistic as Peck's grief-stricken wife, Alan Reed scored as the loathsome drunk who became a victim of mistaken identity. Other cast members measured up.

Resumption of "Suspense" under Auto-Lite's bankrolling also marks the return of William Spier as the program's producer-editor. From 1943 to 1948 he served as producer-director.

POLIO: A SPECIAL REPORT
With Pauline Frederick, Roger deKoven, Lon Clark, Lawson Zerbe, Ethel Everett, Peggy Albeny; Gene Hamilton, announcer
Writer: Ira Marion
Director: George West
Producer: Michael Roskind
30 Mins.; Wed. (30), 10 p.m.
Sustaining
ABC, from N. Y.

This is a solid type of public service programming. Coming in the midst of the current polio epidemic, this special airer was timely, informational and a necessary.

FBI IN PEACE AND WAR
With Martin Blaine, Robert Sloane, Vladimir Sellinsky Orch, others
Producer-director: Betty Madeville
Writers: Jacques A. Finke, Louis Pelletier
30 Mins., Thurs., 8 p.m. (EDT)
PROCTER & GAMBLE
CBS, from New York
(Milton Biow)

CBS' continued fall plan for a quiet Thursday evening at home among chillers and thrillers gets a strong start on the 8 p.m. segment with the sixth annual appearance of "FBI in Peace and War" on this network. This show has the basic ingredients to excite interest for a half-hour despite the fact that it's a fairly elementary show. The heroes are painted as the white and the villains are of deepest ebony. There are no shadows or extenuated circumstances that would give the listener an added filip of using some native gray-matter.

The format hasn't changed. It's a safe pattern to repeat, especially since the same sponsor has been bankrolling for some time, and it's virtually guaranteed to roll up a sizable rating.

Initial yarn in the series following its summer layoff concerned the capture of a gang calling itself the Farmers Protective League which sells protection to rustics. The FBI gets in on the case and in a half-hour's time they're rounded up.

Performances were unformally good with Martin Blaine and Robert Sloane again assuming the top spots of the Federal operatives.

Commercials for Lava are in the usual groove and do not jar the mood or the pacing of the show.

DREW PEARSON
With Ed Thorgersen, announcer
15 Mins., Sunday, 6 p.m.
ADAM HAT STORES
ABC, from Washington
(Weintraub)

Drew Pearson has switched his allegiance from Lee to Adam hats this season but there's no change in the columnist's approach to news gabbing. He's still one of the best in the trade, inevitably inviting comparison with Walter Winchell in its scoldishly sensational and machine-gun style of delivery. Pearson continues with his provocative, pugnacious and predictive commentary which, aside from its reputed accuracy, has an arresting showmanship flair.

As to be expected, Pearson on his opening show (4) capitalized heavily on the Gen. Harry Vaughan case which he was instrumental in breaking wide open. The scandal is his baby and he showed it off from every possible angle. His gab was super-heated with deep-freeze digs and, at the windup, he made a long plea to President Truman to restore the dignity of the White House by getting rid of Vaughan.

The rest of the material comprised standard items in the news dressed up with Pearson's "inside" info. He touched upon the Paul Robeson rally, the British crisis, a housing investigation, the Lehman-Dulles senatorial race, DDT and the use of Army planes by Congressional members. Pearson tried hard, but this news contained little excitement. He gave a double give-away of predictions, stating that U. S. will permit Great Britain to discriminate against American goods and that the U. S. Army will propose taking over the policing of the British Empire. Next week, he announced that he would predict whether a Tito-Stalin war would break out.

Opening plug for the bankroller is a long and jarring jinglet followed up later by driving blurbs by Ed Thorgersen.

EVENING SERENADE
With Annette McCullough, Billy Harris, Elsa Brill
15 Mins., Mon., Wed., Fri., 5:15 p.m.
BRILL FUR SHOP
WABY, Albany

A mellow mood is created on a new late-afternoon show by Annette McCullough, long a featured vocalist at WGY Schenectady, and on various occasions spotlighted for programs that the station fed NBC. Probably the best ballad singer developed in Capital District radio, she features a soft, modulated tone, which is very easy on the ear though a trifle stylized. Miss McCullough not only warbles pleasantly but handles a midway commercial smoothly and reads a cheery type poem competently.

Billy Harris lends solid background on the piano and comes through neatly, too, with an ivory solo. Elsa Brill, high-school student who recently won a singing contest at the Virginia Mayo's personal appearance, does one number—not too impressively. She is sponsor's daughter and apparently new to broadcasting.



How to reach ten million eyes

Your commercial messages appearing on the eight major television stations represented by NBC Spot Sales may be seen by 5,527,800 people*... 70% of all U. S. viewers.

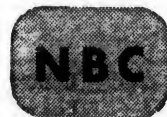
Your product may be demonstrated in 1,535,500 living rooms... more demonstrations than a hundred salesmen making ten calls per day could cover in *five years*.

For the ultimate in advertising impact upon millions of potential customers, you'll find television stations represented by NBC Spot Sales the best buys in modern advertising.

ESTIMATED NO. OF VIEWERS IN AREA

WNBT	New York	2,592,000
WPTZ	Philadelphia	759,600
WNBQ	Chicago	612,000
KNBH	Hollywood	608,400
WBZ-TV	Boston	406,800
WNBK	Cleveland	244,100
WNBW	Washington	200,500
WRGB	Schenectady	104,400

Total . . . 5,527,800*



SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD
SAN FRANCISCO • WASHINGTON • DENVER

*NBC Research Dept. Estimates—August, 1949

SO SORRY, VARIETY,

you made a slight error
of \$5,454,320.00

In last week's *Variety*, under the heading of "The Shifting Tides of Agency Activity 1944-49," network radio shows placed by several agencies were listed. Among them were listed the shows placed by Dancer-Fitzgerald-Sample, Inc.

In your article, "Shifting Tides," you swept away five DFS shows, with a total time and talent billing of \$5,454,320.00.

**These
shows
are:**

"Bride and Groom" (Sterling Drug, Inc.)
"Arthur Godfrey Time" (Lee Pharmacal Co.)
* "The Lone Ranger" (General Mills, Inc.)
"Me and Janie" (Lewis-Howe Co.)
"My True Story" (Sterling Drug, Inc.)

For accuracy and as a matter of record, the list of radio shows placed by Dancer-Fitzgerald-Sample, Inc., should have read as follows:

"American Album" (Sterling)	"Ma Perkins" (P&G)
"Backstage Wife" (Sterling)	"Me and Janie"
"Beulah" (P&G)	(Lewis-Howe Co.)
"Bride and Groom" (Sterling)	"Mr. Chameleon" (Sterling)
"Betty Crocker" (General Mills)	"Mystery Theatre" (Sterling)
"Arthur Godfrey Time"	"My True Story" (Sterling)
(Lee Pharmacal Co.)	"Jack Smith Show" (P&G)
"Light of the World"	"Stella Dallas" (Sterling)
(General Mills)	"Welcome Travelers" (P&G)
"The Lone Ranger"	"Young Widder Brown"
(General Mills)	(Sterling)
"Lorenzo Jones" (Sterling)	

Dancer-Fitzgerald-Sample, Inc., has the largest radio billing for the past twelve months that it has ever had . . . \$22,412,899.00.

Dancer-Fitzgerald-Sample, Inc., as it has for the past ten years, places more radio billing than any other agency.

*Watch for "The Lone Ranger" on television, starting September 15th on the ABC network, 7:30-8:00 P.M.

Dancer-Fitzgerald-Sample, Inc.

CHICAGO • NEW YORK • HOLLYWOOD • TORONTO

Schwartz 'Inside' All Over U.S.A.

Arthur Schwartz' "Inside U.S.A. With Chevrolet," half-hour musical which tees off Sept. 29 via CBS-TV, will be visually localized in different parts of the country for each stanza. It had originally been planned to have each show feature one of the states, but Schwartz has now decided to have Peter Lind Hayes, permanent star, as a fulltime traveler, introducing each site visited through visual twists, such as license plates, travel folders, etc.

Fredric March has been set as guest star on the opener and will participate in both a comedy sketch and a musical number, with Hayes and his wife, Mary Healy. Schwartz is now auditioning a chorus line, which will work under the supervision of choreographer Paul Godkin. Schwartz has written one new song for the opener with Al Stillman, who is serving as his collaborator until Howard Dietz returns from England.

Program will originate from CBS' Studio 51 in New York but, Schwartz said, the studio audience will never be shown on video. It is to be used mainly to aid the acts in their timing. Show will be done on alternate weeks until January, when it goes once weekly. Chevrolet sponsors, through the Campbell-Ewald ad agency.

AUDITION CHEESECAKE, ACTS FOR WYNN SHOW

Hollywood, Sept. 6.

Ed Wynn's upcoming television show on CBS-TV held its first closed circuit audition today (Tues.) for the selection of showgirls and vaude acts for the opening stanza. Gertrude Niesen, meanwhile, has been inked to guest on the opener, scheduled for airing Sept. 22 via KTTV, CBS affiliate here. Kinescoped version of the program will be aired on the CBS eastern and midwestern nets two weeks later, on Oct. 6.

Miss Niesen will sing her "Wha' Hoppen, Baby," on the preem. Show will be produced by Harlan Thompson, with Ralph Levy directing and Lud Gluskin serving as music director. Hal Kanter heads up the writing stable. Program will be sponsored by Speldel Watchband Co.

Libby's 'Auction-Aire' Set for Sept 30 Preem

Libby, McNeill & Libby's "Auction-Aire" goes out on a five-city ABC-TV hookup, starting Sept. 30. The giveaway, in which participants bid with the backer's labels for prizes, will be heard Fridays at 9 p.m. with Jack Gregson as emcee. Originating in N. Y., "Auction-Aire" will also be screened in Philly, Boston, Baltimore and Washington. Agency is J. Walter Thompson.

ABC-TV will also kick off two new programs during the week of Sept. 19, although times are not yet set. These are Boris Karloff's "Conflict," a mysterious to be directed by Alex Segal, and "Photo-Crime," based on the Look mag feature, to be directed by Babette Henry. During the same week "Actors Studio" will return after a summer hiatus, under the direction of Fred Carr.

D.C. Tele Set Sales Dip During August

Washington, Sept. 6.

Television set sales fell sharply here during August, with the result that the estimated number of sets in use as of Sept. 1 was 57,400, an increase of only 1,700 over the previous month's figure. The August gain was the smallest of any month this year. Previously, there has been a monthly increase of around 3,500 sets.

The slump in August may have been accounted for, at least in part, to heavy sales during July when 4,700 sets were bought, many by buyers anxious to save a 2% sales tax which went into effect Aug. 1. Thus, part of the August business could be regarded as having taken place in July.

Barth's Crosley Berth

Cincinnati, Sept. 6.

Setting sails for expanding traffic on Crosley TV stations in Cincy, Dayton and Columbus, O., Bernie Barth, who has been program director here of WLW-TV for the past six months, took over this week as coordinator of program activities for the network.

In October the coaxial cable will be extended to the three cities, already linked by Crosley's own microwave system.

Ruth Lyons, emcee of the "Morning Matinee" and "Fifty Club" programs on Crosley's AM clear channel WLW, assumes program directorship of WLW-TV. Her "Fifty Club" shows, aired from a private dining room in the Gibson hotel, also will be picked up by WLW-TV starting Sept. 12.

Fort. Worth—"Singer Sewing Club" is the latest addition to the increasing number of studio produced TV shows on the Thursday afternoon schedule of WBAP-TV. Lineup now for Thursday includes "The TV Grab Bag" and the Graybar-Hotpoint "Dream Kitchen Time."

'STARS IN YOUR EYES' BEAMING SEPT. 21

Hollywood, Sept. 6.

KECA-TV's weekly 60-minute show, "Stars in Your Eyes" will bow on Sept. 21. Musical revue is a Leighton Brill-William Trinz package. ABC has laid out \$6,000 each week for the show and, meanwhile, is asking \$10,000 per stanza on a network basis.

"Stars" will be kinescoped weekly and be sent to ABC's eastern TV web for beaming on sustaining or commercial basis. Program will have a permanent cast of 18 plus weekly guests. There will be no star billing in the layout and packagers will try to adhere to an alphabetical order in presentation.

Nat Linden, Alan Alch and Morris Engleman will script show. Stan Myers has been set as music director; Larry Ceballos, choreographer and Albert Diano, costumer. Fred Amsel is listed as production co-ordinator and Maxine Anderson as exec assistant. Dick Goggin, director for ABC's western division, will handle video direction chores.

Canadian Broadcasting Factions Square Off on Vital TV Issues

By BOB McSTAY

Toronto, Sept. 6.

Bringing to a head the opposing views on the belated establishment in Canada of television, spokesmen for the Canadian Assn. of Broadcasters versus the Canadian Broadcasting Corp., squared off today (6) in the first round of a four-day hearing battle royal. The CAB was leading on points but the CBC still gamely fighting. Appointed by the Federal government—with a hands-off but plague-on-both-your-houses attitude—is the Royal Commission on Culture to act as a referee body in the clarification and determination of opposing views that has blocked television in this country because of diverging views held by the State-directed CBC and the CAB. The first controls two English-speaking networks across Canada, plus a French-speaking network; the second has a membership

of 93 privately-owned and operated major stations.

The CAB got in some early telling blows for the immediate establishment of television in Canada. The Indies demanded Federal permission for private enterprise to enter the TV field without delay; licenses for private TV stations to be extended for a term of years to guarantee the heavy financial risks involved; free and full access to program material by line, kinescope and film from every possible source; and that the CBC should not enter the commercial TV field.

CBC countered that only a small number of channels of limited scope are available in Canada—and that these belong to the public; that television is a strong social force in one direction or another; if developed negatively, would have a harmful effect on Canada's national life. The CBC attack on

(Continued on page 40)

** Survey shows - - -*

WCPO-TV

CHANNEL 7

Cincinnati's Favorite Television Station!

The Question: "WHICH IS YOUR FAVORITE TELEVISION STATION?"

The Answer:

WCPO-TV

56.7 %

TV-STATION 'B'

36.8 %

TV-STATION 'C'

6.5 %

The Question: "ALL 3 STATIONS ARE TELEVISIONING THE FOOTBALL GAME** TONIGHT. WHICH CHANNEL ARE YOU LOOKING AT NOW?"

The Answer:

WCPO-TV

47.2 %

TV-STATION 'B'

36.3 %

TV-STATION 'C'

16.5 %


*Complete data, including affidavit on file at WCPO-TV, Cincinnati, Ohio.

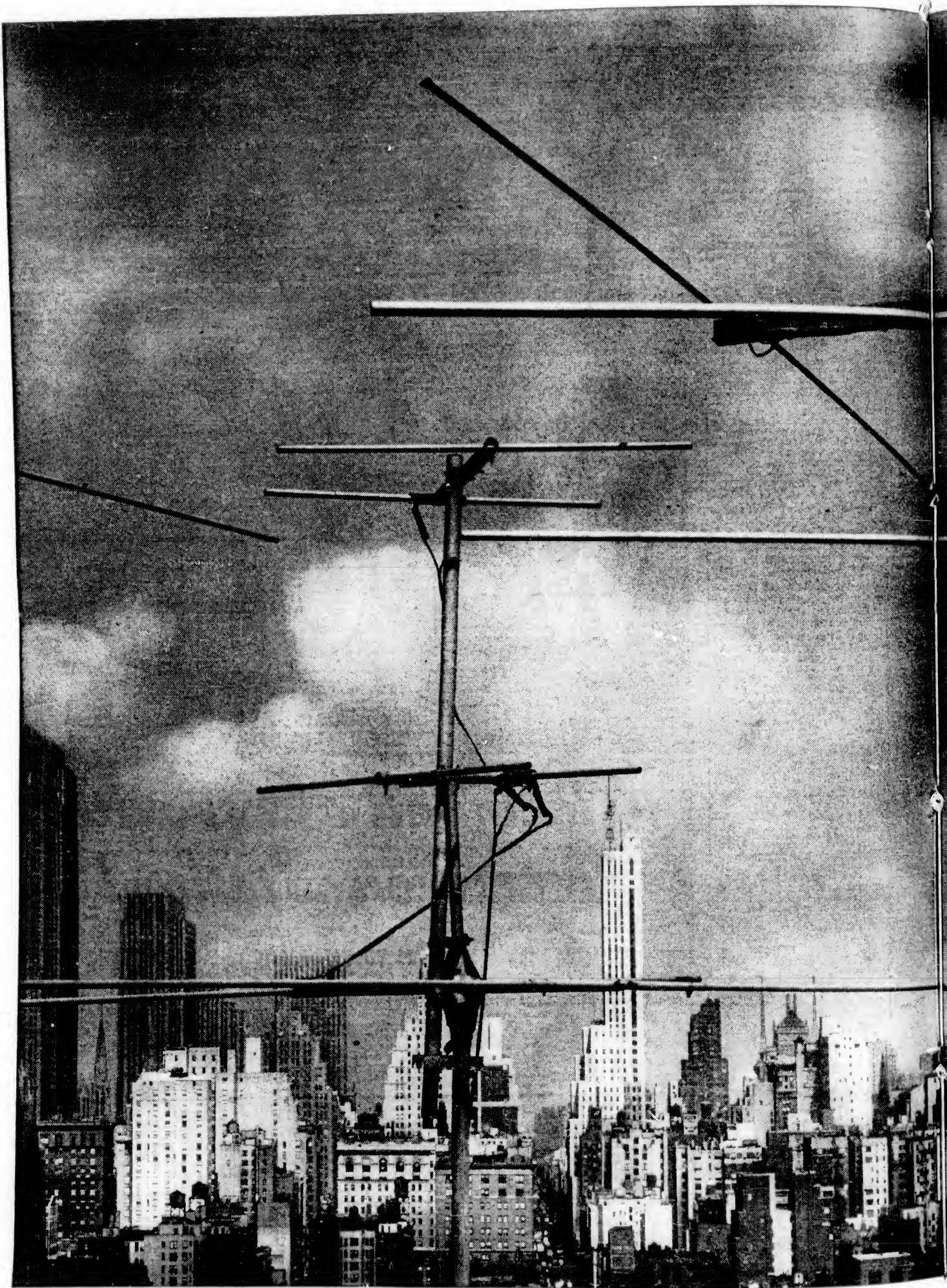
**Night of August 20, 1949

P. S.: August PULSE just released also shows WCPO-TV in First Place.

Represented by the
BRANHAM COMPANY

A Scripps-Howard
Radio Station
Affiliated with the
CINCINNATI POST





it is now tomorrow...

Look closely at your new horizon.

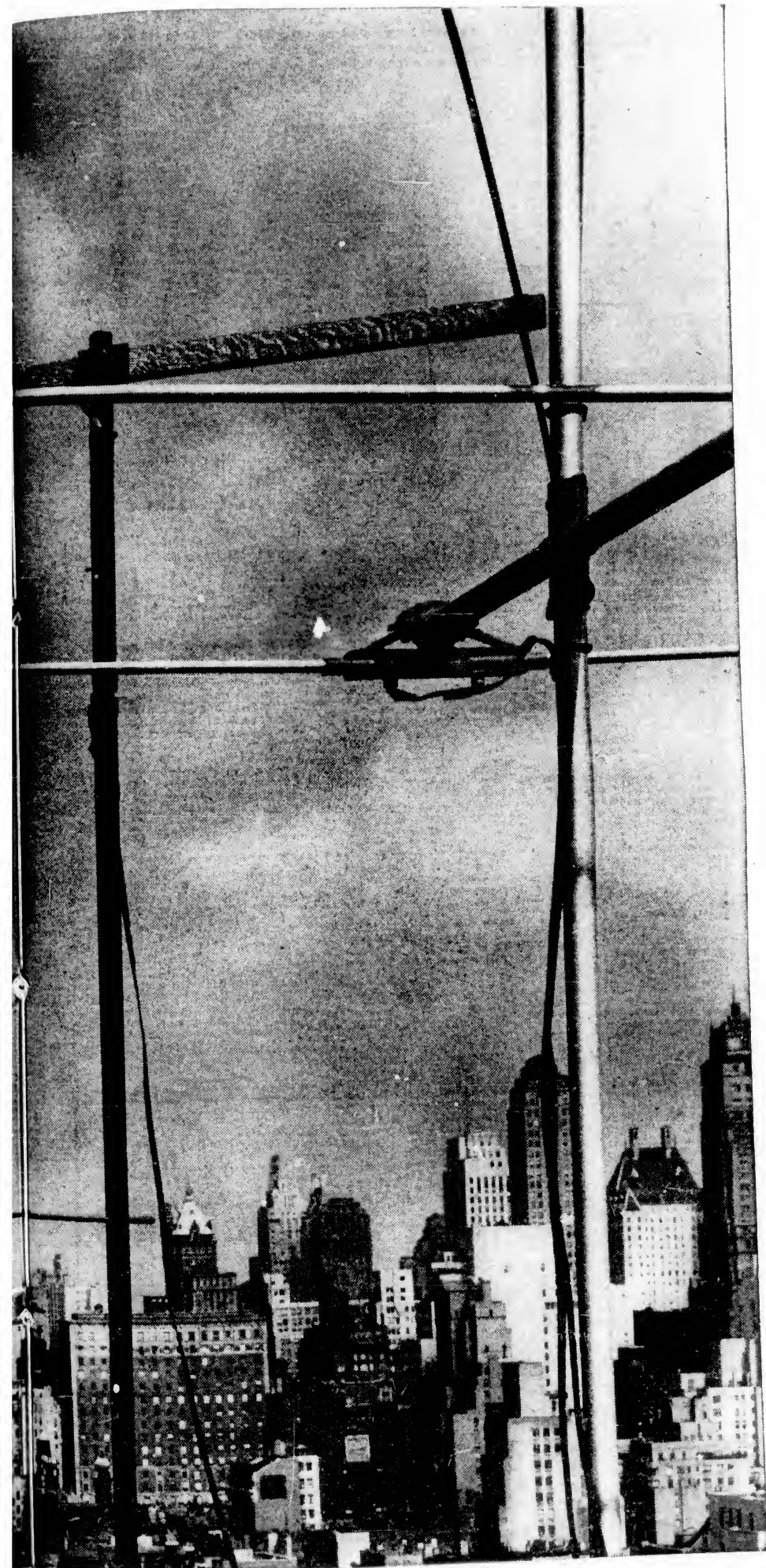
*These are not the shapes of things
to come, but of things already here.*

*For in Autumn 1949, television in
its full proportions is clearly
visible...creating a new pattern
of living and buying in America.*

*In this pattern, the habit of tuning
to CBS Television is firmly fixed
—held fast by powerful programming
like *The Goldbergs*...*Studio One*...
Arthur Godfrey...*Ed Wynne*...*Mama*
...*Suspense*...*Inside U.S.A.*...*

*And as they tune to CBS be sure
they see your product among those
of America's great advertisers—
making sharp, lasting impressions
today and tomorrow.*

CBS television
first in audiences



VOICE OF FIRESTONE
With Howard Barlow orch; Mary Van Kirk, guest; Hugh James, announcer.
Director: Clark Jones
30 Mins., Mon., 8:30 p.m.
FIRESTONE TIRE & RUBBER
NBC-TV, from New York
(Sweeney & James)

Back in March, 1948, NBC did a one-shot simulcast of the Monday night "Voice of Firestone" radio show, marking the web's initial attempt at a dual presentation of a commercial musical show. From a novelty standpoint, it was interesting enough, despite camera projection crudities that video has since hurdled. But the criticism levelled was the fact that here, basically, was a strictly radio presentation that, as a visual attraction, gained nothing and remained static and motionless.

Firestone started sponsorship of the 30-minute musical on a permanent simulcast basis last Monday (5)—and what went 18 months ago still holds. In the overall production and camera effects, there's a noticeable improvement over the earlier effort. There's no denying that Howard Barlow conducts with authority and has a well-rounded aggregation of musicians who know their way in the semi-classical-longhair idiom. Nor is there any denying that Mary Van Kirk, first of a series of guest vocalists, has a commendable soprano voice, as she demonstrated with a repertoire ranging from "Swing Low, Sweet Chariot" and Brahms' "Lullaby" to Eugene Cowles' "Forgotten" and "My Heart at Thy Sweet Voice" from "Samson and Delilah."

But the novelty of watching an orchestra in action, the camera panning from strings, to brass, to winds, to Barlow, etc., and alternately gazing (what seems like an

interminable period) at the vocalist, has now worn thin. For her "Samson and Delilah" aria, Miss Van Kirk got a "production" assist by a change in costume, but the fact remains "Voice of Firestone" is the type of musical presentation that belongs in the audio department. Hugh James' announcements got a TV assist through printed slides. Far from enhancing the visual production, it was primitive.

Filmed commercial at the mid-way mark extolling the virtues of Firestone are in the same conservative vein as the program. Rose.

THE GOLDBERGS

With Gertrude Berg, Philip Loeb, Eli Mintz, Larry Robinson, Arlene McQuade, others
Producer: Worthington Miner
Director: Walter Hart
Writer: Miss Berg
30 Mins., Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV, from N. Y.
(Young & Rubicam)

Now that the revived radio version of "Goldbergs" is under way on CBS, Gertrude Berg has turned her attention to the television. Judging from the show caught (5), the TV half-hour will attract the same high ratings it held last season. Stanza was imbued with the same warmth, intimacy and "common touch" that resulted in its snarling General Foods as a bank-roller last season after only three broadcasts.

Under the new system of duplicating the scripts for radio and TV, the video show gets the break since it is aired first. Thus, the story performed Monday night on tele will be done on radio Friday night (9). Success of this system is yet to be determined. Because of the time necessary to do two shows

each week, script duplication must save Miss Berg considerable writing trouble. But whether the TV audience might also want to listen to the radio show is questionable.

As formerly, much of the success of "Goldbergs" belongs to Miss Berg, who created, writes and stars in the program. Monday night's story dealt with her attempts to convince her landlord to do a new paint job on all apartments in her Bronx building. Cast, writing, direction and production were uniformly excellent. Philip Loeb is repeating as Mr. Goldberg. Eli Mintz as the uncle and Larry Robinson and Arlene McQuade as the children.

Plugs for Sanka Coffee were also handled smartly last year, with Miss Berg remaining in character to ban over the window sill at the opening and closing of the show to let the audience in on the product's advantages. It's a fine selling job. *Stal.*

MARTIN KANE, PRIVATE EYE

With William Gargan, Fay McKenzie, Frances Mercer, Horace McMahon, others
Producer-director: Edward Sutherland
Writer: Frank Wilson
20 Mins., Thurs. (1), 10 p. m.
UNITED STATES TOBACCO
NBC, from New York
(Kudner)

William Gargan, no stranger to pix, legit and the airwaves, made his tele debut with a drive that was straight down the fairway. Not that his assignment calls for any histrionic genius—he's cast as a typical two-fisted, wise-cracking dick—but he does a topflight acting job and projects as a bashful likeable private investigator. And he seems completely at ease and sincere in the role.

Productionwise Ed Sutherland used many of the techniques he learned in the films. Camera angles on the preem had a Hollywood styling, with effective use of closeups, cutting and camera movement. Importantly, the photographic devices weren't used merely for show, but to further the story. Much of the program looked like film, and in fact a good deal of the scenes were on celluloid, giving the production a three-dimensional freedom.

Where the stanza was weak, however, was its complicated script. Story had Gargan helping a friend's son, who had a murder pinned on him by a blackmailer and a wolfish wench. Gargan wooed the gal and exposed the killer to clear the youth. While the production moved along at a rapid-fire clip, plot details piled up and characterization was lost. The result was at times episodic, particularly in one montage of witnesses being questioned.

On the acting side, Fay McKenzie contributed a slick performance as the come-on lass who first lures the kid and then makes the play for Gargan. Frances Mercer did a neat bit as a nightclub singer, warbling "Some Enchanted Evening" and giving the drama a musical change of pace.

Commercials for United States Tobacco were deftly integrated into the yarn. Gargan's headquarters being a tobacco shop where Horace McMahon vends the sponsor's product. The plugs make an ambitious attempt—working in pitches for Model, Old Briar, Dill's Best and Tweed—which gives the smoker-viewer a rather wide choice. Of course, in addition to a rod, Gargan packs a pipe. *Bril.*

KANSAS MED. CENTRE TO USE TV AS TEACHING AID

Kansas City, Sept. 6. Television is being installed as a teaching aid in the U. of Kansas Medical Center here and will be ready to go about Sept. 19, according to Dr. F. D. Murphy, dean of the school of medicine. Video will be used to transmit televised surgery from operating rooms to large amphitheatres in the hospital where it can be viewed by large numbers of students.

While TV is being set up only on a closed circuit, it will be an immense help in teaching, according to many of the faculty, since necessary operating personnel and procedures obscure much of surgery from onlooking students. A TV camera will be placed in the operating room light, and the transmitted scene will be projected on a screen 5 ft. x 7 ft. for students in the amphitheatres.

It is possible also that through cooperation with WDAF-TV, which begins broadcasts next month, the school may be able to present panel discussions, guest lecturers and others to the public from its TV equipment.

Inside Television

Contrary to persistent rumors ABC will not make the west coast its television headquarters. Net will not try to force the issue by handling its top show from Hollywood but will let the situation run its natural course. Rumors stem from web's purchase of the old Vitaphone studios plus fact that KECA-TV will kinescope four local shows for eastern consumption and is spending better than \$6,000 for a weekly variety show which will be sent east on either a commercial or sustaining basis. Programs are being kinescoped on the Coast to help fill operating hours of ABC-TV schedules.

Because television is hard-pressed for writers trained in the medium, Larry Menkin, DuMont's assistant program chief, has thrown open that web's studios to any professional scripter who wants to sit in on rehearsals to learn TV. "Right now," Menkin said, "all we've been getting are tired radio scripts with attempts at visualization. TV, though, needs desperately scripts written especially for TV."

Writers taking up Menkin's invitation will be able to ask questions, or merely to sit and watch. In that way, Menkin said, they should be able to learn "what not to do," what facilities are available and how to use them for maximum results. Only pro writers will be accepted but, if enough of them show up, the DuMont exec plans to launch a series of discussion groups for the mutual interchange of ideas.

New television success story was chalked up this week by "Howdy Doody," puppet show aired across-the-board via NBC-TV. Segment of the show was recently bought by Poll Parrot Shoes, which produced an H-D album to be given away at stores with each pair of shoes purchased. As a result of a single announcement on the program, the J. L. Hudson Co. in Detroit phoned an order for 1,000 additional albums; Gimbel's, Philadelphia, reported using 200 albums in one day and long lines of moppets were reported in front of stores in N. Y. and other cities. Small dealers in many cities reported doing comparatively as much business as the big department stores.

HANDS OF MURDER

With Steve Eliot, Nat Polen, Charlotte Keane, Phil Sterling, Milt Herman, Jim Boles, Dan Ker-man, Harry Kadison, Johnny Kane
Producer: James L. Caddigan
Director: Lawrence Menkin
Writers: Charles Speer, Menkin
30 Mins., Wed. (31), 9 p.m.
Sustaining
DuMont, from N. Y.

DuMont's Larry Menkin has attempted something new in "Hands of Murder"—rapid-fire cutting from scene to scene to achieve the maximum in camera tempo to tell his story—and the idea for the most part comes off. Where other TV directors have achieved somewhat the same effect with split-second film integration, this show was done entirely live. Result was an action-packed, tense meller that, except for the fact that its minimum budget was glaringly noticeable in spots, achieved the effects sought for.

Because of the emphasis on camera, Menkin was able to project the show against a minimum of sets. Painted backdrops were necessary to achieve the quick movement of the actors but they were sometimes so obviously only that the standard three-dimensional designs might have been better. Aside from that, the show played well with never a fluff in the camera cuts. Staccato fluidity of shots served to punch up the suspenseful script but whether the same technique could be used in a program calling for slower pacing is open to question.

Script, penned by Menkin and Charles Speer, got a little involved with effects at times, such as use of a religious fanatic to point a moral, but was integrated tightly with the camera technique. Story told of a factory worker, beset by financial worries, who was finally driven to murder a loan shark whose muscle men had slugged him for welching on a loan. Cast, headed by Steve Eliot, Charlotte Keane, Nat Polen and Milt Herman, made their parts believable by playing up to Menkin's fast-paced direction.

Plenty of credit is due camera director Frank Bunetta for his handling of the intricate cuts. Show was presented in DuMont's "Program Playhouse" slot and the idea was good enough to merit attention as a regular series. *Stal.*

WNBQ Turns Other Cheek

Chicago, Sept. 6. Despite the general station burn over Chi newspapers charging for sponsored radio-tele listings, Vaughn Shoemaker, Pulitzer Prize cartoonist for the Daily News, starts a new TV series Wed. (7), on WNBQ called "Cartoon of the Day."

Shoemaker will sketch the panel to be carried in the News the following day, with a running explanation of the ideas behind it. No charge to the paper, but it'll get two plugs every show.

Boston — WBZ-TV has put into operation its ultra-modern television studio. A two-story high studio, it has a dozen banks of fluorescent and incandescent lights suspended from the ceiling, with highlighting obtained by floods, scoops and spots placed on the floor, assuring the viewer a much improved picture with greater depth of focus.

'Bands' Due For Simulcast Soon

"Bands of America," longtime NBC radio show under sponsorship of Cities Service, is due for the simulcast treatment in the near future. Web and the bankroller plan to air the half-hour Monday night show four weeks experimentally as a simultaneous AM-TV venture before deciding whether to keep it on both media or confine it to radio as in the past. Show features the Paul LaValle band.

Test run of "Bands" on TV points up the fact that the major webs will limit their simulcasts for the most part to straight musical formats, which experience has shown to fit in best with the treatment. "Voice of Firestone" had its first video pickup Monday night (5) from the NBC radio studio and that web, in addition, plans to simulcast several programs of the NBC Symphony orch this fall and winter, when Arturo Toscanini returns. CBS' "This Is Broadway," on the other hand, will drop its AM version in favor of soloing on TV next month, when Crosley takes over as sponsor.

Greensboro, N. Car.—WFMY-TV, which started experimental airing of its test pattern Aug. 18, begins regular programming Sept. 22. Station plans to be on the air Sunday through Friday from 7 to 9 p.m. at the start. Besides affiliating with all four major TV webs, the outlet will have studios for local live programs.

Did You Hear

BRAD PHILLIPS

on the
JACK EIGEN SHOW
from the
COPA



Last Week
(12-4 A.M., WINS,
New York)

Radio TV Films

PLaza 7-0700
7-0600

P. S.: Many thanks to JACK, MINDY CARSON, ROMO VINCENT for pleasant stay.

Listen for the words "Transcribed by AMPEX"
after the great shows in radio

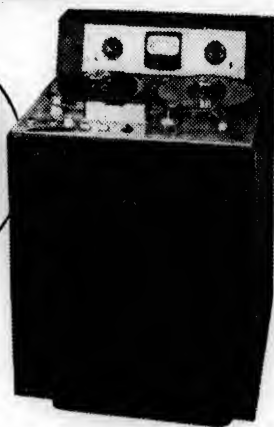
**Top talent demands
high fidelity equipment**
Now! New series 300

AMPEX

**MAGNETIC
TAPE RECORDER**



Portable model



Console model

Console Model 300 \$1,573.75 • Portable Model 300 \$1,594.41 • Rack Mounted \$1,491.75
*Water portable unit

Early in 1948 the producers of the Bing Crosby show, officials of the American Broadcasting Company and Ampex engineers, recorded the Crosby show on an Ampex 200 magnetic tape recorder. The show has been reproduced on the air directly from the tape, and has been each week since that time.

The freedom and lack of pressure on the artists, combined with the quality, reliability, ease of editing and low cost of the Ampex recorded production, has started a steady parade of outstanding talent in the Ampex direction... all asking for their programs to be "Ampexed."

Manufactured by Ampex Electric Corp. • San Carlos, Calif.

distributed by

BING CROSBY ENTERPRISES • GRAYBAR ELECTRIC CO. Inc.
9028 Sunset Blvd., Hollywood 46, Calif. 420 Lexington Ave., New York 17, N. Y.

AUDIO & VIDEO PRODUCTS CORPORATION
1650 Broadway, New York, New York



With WCAU's *Umbrella Coverage* your advertising dollars meet more customers. WCAU's 50,000 watts in all directions blanket a metropolitan, suburban and rural market.

WCAU

CBS AFFILIATE

TV
AM
FM

The Philadelphia Bulletin Stations

Mex Pullout Beclouds NARBA Clear-Channel Parley in Canada

Washington, Sept. 6. A cloud was thrown over the forthcoming North American Regional Broadcasting Agreement conference in Canada last week when word was received by the State Dept. that Mexico will not actively participate and may turn over her proxy to Cuba. The conference, opening in Montreal next Tuesday (13), has for its purpose the negotiation of a new agreement between signatory nations to NARBA on the use of AM frequencies.

It is understood that Mexico's action is motivated by a reluctance to give up her high powered stations along the border and to make concessions to allow certain clear channels on which she has priority to be used in the U. S. at night. These are issues which were certain to come up at the conference but which could not be resolved without Mexican participation. Also involved is Mexico's use of the 540kc frequency, assignments for which were to be worked out in Montreal.

One of the principal questions to have come up at NARBA was the right of 106 daytime stations in the U. S. operating on six Mexican clear channels to broadcast full-time. Banded together under the Daytime Petitioners Assn., 31 of the outlets have contended that a so-called "Gentleman's Agreement" with Mexico restricting the use of these channels in this country to daytime hours has expired. DPA has petitioned the FCC to open the channels and Mexico undoubtedly would be on a spot on this issue. As matters stand, there is little to prevent her from using the channels with unlimited power. She now has stations on each of the channels with either 100kw or 150kw power.

Although the clear channel issue was to be the highlight of the conference in Montreal, it appeared last week that the U. S. delegation, headed by Commissioner Rosel Hyde, will have no report from the FCC as to whether the U. S. plans to duplicate the clears or to grant superpower. It also developed that Chairman Edwin C. Johnson of the Senate Committee

on Interstate & Foreign Commerce, who announced on several occasions he would be present at NARBA to oppose use of superpower in this country, will not attend after all.

Johnson's presence to prevent high power will be unnecessary. It was learned, as there is no intention of revealing the U. S. position on this controversial question. Instead, the U. S. will insist on a free hand to use the frequencies on which she has priority according to her best interests.

The present NARBA pact under which frequencies are assigned took effect in 1941 and was to expire in 1946. However, an interim agreement continued the pact for another three years. Signatory nations are the U. S., Canada, Cuba, Mexico, Haiti, Dominican Republic and the Bahamas.

3 More Channels Link N.Y.-Philly TV

New coaxial cable providing three more television channels between N. Y. and Philadelphia was opened last week by American Telephone & Telegraph. In addition to linking those two cities, the new cable will connect at Philly with an already existing cable to link other cities to the south and west.

Link provides TV broadcasters with two more channels from N. Y. to Philly and one in the reverse direction. As a result, a total of five channels are now available on the southbound link and two northbound. New cable was made necessary by the demand for video and telephone facilities, despite the N. Y.-Philly route being served previously by more channels than any other.

Duffy-Mott in 6 Towns

Via 'H'wood Screen Test'

ABC-TV's "Hollywood Screen Test" has been picked up in six cities by Duffy-Mott for its apple juice. The co-op show, a Lester Lewis package starring Neil Hamilton, will continue to be backed in Milwaukee by a local appliance dealer.

Duffy-Mott will bankroll "Screen Test" in Cleveland, Baltimore, Washington, Boston, Philly and Detroit, starting Sept. 24. The half-hour stanza is aired Saturdays at 7:30 p.m. The agency is Young & Rubicam.

Miami—Alan Courtney, former WNEB and WOV disk jockey, started a new nightly show over WGBS here Monday (5). Record-interview-telephone stanza is heard from 11:20 p.m. to 1 a.m.

DuMont Sets 'O'Neills'

"The O'Neills," family dramatic series which ran 14 consecutive years on radio, has been set by DuMont for the Tuesday night at 9 slot, starting next week (13). Half-hour program is to be sponsored by DuMont's receiver sales division, through the Buchanan agency.

Show will be produced by DuMont in association with Ed Wolf Associates, packagers of the radio version. Jack Rubin will direct, with Frank Bunetta handling the cameras. Scripts are to be written by freelancers under the supervision of Rubin and Jane West, scrip-ter on the radio show.

NAB Projects Its TV Side

Washington, Sept. 6. Reporting a big increase in its television station membership, the NAB announced last week it has initiated action to give video representation on its board of directors.

NAB said TV members, now totaling 32, have been coming in fast since it recently established a separate video division and inaugurated a plan to attract joint TV-AM membership and unaffiliated TV broadcasters.

The new membership plan, the Association disclosed, has brought into NAB the stations owned by NBC, Crosley Broadcasting Co., Don Lee Broadcasting System, and a number of individual television broadcasters.

The plan permits an NAB member to enroll his television station into the Association for a rate of \$10 a month. Video stations not associated with NAB members may join for \$125 a month.

NAB explained that under the "streamlining" action voted by the board, it was provided that two directors to represent television stations shall be named when there are at least 23 active video members. With this number having been passed, it said, steps have been taken to amend the by-laws.

NAB's new video division gets actively under way this week when G. Emerson Markham assumes office as director. He was formerly manager of the General Electric video station, WRGB, in Schenectady, N. Y.

Col's 'Jolson' Script OK Augurs Closer Pix-TV Tie

Columbia Pictures this week became the first major studio to permit part of the script of a new picture to be used for television.

"Hollywood Screen Test," for its stanza Saturday night (10) on ABC-TV, will feature a sequence from "Jolson Sings Again" as the vehicle for the simulated testing of two young actors. On the TV show, Adele Rosy (wife of New York restaurateur Vincent Sardi, Jr.) will play the Barbara Hale role. Al Jolson's wife, with David Korman taking the Larry Parks role as Jolson, Myron McCormick, comedian in the current Broadway click, "South Pacific," and also in the pic, will play opposite the two. Sequence is one which calls for no Jolson singing.

Columbia, in return for use of the script, gets the standard plugs for the film, Indie package. Lester Lewis, producer of "Screen Test," is now talking the same kind of deal with other major film companies. With the "Jolson" sequence as a wedge, he is confident he can convince other companies to follow through and hopes the idea might lead to fuller cooperation between the film and TV industries.

Appearance of thespian aspirants on "Screen Test," which has already resulted in several newcomers getting actual studio tests, drew two more film bids this week. John Flood, N. Y. model, who appeared on the show several weeks ago opposite Peggy Knudsen, is being tested by Paramount. Hal Wallis similarly has expressed interest in Ilka Windisch, who appeared on the same show. She's the wife of newspaperman Josef Israels II.

Columbus — WTVN, Columbus, has appointed the Headley-Reed Co. as its exclusive national tele representative. WTVN is owned and operated by Edward Lamb, who also owns and operates WUCU at Erie. WTVN will commence regular and commercial telecasting Oct. 1.

Inside Stuff—Radio

Realignment in ABC programming department is aimed at integrating AM and TV production and planning. Shifting of Bud Barry from v.p. in charge of tele to program v.p. and J. Donald Wilson from program v.p. to network program director and v.p. is intended to remove the split which had developed between the two media. Under the previous setup, TV programming had been Barry's concentration, while Wilson had specialized in AM. This despite the fact that Wilson had had considerable visual experience on the Coast and Barry had headed up the web's AM program operations for several years. The two will now work as a team, both handling AM and TV shows.

The net's operational program execs, eastern program director Leonard Reeg and eastern TV program director Sandy Stronach will report to Wilson, who in turn reports to Barry. Latter is currently on the Coast to supervise preem of the "Ozzie and Harriet" show, the opening of KECA-TV and other program deals.

Although it was originally expected that Lee Hats' replacement for Drew Pearson would bypass hot topics, Robert Montgomery's new commentary series for the latter will have a controversial accent. The pie star-director, whose stint is due to bow on ABC Sept. 15, will deal with national and international problems and review books, films and art.

Sponsor's decision to switch from a Sunday to a Thursday evening stanza is based on hat-buying statistics. Data reveals that men buy their toppers at the end of the week, rather than in the early part, and the Thursday skedding is aimed at reaching them just before peak purchases. First four broadcasts will originate from London, where Montgomery is directing and acting in "Once More My Darling." London shows will be aired live, to keep the feeling of spontaneity, but to play safe Montgomery will shorthave his evening show in the morning, for waxing as a standby disk.

Don Davis, president of WHB, Kansas City, is in Atlantic City this week with a pair of beauties in tow, the charmers being Miss Missouri and Miss Kansas, state winners in the Miss America Pageant conducted there last month. Davis goes along as chairman of the regional event here, an event which was promoted via WHB and the Kansas City Star.

Davis drafted Dick Smith, WHB's newscaster, as m.c. for the beauty contest finals which were held at the Pla-Mor ballroom, and broadcast finals over WHB. Contest also furnished pictorial material for WHB's Swing, bi-monthly mag. Ballyhoo brought out 23 contestants and packed the Pla-Mor for the finals. Shirley Hargiss, 22, Topeka, won the "Miss Kansas" title, and Jane Stone, 19, Jefferson City, picked up the "Miss Missouri" label.

Last week's "then and now" agency breakdown in VARIETY erratumed the 1949 listings for Dancer, Fitzgerald & Sample. In addition to the 13 shows credited to the agency, the following were inadvertently omitted: "Lone Ranger" (General Mills); "Arthur Godfrey Time" (Spray-A-Wave); "Bride and Groom" (Sterling); "The and Janie" (Tums) and partial sponsorship of "My True Story" (Sterling), thus giving D-F-S a total of 18.

Mutual has launched a special series to hypo its 5-6 p.m. block of kid strips. On Sunday at 3:30 p.m. the web is showcasing the juve shows, "Tom Mix," "Captain Midnight," "B-Bar-B Ranch" and "Straight Arrow." Idea is that by giving listeners to MBS' Sunday afternoon adventure block a sample of the weekday airers, the latter's audience should be boosted. Series started Sunday (4).

In addition the four programs are working out a cross-plugging campaign.

MARY PICKFORD TO DO 5-TIMES-A-WK. SHOW

Hollywood, Sept. 6.

Mary Pickford has decided to do a transcribed series of five shows a week for her return to radio this year after more than a decade. Series, packaged by Mal Boyd, her personal manager, has not been set with a network but CBS is reportedly readying the strongest pitch.

Buddy Rogers, Miss Pickford's husband, will also tape his show, which is scheduled for launching on the ABC web from N. Y. Sept. 19. Rogers winds up his Miami theatre personal appearance tomorrow (Wed.) and heads directly for N. Y. to cut the first show next Monday (12). Miss Pickford is slated to arrive in N. Y. Sept. 20 and the two will then live in Manhattan permanently.

Dallas—Al Maan, formerly with KTXL, San Angelo, and KIXL, here, has been appointed program director for KVER, Albuquerque.

National Laugh Foundation "Comedy World"

Sole Distributors
gag-filled Journal of Humor business
25c per month, \$2.50 per year
"HOW TO WRITE YOUR OWN JOKES"
by Walter Brumm—\$1.00
"RADIO COMEDY: HOW TO WRITE IT"
by Art Link
Four volumes: 1. Gag-writing;
2. Situation Comedy; 3. Character-
ization; 4. Construction. \$1.00
each. Four volumes combined:
\$3.00.
Send Check or Cash. No C.O.D.
National Laugh Enterprises
Dept. V, 104 East 40th St.
New York 16, N. Y.

WBAL means business in Baltimore



"The Greens Committee figured we needed Wheaties here."

For Profitable Selling—Investigate

WDEL

WILMINGTON
DELA.

WGAL

LANCASTER
PENNA.

WKBO

HARRISBURG
PENNA.

WRWA

READING
PENNA.

WORK

YORK
PENNA.

WEST

EASTON
PENNA.



STEINMAN STATIONS
Clair R. McCollough, Managing Director

Represented by **ROBERT MEEKER ASSOCIATES**

Chicago San Francisco New York Los Angeles



ALFRED LUNT LYNN FONTANNE



GINGER ROGERS



SPENCER TRACY



JOAN FONTAINE



ROBERT MONTGOMERY



LORETTA YOUNG



RICHARD WIDMARK

5th Season Starts September 11 THEATRE GUILD ON THE AIR

NOW ON NBC ★ 8:30 P. M. (EDT) SUNDAYS

To bring the theatre's best to America's radio audience, United States Steel presents distinguished stars of stage and screen... in full-hour performances of Broadway's hit plays... produced by The Theatre Guild. For its 5th season this award winning radio show presents an outstanding array of the best stars... the best plays!



... and **GEORGE HICKS** speaking for **U. S. STEEL**



U. S. STEEL HOUR

KTSL Execs Attempting to Wed Tele and Film Studio Techniques

Hollywood, Sept. 6.

KTSL is undergoing a facial at the hands of Charles Glett, vicepres in charge of Don Lee television system. Glett is streamlining out-let's operation and injecting motion picture technique into different phases of station's activities.

Under Glett's direction KTSL will switch from its Thursday-through-Monday operating schedule to a Monday-through-Friday lineup. Move clears the path for cross-the-board sponsors heretofore hindered by the Tuesday and Wednesday blackout. KTSL will move its shows from Mt. Lee to Don Lee's Vine street studios, and will use the mountain only for its transmitter. Station is still awaiting FCC approval for transfer of transmitter to Mt. Wilson to join other six operating outlets.

Glett also revealed that all new programs will receive extensive "on-camera" rehearsal and then be close-circuited before a studio audience. Following motion picture preview technique, audience will be requested to fill out and submit "reaction" cards. Show will then get a one-time beaming and be kinescoped simultaneously for submission to sponsors for viewing.

Glett will also form a television workshop, using motion picture thespians, writers and production personnel in an effort to bring about a unification of film technique and television. Stanley Kramer has already inked a deal with Don Lee to produce a series of twelve pictures based on Ring Lardner stories.

Flanagan's Long Pact

Chicago, Sept. 6.

Vet sportscaster Pat Flanagan was inked to a five-year contract by WENR-TV, following his successful comeback on the local scene with his five-a-week "Flanagrams" show.

Flanagan will assist in sports programming for the station, as well as continue his sports review program.

SPONSOR'S 16TH RIDE ON SW CONF. GAMES

San Antonio, Sept. 6.

For the 16th consecutive season, the Humble Oil and Refining Co. will again sponsor the play by play accounts of the football games played in the Southwest Conference. Season tees off on Sept. 17 and will continue until New Year's Day with the Cotton Bowl game. In addition to the radio accounts, Humble will expand into TV operations with games set over WBAP-TV with possibly others to be added to the scheduled and carried by KLEE-TV, Houston and KBTX, Dallas. Jerry Doggett will handle the TV airings on WBAP-TV.

Kern Tips, veterans sportscaster will again this year head the list of play callers. Others will include Ves Box of KRLD, Dallas; Charles Jordon, KFJZ, Fort Worth; Bill Michaels, KABC, San Antonio and Eddie Barker, KMAC, San Antonio among several others. Handling color will be Alec Chessier of KITE, San Antonio; Barker, and Fred Kincaid of WRR, Dallas among others.

The Saturday afternoon airings will be heard over the state's regional network, including the Texas State Network, The Texas Quality Network, The Lone Star Chain as well as special webs of stations to air special games of sectional interest.

Video's Labor Pains

Greensboro, N. C., Sept. 6.

WFMY-TV is a proud parent as of Aug. 24, when it gave birth to Carolina's first live television show.

But not without labor pains. The station ran into technical trouble. Technicians busied themselves to right the trouble. A transmitter tube was flown in from Winston-Salem and installed.

Suddenly, at 6:10 p.m., everything was clear. Live television was on the air.

New Tele Biz

R&H Beer inked to sponsor Monday night boxing from Eastern Parkway Arena, starting next week (12), over the N. Y. Daily News' WPIX. Fall season contract, placed through the Paris & Peart ad agency, follows R&H's sponsorship of bouts this summer from Coney Island Velodrome. WPIX set several contracts recently. Bucknell Shirts signed to participate in "Art Ford's Saturday Night" for 26 weeks, through Norman D. Waters Associates. Princess Eve Scoop signed for a participating spot on the same show through the Paul Smith agency, which plans to plug the Sunday News' Esquire Novelty Corp. signed for 13 weeks of participating spots on "Six Gun Playhouse" through Ideas Advertising, and Blatz Brewing, through Kastor, Farrell, Chesley & Clifford, renewed its three weekly spots through September.

RCA signed this week to bankroll the Telenews-INS daily Newsreel over WFIL-TV, Philadelphia. Reel will be augmented with local material lensed by the station's camera crew. Agency is J. Walter Thompson.

Other new business at WFIL-TV includes the Russell Hopkins Auto Glass Co., which has signed for weekly spot announcements following the station's telecast of the Police Athletic League fights. The announcement is on film and the 26-week contract was placed through Philip Jones agency. Sentman Motors (Chrysler-Plymouth dealers) has signed for twice-weekly participants in "What's the Weather" on WFIL-TV's daily forecast program. Account was placed by Joseph Lowenthal Agency. The Chevrolet Dealers of Philadelphia have renewed for an additional 13 weeks of announcements, through Gray and Rogers agency.

Penn Sheraton hotel, West Philly, has contracted for a series of film announcements which will picture the facilities of the hotel. Account was placed by the Robert Hance agency. Dr. Locke Shoes, retail store, has added television to its advertising schedule. Through the E. L. Brown Agency the store contracted for 26 weekly spots over WFIL-TV.

Duquesne Brewery also pacted this week for the daily reel and for Telenews' weekly sports reel, "This Week in Sports," over WDTV, Pittsburgh. Agency is Walker & Downing.

Pepsi-Cola TV film briefers have been sent by the company for WABD, WGBS, WNET and WJZ-TV, New York; WPZ, WFIL, and WCAU-TV, Philadelphia; WBZ-TV, and WNAB-TV, Boston; WDTV, Pittsburgh. Films were produced several months ago in Phoenix, Ariz., by George R. Nelson, Inc. of Schenectady.

Giveaways

Continued from page 25

Crim'nal Code, to the complaint that they violate both the first amendment (freedom of speech and press) and the fifth amendment (depriving CBS of its property without due process of law). Web asked a temporary injunction pending final hearing on the issue, at which time it will seek a permanent injunction annulling the giveaway ban.

NBC, filing in the same court, seeks to determine the legality of the Commission's rules on two counts, according to web vicepres and general counsel Gustav B. Margraf. These are the jurisdiction of the FCC on giveaways and whether the Commission's rules properly state the law concerning the programs. "The federal law concerning these programs has never been clearly defined," Margraf said, "and it is NBC's hope that the courts will soon settle this question."

Radio Features, Too

Chicago, Sept. 6.

Radio Features, Inc., has filed suit in federal court to have the FCC order banning giveaways declared illegal, as well as seeking an injunction restraining enforcement of the order. RF sells "Tello-test," a phone quiz show, in the U. S. and Canada.

Suit charges the FCC ruling impairs free speech and deprives the radio packager of property and profit without due process of law. RF also requested that a three judge court rule on the legality of the FCC order.

Rev. Smith

Continued from page 25

was made after a station in Knoxville refused to continue his broadcasts. It calls for two 30-minute programs daily.

The petition cited testimony by Smith at a hearing before the Commission in which he asserted he had never understood he was buying stock or an interest in the station. It further submitted that the two principals of the station testified that Smith was purchasing time and nothing else.

Smith only took "simple precautions" to protect the large amount of capital he advanced, his petition stated. "If the conditions imposed are unusual, it is proper to suggest that a time sale covering such an extended period of time is in and of itself unusual," it added.

The petition also contended that the Commission was wrong in calling Smith the licensee of WIBK. The real licensee, it claimed, is Independent Broadcasting Co., of which Smith is a minority stockholder. It was claimed that through sale of part of their holding, Smith and his wife own 50% of the company.

As to the Commission's general conclusion, based on Smith's broadcasts and "the general pattern of his behavior," that he is not qualified as a radio licensee, the petition said WIBK is at a loss to know on what facts such a determination was made. "One realizes," it stated, "at what the Commission is shooting at but it either completely missed the target or so completely scattered its shots that no fatal hits have been scored. Perhaps it is more correct to say that target has been so completely obfuscated and camouflaged that it is impossible to score the hits."

It is manifest, WIBK asserted, that the Commission "does not like" what Smith has said and done but "the essence of freedom of speech is still today not merely what we would like men to say, but their right to say what we dislike."

If the Commission is permitted to impose such a sanction, the petition said, "it will be arrogating to itself a power of censorship over the speeches and writings of an individual in fields other than radio which it does not have in the field of radio itself."

It was further charged that the witnesses called by the Commission were all hostile to Smith and that the purpose of the proceedings was to establish a pattern of behavior to question his qualifications.

Calling the Commission action "punitive in character," the petition requested that (1) the decision be reconsidered and that Smith and his wife be allowed to sell their interests (2) as an alternative, WIBK be granted a license conditioned upon Smith divesting himself of his interest in the station, or (3) the case be set for rehearing.

FAIRBANKS BEGINS

'CRUSADER RABBIT'

Hollywood, Sept. 6.

Jerry Fairbanks goes into production with "Crusader Rabbit" television series this week. "Rabbit" is an animated series designed as a five-minute, five-a-week layout. Fairbanks will can a 13-week group of 65 pix.

Animation is being done by Television Arts Productions of Berkeley. Dubbing, narration, editing and scoring will be handled at Fairbanks' plant.

Seattle—Bob Ackerley, veteran KJR newscaster, has been appointed to the 15-man Advisory Committee for the Heisman Award to the nation's "Outstanding College Football Player," presented each year by the Downtown Athletic Club of New York City. Ackerley is one of three western sports experts on the committee.

RWG to License Talent Agents

Hollywood, Sept. 6.

Radio Writers Guild is working out plans for the licensing of talent agents. Guild has not yet decided whether it will charge a fee for the license or merely work with agents under signed agreements. Guild will, however, publish an approved list of agents for which writers may work.

American Federation of Musicians, American Guild of Variety Artists, American Federation of Radio Artists and Screen Actors Guild accept as reliable only agents holding their licenses.

KLAC-TV READY TO START COLORCASTING

Hollywood, Sept. 6.

Don Fedderson, general manager of KLAC-TV, has stated that his outlet is ready to move into colorcasting immediately. Fedderson said that motion picture lighting technique used by KLAC-TV and put into effect with the help of Warner Bros. was set up with color video in mind.

Fedderson further revealed that outlet's Cinemascope, television transcription process, was also designed with color in mind. Jack Straus, production head of Cinemascope, said recent improvements in the recording camera and lenses have made the process super-sensitive where color is concerned.

Atlanta—Maurice C. Coleman has been appointed general manager of WATL and WATL-FM, stations which are currently being struck by the American Federation of Radio Artists. A 20-year veteran of radio, Coleman is a former manager of WATL. He was manager of WBGE until March, when he resigned to head up his own advertising agency.

JUDY CANOVA

AMERICA'S NO. 1 COMEDIENNE



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.

Beverly Hills, Calif.

SERVANTLESS ESTATE

45 min. G. Wash. Bridge. Nr. radio, screen, legit. colony. Artistic, secluded three acres. Small, COOL STUDIO house. Best pre-war double insulated const.; 4 fireplaces; hand-wrought hardware; fenestra windows; cedar closets; oak beams, floor, doors; rumpled room; bar. ALSO guest cottage. EACH house has swimming pool, attached garage, walled garden, dogrun, secret wine cellar, maintenance incl. taxes. Insurance, painting; repairs aver. under \$600 yr. Rented born pays taxes. Estate income produced when necessary. Searched for \$196 cash & \$200 mortg.

Box V-924, Variety

134 W. 46th St., New York 19, N. Y.

HIGH QUALITY LOW BUDGET PACKAGES

American National Video

Productions, Inc.

17 N. Wabash, Chicago

Phone: FInancial 6-2558

DAVID BROEKMAN

READILY SALEABLE PACKAGED PROGRAMS

Now on
**LOW COST
FLAT RATE
BASIS...**

Now you can purchase transcribed feature programs at a straight unit cost without regard to wattage or rate card rates. As an example, 78 episodes of "The Smiley Burnette" Show" can be had for as low as \$100.00.

Also available for immediate broadcasting are

"NOTHING BUT THE TRUTH"

by Alexander McQueen

"WHEN DAY IS DONE"

by Frann Weigle

* Courtesy star of "Durango Kid" series for Columbia Pictures

WIRE OR PHONE FOR EXCLUSIVE RIGHTS IN YOUR TERRITORY

Audition discs available—\$2.00 deposit required.

HAL TATE RADIO PRODUCTIONS

360 NO. MICHIGAN AVE. • CHICAGO 1, ILL. • RAndolph 6-6650



WHOS TALKING SHOW

STILL AVAILABLE IN A FEW MARKETS

A special feature program with high HOOPER, where celebrities give clues about themselves—plus a merchandising "hook" that guarantees traffic to the sponsor.

My first personal appearance:

VARIETY August 31, 1949 **PICTURE GROSSES**

'Jolson' Sings Sensational \$49,000,
Chi; 'Morning'-Alan Young-Stage
Great 70G, 'Magic'-Prima Big 50G

Chicago, Aug. 30.

Headed by sensational biz that
"Jolson Sings Again" is rolling in
at the Woods, Chi grosses con-
on the ma uppr
in



Thanks to:

**IPANA, TEXACO and TUMS
FOR
FIVE
CONSECUTIVE
YEARS of
COAST to COAST
BROADCASTING**

Personal Mgt.: FRANK COOPER ASSOCIATES

- 521 Fifth Avenue, New York, N. Y.
- 7225 Hollywood Blvd., Hollywood, Calif.

Direction:

MUSIC CORPORATION OF AMERICA

VARIETY

Wednesday, August 31, 1949

New Acts

ALAN YOUNG

Comedy.

13 Mins.

Chicago, Chicago

While radio and film star claims to have never been in the "fresh" circuit heretofore, his offering here shows all the earmarks of stage tradition. Producer Ben Brady has done a fine job in providing Alan Young material which fits neatly in awkward, shy, characterization, which has made him a hit on radio and screen.

From walk-on, where he pitches some fast quips at radio commercials, to end, Young has the audience chuckling.

His yearn to portray a film lover is an hilarious bit in which he interposes a specialty song describing him as the new name, "The Flame." Donning kilts he plays the Scottish bagpipes for a few bars of "Campbells Are Coming" to walkoff to a nervous youth's first public recitation about a horse, mixing the loud guffaws from the audience. Bow should also be taken by writers Lester Lee and Jack Barnett.

Zabe.

ALAN YOUNG

Thanks to:

**20th CENTURY FOX PICTURES for
"BELVEDERE GOES TO COLLEGE"
"CHICKEN EVERY SUNDAY"
"MARGIE"**

Radio Reviews

Continued from page 28

sary antidote to the fears surrounding the spread of the disease. As a documentary, it needed no justification beyond that of filling a wide gap in the general knowledge concerning polio. The only criticism that can be leveled, but not at the program, is that only 30 minutes were devoted to this vital subject while less important ones have received twice as much time in the past.

Aired in cooperation with the National Foundation for Infantile Paralysis, this report detailed the method of polio's attack on humans and outlined the progress made to date towards conquering the disease. In simple terms understandable to every layman, the program presented a graphic, and sometimes gripping, account of scientific medicine at work trying to extend the boundaries of knowledge. With polio rampant across the country, there was no danger of dialers being bored with the presentation.

Roughly split into two sections, the program in its initial half depicted the nature of infantile paralysis via the use of cartoon sketches which dramatized the battle of the virus against the nervous system. In the second half, reports from the leading polio researchers were heard via pickups from laboratories at Johns Hopkins and at the Universities of Pittsburgh, Southern California, Utah and Kansas. The scientists spoke clearly and reassuringly without indulging in any false optimism.

As commentator, Pauline Fredericks handled her chores in a proper matter-of-fact tone. Dr. Harry M. Weaver, research director of the National Foundation, lent a valuable assist in linking together the comments of the various researchers. *Hern.*

ously handled a Capitol Hill newsroom panel via WOKO, could be developed into the outstanding political radio commentator of the Capital district. He has what it takes: good voice, pleasing personality, solid background, pliant vocabulary. This does not mean feature is without faults. Format, which incorporates WPTP's program director, Howard Maschmeier, as questioner under the guise of a "political neophyte," is a little loose; idea of broadcasting sans script, or with only the outlines of one, has its drawbacks.

This was particularly evident in discussion of the Paul Robeson incident near Peekskill and planned protest march to the Capitol. Despite the fact Maschmeier and O'Brien vented sentiments to which many Albigians subscribe, the pair seemed to violate principles of sound broadcasting. O'Brien's tone was too indignant and his phraseology, in spots, unprecise; Maschmeier's opening interrogation constituted a comment, while his final bridging phrase about discussion as "a waste of time" sounded in poor taste. Exchange, which deserved a calmer approach, shed more heat than light.

Otherwise, O'Brien rode the beam with unequivocal comments about decision of former Governor Lehman to run for U. S. Senator on the Democratic ticket and, part of the Cardinal Spellman-Mrs. Roosevelt controversy might have played in that race, and other matters of state-wide interest. He could reduce voice volume, with advantage. *Jaco.*

SEGREGATION, INC.

With Janice Kingslow, Dean Almquist, George Kluge, Oscar Brown, Fred Pinkard; Gus Chan, announcer; Tony Parrish, Bob McKee, narrators

Director: Richard Loughrin
Writer: Richard Durham
30 Mins., Sun., 10 a.m.
Sustaining
WMAQ, Chicago

WMAQ's able bow to the achievements of individual members of the Negro race caught a timely situation with its documentary on racial conditions in Washington, called "Segregation, Inc." Result was a sharp underscoring of prejudice in the nation's capital.

Method used was simple in presentation and stark in significance. Through simulated tape-recorded incidents, listeners heard of slums in the shadows of expensive government buildings; how dark-skinned delegates of foreign nations receive gratuitous insults from biased Washingtonians; how virtually impossible it is for Negro citizens to obtain food and shelter.

Incidents related are still fresh in the minds of newspaper readers—the D.A.R. nix of Marian Anderson's proposed concert at Constitution Hall; Ingrid Bergman's walk-out on prejudiced promoters there; Equity's refusal to let its members play Washington dates.

There wasn't an hysterical note in "Segregation." The acting was notably restrained, and the listeners got a reasonable 50-50 divvy of logic and emotion. Program actually practices what it preaches in that the cast members are evenly split as to color.

Program caught was another small blow struck for practical democracy, but as any ringside observer knows, it's the small punches delivered consistently that win the fight. This is a public service delivered well for a good cause. *Mart.*

Can. B'casting

Continued from page 31

CAB centered on the claim that the same reasons which necessitate a nationalized broadcasting system in Canada parallel a similar TV development in the national interest.

CBC spokesmen believed that, on the CAB demand for no interference in foreign TV program material, the private commercial stations would primarily flood Canadian set-owners with non-Canadian material, particularly from the U. S. Advertising revenue would also be the dominant pattern of the TV independents, with loss of viewpoint on Canadian national culture. Under the proposed national control of TV, channels will not be used as hard-hitting sales media but for cultural outlets. This will ensure good American programs, and those from other countries, but these must not swamp a good meas-

ure of Canadian programs for Canadians.

Toward these arguments, the CAB spokesmen bluntly want a halt on theory and permission to put up and gamble their own millions of dollars to provide Canada, away behind the U. S. and Britain, with TV. The indies want a free hand to develop the new entertainment medium—but without having to compete with a subsidized national setup that, on annual licenses from radio set-owners last year, totalled \$4,800,000 (which goes to the CBC in toto and with no allocation to Canadian indie stations). Incidentally, the CBC proposed to the Royal Commission on Culture that the annual fee to set-owners in Canada be increased to \$5 annually; the annual fee to Canadian TV set-owners will be \$10-\$25.

Fear Govt. Control

The announced fear of the CAB is that, unless the indies are given the go-ahead signal, Canada will not only suffer considerable delay but that this is another contrivance permitting the subsidized national radio setup to compete commercially with private enterprise. All the indies want is to be permitted to invest their own money. This includes CFRB, Toronto, largest independent radio station in Canada; Famous Players (Canadian); CKEY, Toronto; the Marconi interests in Montreal.

The CBC, seeking nationalistic control of TV, prefers, with a \$4,000,000 Federal government loan, to build two initial stations in Toronto and Montreal; but that the time is not ready, because of high costs, to plan realistically a system that would cover the whole, or even a part, of the widely-spread Canadian population. Under the proposed license fee tariff, levied on Toronto and Montreal TV set-owners, the CBC spokesmen believe this would be a more equitable means of establishing TV in this country.

With the CBC production centers in Toronto and Montreal, one private TV station might be permitted in both these cities but these would be expected to co-operate with the CBC in broadcasting a reasonable amount of CBC national network service to the best advantage of the greatest possible number of Canadians in CBC's permission to use such channels. Meanwhile, on the preliminary Montreal-Toronto TV setup, the view of the CBC is that such costs of TV development should not be borne by the whole body of tax-payers when most are not benefiting directly from TV—and may not for years to come.

Mutual

Continued from page 23

far has added up to loss of some lucrative and much-needed business.

White's chief obstacles are apparent to the trade. Recognized, for instance, is the tough job of retaining bigtime national accounts with the web's present inability to surround clients' programming with high-calibre stanzas. One of the factors in the Philip Morris withdrawal was its unhappiness over the programming fronting and backing of its sponsorship of "Queen for a Day" and "Against the Storm."

Equally important is the WOR-Mutual situation, which, many claim, will never be resolved, in view of the virtual autonomous operation of the web's key outlet. Clearing New York time for Mutual shows isn't the easiest problem in the world, it's conceded, but lacking the most important market of all, clients have been shying away from Mutual contractual commitments.

Chi Picks Up Biz

Chicago, Sept. 6.

Mutual's central division office has racked up \$1,300,000 gross billings within the past two weeks, despite a staff cut of 15% here. In sales to the Murine Co. of a five-minute newscast with John B. Kennedy, and a 15-minute session of Slim Whitman and the Light Crust Doughboys for Burrus Milling, Fort Worth.

Kennedy will be heard over the full net of 480 stations, starting Sept. 24, at 6:55 p.m. (CDT), for 52 weeks through BBD&O. Burrus is bankrolling the Doughboys over 200 southern outlets, starting this week (5), with the program origination at WMAK, Nashville. Tracy-Locke agency, Dallas, handled.

Kaycee

Continued from page 27

into four figures before WDAF-TV begins commercial broadcasting.

The Star has begun a new radio and television centre, the first stage of which will be complete by broadcast deadline. This is a 700-foot-plus tower and a studio and transmitter building at the base. Present plan is to complete about one-quarter of the projected building for present use. Eventually the structure will be of two stories to house all of the Star's radio and television departments. Up to broadcast time the outlay for equipment and training will run close to \$800,000, according to Fitzer. This includes four TV cameras, and a mobile unit, in addition to the transmitting equipment, building and tower. Ultimate completion of the building will run the cost to nearly \$1,300,000, Fitzer said.

WDAF-TV will begin with a staff of about 20, according to Fitzer. This includes Bill Bates, program director; Joe Flaherty, chief engineer; Randall Jessee, production director, and Charles Ford, film editor.

Network shows will be used via kinescope, according to plans announced previously. As yet there are no definite plans for a coaxial cable to Kansas City, but there is considerable possibility that one will be started down from Omaha for completion in 1950.

First dialers to WDAF-TV on opening day likely will see a 45-minute film of the building of the station and putting it on the air. Fitzer has had this under way since the first steps were taken. A brief dedicatory program, including Roy Roberts, president of the Star, also is in order for opening night. First civic event which WDAF-TV will attempt will be the American Royal Live Stock and Horse Show which also will be in session Oct. 16.

Color Budgets

Continued from page 27

color. Because so much more light is necessary, film producers working in color can shoot exteriors only three or four hours per day, when the sun is brightest. This extends the shooting schedule, which in turn boosts costs.

Only way such a problem would confront tele broadcasters would be in remote pickups. Demonstrations of CBS color television two years ago graphically pointed up how much better such events as baseball or football games were in color, with CBS using film for the demonstration. With this in mind, it is expected the broadcasters will attempt to air their live sports remotes in color. Whether this will be technically possible on a sunless day remains to be seen.

Broadcasters also predict a color problem in kinescoping but declare they have plenty of time to worry about that. While they may not be able to get kinescope prints in color of live shows produced via the tint process, they are confident their kinescoping equipment will give them a good black-and-white print of a color show. Development of equipment to provide a tinted kinescope, they claim, will undoubtedly come in time.

Sustainers

Continued from page 23

CBS garnering 13, ABC five and NBC three (there's a three-way tie for 20th position).

The "revised" Top 20 to embrace sustainers and commercials would read:

Our Miss Brooks	11.1
Fat Man	10.7
- This Is Your FBI	10.7
Crime Photographer	10.6
Mr. Keen	10.2
Mr. District Attorney	10.0
Mr. Chameleon	9.7
Life With Luigi	9.7
Big Story	9.5
Leave It to Joan	9.3
Escape	9.2
Sam Spade	9.0
First Nighter	8.6
Curtain Time	8.1
Henry Morgan	8.1
Stop the Music	7.4
Break the Bank	7.2
Phillip Marlowe	7.2
Inner Sanctum	7.1
Corliss Archer	7.1
Mr. & Mrs. North	7.1

CBS' Chi Shows'

Nix Cutting Help

Chicago, Sept. 6.

WBKB station talent is digging in for a lean Thanksgiving in the face of a virtual shutout of Chi-originated shows over the CBS-TV network. Regular CBS feeds start the big drive over WBKB Sept. 12, and by mid-October the Chi TV outlet will be left with a possible 90 minutes for net programming.

There's still a chance for a major origination here, but it's indicated the only one that CBS is interested in is a stage show from the Chicago theatre, a \$6,000-plus package the B&K-owned outlet has been trying to peddle to national advertisers, but without much luck. WBKB refuses to foot the bill for the expensive stage package on a sustainer basis.

While most of the station talent had previously gotten the word to start looking for other berths some time ago, the cold facts of life handed out by the upcoming WBKB programs is still a stiff jolt to most of them.

In line with the CBS feed-in, the local shows get a body blow with only three daily strippers, and five weekly programs being held on. Daily survivors are "Comie Capers," sponsored by the Sun-Times; "Curstose Cutup," with Ernie Simon, bankrolled by RCA Victor, and "Window Shopping," a participation show.

Four weeklies weathering the cuts are "Here's How," a handicraft show; Chi Cardinal's "Quarterback Club"; "At Home Party"; "Bigelow Rug Show," and news ed Ulmer Turner's "Midwest Viewpoint."

Together, the WBKB local shows will add up to less than six hours per week, but in the words of a disgruntled staffer, "they don't add up to peanuts." Present lousy sports sked will be maintained through the baseball season, but will fold after that, depending on whether WBKB general manager John Mitchell can ink Bill Tobin to a repeat telecast series of the Blackhawk hockey games.

FOR

SMART

TELEVISION

COMMERCIALS

1 V V

RESPONSIBILITY

2 GET PRICES

FROM

VIDEO

VARIETIES

BEFORE YOU
ORDER FILMS

SYMBOL OF

V V

VIDEO
VARIETIES
CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL B-1102

The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

ARTHUR B. CHURCH
Productions
KANSAS CITY 6, MISSOURI

MIDWEST'S ONE-NITER PROBLEM

'Riders' Sync Film Sale to Autry Snarls Monroe Plan for Pic Use

Stan Jones' sale of the synchronization rights to his hit tune, "Riders in the Sky," to Gene Autry caused quite a tussle between Willard Alexander, on the one side, and Morris Music. Since Jones' contract with Morris for the publication of "Riders" and Jones' second tune, "Whirlwind," also held by Morris, is said to give Jones the right to dicker for film sales, there isn't much Morris, Monroe or Alexander can do about Jones' move.

Crux of the dispute was this: Monroe's RCA-Victor disk of the tune is so far one of this year's biggest sellers, and he is more or less identified with it. Monroe is to make a film in a month or so and he, of course, wanted to do "Riders" in the picture. He and Alexander had made a deal with Morris to pay \$10,500 for the sync rights—10G for "Riders" and \$500 for "Whirlwind."

Meanwhile, Jones, who did a broadcast with Autry, began dicker with the latter himself for the sync rights. They finally concluded a deal in which Autry is paying \$17,500 for "Riders" and \$2,500 for "Whirlwind," plus which Jones is to get a part in the film in which the songs will be used. That killed the Morris-Monroe deal, of course, and both the bandleader and his manager hit the ceiling. Since Jones had the right to do his own talking for films, however, there's nothing that can be done about it.

Writer Demands Slow Ratings For BMI Performance

Broadcast Music is working slowly on the gathering of songwriters who will be paid on the basis of performances, similar to the methods used by the American Society of Authors, Composers and Publishers.

So far, BMI reveals it has not signed one writer or team to turn out material for its own use or that of affiliated publishing firms.

Apparently, the radio-backed performance outfit is running into unusual demands by writers proportioned to join the BMI fold. One writer approached asked for an annual guarantee of \$10,000 against performance royalties. That's comparable to a "BB" classification in ASCAP, a rating topped only by "A" and the highest "AA." Latter draws, roughly, \$20,000 annually.

EAMES BISHOP QUILTS MCA, GREEN JOINS UP

Hollywood, Sept. 6. Eames Bishop has resigned as chief of band-and-act booking on the Coast for MCA. He'll be replaced by Don Mulford, formerly Frisco rep for the agency. Bishop's exit came following some differences with Larry Barnett, national band-and-act booking director for MCA.

Eddie Green, Arthur Michaud's N.Y. rep, will join MCA to work under Mulford.

Green Preps for Switch
Eddie Green leaves New York for Hollywood the end of this week to join MCA's western band division Sept. 12. Green is cleaning up domestic and business ends in the east. At the same time, Green, former trumpeter and manager of Bobby Sherwood's orchestra, but for the past couple of years eastern representative of Arthur Michaud, as well as handling several acts himself, cut loose those turns. Among them was singer Monica Lewis.

Acts Green handled with Michaud will continue to be directed by the latter, from his Coast headquarters.

Harry Weinstein Wins Pluggers Golf Tourney

Harry Weinstein took top prize in the Music Publishers Contact Employees annual golf tourney, finally completed over the weekend at Glen Oaks C. C., Lake Success, L. I. Weinstein knocked out Mack Goldman in the final, 4 up, to take the Ben Bernie Trophy, put up this year by Bernie's widow, Dorothy (Wes) Bernie, plus a 16-inch television set.

MPCE tourney this year became match play after the initial qualifying rounds. Last year it was completed in one day on the basis of medal scores. It's the first time Weinstein has won.

Wm. Morris Drops Name Band Dept., Ellington Released

William Morris agency finally went out of the band-booking business late last week. Cress Courtney, who has headed the WM band division since Willard Alexander, its founder, left to set up his own outfit, did likewise. Courtney is setting himself up as a personal manager and already has taken space near Radio City. Talent he will handle is so far undisclosed.

Just prior to Courtney's leaving, Bill Morris, head of the agency, gave Duke Ellington's orchestra a full release. Ellington's was the last name band tied to a contract and, though the agency could have moved one of its other agents into Courtney's place, Morris granted the release coincidental with Courtney's quitting.

Morris has for months been going through the process of chucking its band division, a phase of booking in which its top executives never were interested to any great extent. When it was decided to drop the whole thing a deal was made with General Artists Corp. under which the latter was given an okay to try to sign up Morris bands (contracts cannot be assigned, under AFM rules). This caused quite a commotion, since it was implied that if Morris contractors didn't go over to GAC they wouldn't receive Morris releases.

The American Federation of Musicians was forced into the picture by complaining bandleaders, and the last case to be decided by the union occurred a few weeks ago, when its executive board forced a release for Charlie Spivak's orchestra. Music Corp. of America signed him. He had refused to go with GAC.

Morris will not drop its AFM booking franchise. It needs the paper to book such solo artists as are also AFM members, such as singer Billy Eckstine. Plus which there are always small combinations being booked with package shows, etc.

Decca Puts 'Satchmo' Back on Pop Tunes

Decca Records is using Louis Armstrong as a pop artist, at least on the first two sides of a new contract. Armstrong cut last week, without his jazz combination, doing "Maybe It's Because" and "I'll Keep the Loveliest Burning." First tune is already a hit, and Decca has two versions of it; the second is a new pop.

Sy Oliver made the arrangements and used a band of 11 men behind Armstrong, instead of the latter's own group, consisting of Jack Teagarden, Barney Bigard, Earl Hines, Avril Shaw and Cozy Cole. Armstrong is now at Bop City, New York.

SEEK ANSWER TO DECLINING BIZ

Chicago, Sept. 8. Chi offices of Music Corp. of America, General Artists Corp. and Associated Booking are scrambling for an answer to bolster the rapidly declining one-nighter bookings in the midwest territory.

Ballroom operators just can't afford to hang on with the type of operation that paid off during the war years. As a result, they are cutting down on number of playing nights as well as slicing at name band one-night stands.

General recession registered in all facets of entertainment gets a good share of the blame, but operators as well as agencies feel that dancing for recreation has hit a new low. Efforts to renew interest in dancing has resulted in a square-dance fad, which, of course, doesn't help the one-nighter deals for name outfits, since local musicians supply the tunes. Lack of new name units also affects attendance by dancers.

Bookers as well as dancehall owners feel that the development of new name dance bands might provide attractions to stimulate ballroom biz, but at the same time the latter don't want to take a chance on a new outfit.

Matter undoubtedly will receive attention during the National Assn. of Ballroom Operators convention opening here Oct. 4 for three days. NBOA meeting will cover a number of problems, including the establishment of a greater number of sub-groups consisting of operators from within the borderlines of individual states, such as the recently established Nebraska Ballroom Ops, headed by Herb Pauley, Turnpike Casino, a long established name band date at Lincoln.

During the spring and early summer the midwest's name band one-niter biz has been far superior to the b.o. reaction encountered in any other part of the country. It began slipping during mid-summer and has shown no improvement since.

Brill Bldg. Prez's Own Music Musee

Unique collection of old sheet music has been gathered by D. Dudley Brill, prexy of the corporation which owns the Brill building, headquarters of many music publishers. Oddly enough, Brill didn't amass his exhibit through his business contacts but rather through his childhood interests. As a teenager he was a dyed-in-the-wool musical comedy fan and bought the sheet music which used to be hawked in the

(Continued on page 48)

Dave Kapp Personally Takes a Hand to Win Disk Jockey Friends

Disk jockey promotion of new disks has become so important that Dave Kapp, head of Decca Records artists and repertoire, recently took a hand in it himself. He dispatched over 1,000 letters to individual spinners all over the country spotlighting the Andrews Sisters' recording of "I Can Dream, Can't I," backed by "Wedding of Lilli Marlene," which Decca had tabbed as a potential hit.

Of all major disk manufacturers, Decca was the last to take cognizance of the heavy impact on the disk-buying public by record-spinners. Not long ago the company set up a promotion system aimed at them. But the letters over Kapp's signature is a new wrinkle. Top execs rarely, if ever, do any such contacting.

Decca Records declared a regular quarterly dividend last week of 12½¢ a share on stockholders of record Sept. 30.

New Extension 'Positively the Last,' Sez ASCAP on Video Contract

Godday Moving East To Push 'Someday'

Happy Godday, head of Leeds Music's Hollywood office, moves east this week for an indefinite period to spearhead the plugging of "Someday," hit tune placed by Leeds in its Duchess catalog, a Broadcast Music affiliate. Godday is moving his family east for the stay.

Lou Levy will continue to head Leeds tune-pushing. Firm is working on "Last Mile Home" and "Wedding of Lilli Marlene."

Decca Remains At Odds With Pubs On Royalty Setup

Situation between Decca Records and music publishers, all of whom have been objecting strongly to the record manufacturer's new method of computing royalty statements, is status quo. No pub. as far as is known, has agreed to accept Decca's ideas, which involve lumping returns, often on disks made and shipped almost a year ago, and deducting totals from lumped royalties due on copyrights held by an individual publishing house. Royalty checks for the quarter ended June 30 have been accepted "under protest" and in some cases returned.

Meanwhile, one major pub is supposed to have gotten into a dispute with a major writer, to whom it shipped a royalty statement which included Decca's return. This writer could not understand how the pub could break down Decca's methods and apply it to his payments.

That is the biggest worry of the pubs and is the primary reason why they have been refusing to accept Decca's style of computation. They cannot allocate deductions for returned disks to the accounts of the proper writers, especially since royalties had already been paid to those writers.

Due to the publisher's squawk over the effect Decca's plan will have on their royalty relations with writers, Decca president, Milton Rackmil, last week advanced an idea to cover. He suggested that Decca be allowed to retain 10% of each publisher's quarterly royalty statement for a two-year term. In this way, Decca's accountants would have ample time to make deductions for returns. Further, Decca agrees that if the withheld 10% does not, in the final sumup, cover the amount of royalties to be deducted on the basis of returns, then Decca would absorb the loss of half the coin beyond the 10%, while the pub accepted the loss on the remainder.

Publishers haven't had time to study this proposal and as yet have no answers.

E. R. Lewis Sets Return To Eng. After Decca Deal

E. R. (Ted) Lewis, head of British Decca and its U. S. counterpart, London Records, leaves New York Sept. 21 for England. Lewis has been here five months, one of his longest stays in this country.

During his stay, Lewis cleaned up final arrangements on the deal with U. S. Decca which gives London the right to record pop disks in this country and also to market British Decca's FRFR classical series here through the London setup. Previously, U. S. Decca handled FRFR, and the term of its arrangement with U. S. Decca forbade London recording here.

London's initial FRFR releases arrived in the U. S. by plane last week.

American Society of Composers, Authors and Publishers emphasized last week, when it again extended the deadline on a contract with television interests, that this would be the last extension granted. The Society's director board was against another extension beyond the one okayed late in July, which moved the deadline back from July 31 to Aug. 31. And the one just granted "will definitely be the last." A deal must be made before the end of this month or ASCAP music probably will come off television.

ASCAP board gave the Society's executive group, now handling tele negotiations, permission to extend the deadline for two reasons: (1) that vacations and other obstacles have made it impossible for both sides to arrive at conclusions, and (2) the executive group felt that a deal was imminent and would be closed before the end of the latest extension, or Sept. 30.

ASCAP's board does not intend to get tough, it's stressed, but it feels that a contract should have been concluded by now, more than eight months since the start of negotiations.

Petrillo Tosses Scare Into Agents On AGVA Tussle

James C. Petrillo, head of the American Federation of Musicians, pulled the stops so unexpectedly on his long-anticipated dragout fight with the American Guild of Variety Artists that he threw a stiff scare into all the agents called into meeting with him last Wednesday (31) in New York.

As soon as each agent and rep of major booking agents got Petrillo's wires, they began checking with one another. Not all of the wires were delivered by then, of course, and some agents got the idea they were the only ones summoned into Petrillo's sanctum. As a result, bookers on the way to Petrillo's office on Wednesday were frantically going over everything they did in the past couple years to determine why the AFM could possibly have them on the carpet. When they found between 40 and 50 other agents at the AFM offices, and Petrillo started on his tirade against AGVA, the sigh of relief that went up could be heard in Radio City.

HAMPTON'S 8½G RECORD AT L. A. ONE-NITER

Hollywood, Sept. 6. Lionel Hampton band drew over \$8,500 at \$1 admish (after taxes) at Shrine auditorium Sunday (4), setting L. A. one-nite dance record.

Hampton promoted dance himself, paying \$600 for hall and \$900 for exploitation.

Hampton for Winnipeg
Winnipeg, Sept. 6. Lionel Hampton's orch and company are booked for a one-night stand at the Auditorium Sept. 24, presenting a concert and dance.

Ex-Maestro George King Becomes Pa. Innkeeper

Pittsburgh, Sept. 6. George Moffett, former bandleader (under the name of George King) and more recently personal manager for number of musical outfits, including Hal McIntyre and Joe Mooney Quartet, has quit the business to become an innkeeper. He has just bought a small resort hotel, the Antler, at Haven Hurst, Pa., about 16 miles east of Kane, and will operate it year around.

Helping him in the new venture is his wife, Helen Honan, onetime cafe and vaude impressionist.

Jocks, Jukes and Disks

By BERNIE WOODS

Frank Sinatra "If I Ever Love Again" — "Every Man Should Marry" (Columbia). Sinatra may have a smash hit in the first side, an excellent new ballad that outshines, artistically and commercially, anything he has done lately. Cut with a group and swell musical accompaniment, the side has the sort of appeal that characterized Sinatra's job with Tommy Dorsey on "I'll Never Smile Again." Jocks and jukes figures to find it big. Reverse is good, too, an interesting lyrical story in ballad form that will be played often as well.

Connie Haines — Joe Graydon "Wouldn't It Be Fun" — "Good for You" (Coral). A new coupling of voices. Miss Haines and Graydon do a nice job on "Wouldn't It Be Fun," already moving a bit under the prodding of Art Mooney's (M-G-M) disk. Coral's duo do it more legitimately than Mooney, each taking a solo crack and winding up in a duet. It's not quite as sharp from a sales point of view as Mooney's, but it sells, and jocks and jukes will find it useful. "Good for You" in fair, a Latin-beat piece smothered by its coupling.

George Paxton "If I Ever Love Again" — "Wedding Bells" (M-G-M). Another solid pairing. Paxton's version of "Love Again" moves solidly under a smooth ballad tempo and uses Don D'Arcy and the UaxTones to arrive at a conclusion that suffers only from comparison with Sinatra's name value. Paxton carries a lot of musical weight on the flipover also—a new semi-novelty tune that sounds smart under a lightly rhythmic, but smooth and solid dance beat. PaxTones again handle the lyric well.

Pearl Bailey-Charioteers "Who" — "Don't Ever Leave Me" (Harmony). Harmony coupled Miss Bailey with trumpeter "Hot Lips" Page and drew a plum in "Hucklebuck." Now Miss Bailey is hooked with the Charioteers and, while this disk is no repeat hit, it's a good deal. Standard "Who" is the sharper side, a pushing-beat version of the oldie that sells well and is worth any jock's time. Flipover brings up a light bounce beat oldie that is attractive in many ways, not the least of which is the backing they get.

Platter Pointers

Capitol's approach to the western-story idea, via Hopalong Cassidy (Bill Boyd), who tells brief action stories with good sound effects is smart stuff for kids. Recent Record marketing a clicko on "Kissin' of There's a Bluebird On My Window Sill" by George Towne. Don Denis' vocal of "Beneath a Tropic Moon," with the Sal Vasta Orch. on Gold Medal, is an impressive job. Capitol organ-happy with a flock of releases by pipe and electric organs: Buddy Cole cut "Oh Promise Me" and "I Love You Truly" on a pipe job, the same instrument used by David Allen for "Nearer My God to Thee"; "Rock of Ages" and "Abide With Me," and Orrin Hostetter for "Doll Dance" and "Parade of the Wooden Soldiers"; Gaylord Carter and Marcel Laurence worked on Hammond's best of six sides being Carter's "Hora Staccato" and Laurence's "Kiss in the Dark." Varsity turned out a neat "Where Are You" with Sylvia Barry... and reissued what seem to be spruced-up old Majestic cuts by the Three Suns of "Jealousy" and "Barcarolle," "Star Dust" and "Busy Holiday," plus Louis Prima's "Angelina" and "Bocciaalloop." Best of four sides by Eddy Duchin (Harmony) is his "Somehow," vocalized by Tommy Mercer and a group. Sugar Chile Robinson's initial disk for Capitol totes "Numbers Boogie" and "After School Blues." Tex Williams worked "There's a Bluebird On Your Windowsill" for Capitol and did it well.

Standout western, hillbilly, race, polka, jazz, etc.: Johnny Moore's Three Blazers, "You Can Go Feed Yourself" (Victor); Mervin Shiner, "Why Don't You Haul Off and Love Me" (Decca); Carter Sisters, "Walk a Little Closer" (Victor); Eddie "K," "I Wouldn't Take a Million" (Capitol); Dolph Hewitt, "I Wish I Knew" (Victor).

Album Reviews

Fred Waring's Pennsylvanians. "Miss Liberty" (Decca). Fred Waring and his choraleers don't have to bow to Columbia's original-cut version of Irving Berlin's

"Miss Liberty" score. Such music was tailor-made for his big group, and they do an excellent job on eight tunes, featuring Joe Marine, Daisy Bernier, Gordon Goodman, Joanne Wheatley, Vane Wilson, Glee Club, etc. All sides are outstanding and made to order for jock or juke use as singles, particularly "Old Fashioned Walk," "I Love You" and the dramatic "Give Me Your Tired, Your Poor."

Al Jolson, "Jolson Sings Again" (Decca). Al Jolson's recordings of standard tunes in his new film are already being widely used. They should be for they're from among the pick of the music industry's best best known copy rights. There are others used in the film that aren't in this album that surpass what is on these disks, but in eight sides Decca packed solid representation, in selection and, of course, performance. Jolson's interpretations are certainly saleable. Songs include "Pretty Baby," "Four-Leaf Clover," "Baby Face," "Give Me Regards to Broadway," "I'm Just Wild About Harry," "I Only Have Eyes for You," "After You've Gone," "Chinatown," "Is It True What They Say About Dixie." All are cut with Matty Malneck's orchestra.

Tommy Dorsey Orchestra "And the Band Sings Too" (Victor). Dorsey's arrangements in this album show up plainly one of the things that's wrong with the band business. These are all old sides on which T.D.'s band choruses behind vocals by Jack Leonard and Frank Sinatra, and the leader's trombone. Every arrangement is simple, melodic, and based on a flowing dance beat. Listening to them is like throwing a glaring spotlight on the deficiencies in modern band recordings, with their overarranged, trick chords which smother any possibility of a relaxed tempo. In this set Victor gathered T.D. singles never used in an album before, including "Sweet Sue," "I'll See You In My Dreams," "East of the Sun," "How Am I to Know," "Blue Moon" and "Yearning." It should be a best-seller.

Best British Sheet Sellers

(Week ending Aug. 27)

London, Aug. 30.

Riders in the Sky ... Morris Again ... F. D. & H. Wedding of Lilli ... Box & Cox Buy Killarney ... P. Maurice Red Roses ... L. Wright Forever and Ever ... F. D. & H. "A" You're Adorable Connelly Careless Haunts ... Morris Angelus Ringing ... Southern Lavender Blue ... Sun 12th Street Rag ... Chappell Echo Told a Lie ... Chappell

Second 12

Candy Kisses ... Chappell I Don't See Me ... Connelly Put Shoes on Lucy ... Gay Blue Ribbon Gal ... Dash Confidentially ... New World Put 'Em in Box ... Connelly Leicester Square Rag ... Norris Strawberry Moon ... Yale Clancy Lowered Boom ... Leeds Cuckoo Waltz ... Keith-P. Our Love Story ... Carolin It's Magic ... Connelly

MERC HAS 3 DISKS

AS LONG-RUN HITS

Chicago, Sept. 6.

For the first time in a couple years, Mercury Records has at least three disks bidding simultaneously for long runs on the hit lists, and a couple more that, if they don't become top sellers, at least figure to pile up fair sales. Company says it is approximately 500,000 units behind on orders. Last boom period was in 1946-47, when Frankie Laine's "Two Loves Have I" and "Shine" hit deep paydirt.

Current crop of hits is headed by Vic Damone's "You're Breaking My Heart," closely followed now by Laine's "That Lucky Old Sun." Eddy Howard's "Room Full of Roses" and "There's Yes, Yes In Your Eyes" are going strong, and Damone's new "My Bolero" is picking up speed on the heels of "Heart."

Les Barry authored "Somebody's Missin'" and "Need I Remind You," which BMI affiliate, Jester Music, is publishing.

'Hucklebuck,' 'Someday' Brushed By 'Hit Parade,' Bringing Pub Blasts

Haverlin's Coast Surgery

Carl Haverlin, president of Broadcast Music, Inc., is recuperating on the Coast from a minor operation. BMI prexy, who had gone to Hollywood on a business trip, is planning to attend the NAB District Meetings at Three Lakes, Wisconsin, Sept. 14-16, and following a few days later with Minneapolis.

Attendance at the NAB meetings, however, is dependent upon whether Haverlin's physician discharges him in sufficient time.

DECCA SHIPPING 1ST RELEASES OF LP DISKS

Decca Records began shipping its initial release of Microgroove Long Playing disks this week, and in many cases they are already on retail counters today (Wednesday). Decca had all 30 initial single and album selections ready for marketing and merchandising by the time it began dispersing the platters.

Prices of Decca's new LP series range from \$2.65 for 10-inch pops through \$3.35, \$3.85, \$4.85 and up to \$5.85 for 12-inch "specialty" material. Decca's dealer orders are "gratifying" on its first release, which is headed by its top-selling "Oklahoma!," "Carousel" and other show-tune disks.

RCA's Hdqtrs. Shift

RCA-Victor shifted its headquarters in New York over the weekend. About 95% of the company office and executive personnel was moved from the disk outfit's Radio City offices to new quarters on 23d street, near the company's downtown studios.

RCA contracted for 6,000 square feet of space on one floor of a new building. Only top execs will remain uptown.

Lucky Strike "Hit Parade" came in, for another of the periodic blasts against it, by two separate music publishers, following Saturday's (3) broadcast. United Music and Duchess Music, a Leeds subsid., are the latest to squawk about the Parade's so-called "infallible" method of computation, which was worked out between the show's sponsor and executives of Warner Bros.' music firms. This occurred a couple of years ago and cancelled a court suit by WB against the Parade broadcast.

Ironically enough it is two tunes published by WB firms that did get on the "Hit Parade" last week, as much as the fact that their tunes were bypassed, which is causing the United and Duchess beefing. United publishes "The Hucklebuck," high on all performance lists and on bestseller lists in music and records. Duchess publishes "Someday," also well up on performance and bestseller lists. Neither was used. But at the same time, the Parade cited "Fiddle Dee Dee" and "It's a Great Feeling" in the eighth and ninth slots last week. Published by WB, neither song has yet started to make much noise sales-wise, although both are getting heavy plugs. They're from the WB film, "It's a Great Feeling." Parade also cited "24 Hours of Sunshine," as the No. 10 tune. It's also published by WB, but many pubs feel it doesn't rate Parade attention.

For the past several weeks, pubs point out, the broadcast has had Shapiro-Bernstein's "And It Still Goes" on the air. Tune has achieved a position only on the Peatman and H-II radio performance lists. Which forces pubs to believe that the Parade's ad agency, BBD&O, is still compiling ratings mainly on the basis of air plugs.

RCA in Metro Tie-In On Mario Lanza Bally

RCA-Victor is tying in with Metro and its publishing subsidiary, Robbins Music, on a promotion campaign for Mario Lanza, young operatic singer in the cast of the forthcoming "Midnight Kiss" (M-G). Victor is tossing a cocktail party for Lanza tonight (Wednesday) in New York, at which he'll be intro'd to disk jockeys, record dealers, etc. The film will be run off, too.

Shindig will, of course, also call attention to Lanza's album of tunes from the film for Victor, which includes pop, semi-classical and arias he does in the film, his first for Metro. Kathryn Grayson, who works opposite Lanza in "Kiss," will be at the affair, too. Both make a special guest appearance tonight, too, at the Capitol theatre.

RCA is also plugging the album on its "Showcase" broadcast on WQXR, N. Y., the same evening.

VARIETY 10 Best Sellers on Coin-Machines. Week of Sept. 3

1. YOU'RE BREAKING MY HEART (4) (Algonquin)	Vic Damone	Mercury
2. SOME ENCHANTED EVENING (15) (Williamson)	Perry Como	Victor
	Frank Sinatra	Columbia
3. ROOM FULL OF ROSES (7) (Hill & Range)	Sammy Kaye	Victor
	Dick Haymes	Decca
4. THAT LUCKY OLD SUN (1) (Robbins)	Frankie Laine	Mercury
	Vaughn Monroe	Victor
5. SOMEDAY (2) (Duchess)	Vaughn Monroe	Victor
	Mills Bros.	Decca
6. MAYBE IT'S BECAUSE (2) (Triangle)	Dick Haymes	Decca
	Connie Haines	Coral
7. HUCKLEBUCK (10) (United)	Frank Sinatra	Columbia
	Tommy Dorsey	Victor
8. AGAIN (25) (Robbins)	Gordon Jenkins	Decca
	Vic Damone	Mercury
9. BALI HA'I (12) (Williamson)	Perry Como	Victor
	Bing Crosby	Decca
10. WONDERFUL GUY (12) (Williamson)	Margaret Whiting	Capitol
	Fran Warren	Victor

Second Group

RIDERS IN THE SKY (19) (Morris)	Vaughn Monroe	Victor
	Burl Ives	Columbia
I CAN DREAM CAN'T I (Chappell)	Andrew Sisters	Decca
JEALOUS HEART (Acuff-Rose)	Al Morgan	London
NOW THAT I NEED YOU (Famous)	Doris Day	Columbia
LET'S TAKE OLD FASHIONED WALK (Berlin)	Sinatra-Day	Columbia
	Perry Como	Victor
YOU'RE SO UNDERSTANDING (Barron-Pemora)	Evelyn Knight	Decca
	Blue Barron	M-G-M
YES YES IN YOUR EYES (Remick)	Blue Barron	M-G-M
	Carmen Cavallaro	Decca
BABY IT'S COLD OUTSIDE (Melrose)	Whiting-Mercer	Capitol
	Shore-Clark	Columbia
I DON'T SEE ME (15) (Laurel)	Gordon Jenkins	Decca
	Perry Como	Victor
LAST MILE HOME (Leeds)	Bing Crosby	Decca
24 HOURS OF SUNSHINE (Witmark)	Art Mooney	M-G-M
	Dick Jurgens	Columbia
SOMEHOW (Algonquin)	Billy Eckstine	M-G-M
	Billy Eckstine	M-G-M
CRYING (Greenwich)	Fran Warren	Victor
HOMEWORK (Berlin)	Dinah Shore	Columbia
FOUR WINDS, SEVEN SEAS (3) (Lombardo)	Sammy Kaye	Victor
	Guy Lombardo	Decca
WEDDING LILLI MARLENE (Leeds)	Gordon MacRae	Capitol
	Steve Conway	Harmony
HOW IT LIES (Morris)	Bing Crosby	Decca
	Kay Starr	Capitol
CIRCUS (Massey)	Tony Martin	Victor
	Dick Haymes	Decca
THAT'S MY WEAKNESS NOW (Shapiro-B)	Russ Morgan	Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Disk Jockey Review

1340 CLUB—WHHM

With Buddy Deane
Mon. through Saturday, 3-5 p. m.

Participation
WHHM, Memphis

Buddy Deane, WHHM's disk jockey, seems to be catching on here since taking over the 1340 Club from Bill Gordon, who left this indie here to join WHBQ, Memphis Mutual outlet.

The new platter-turner moved in from Little Rock's KGHI and has already snared a wide audience among bobby-soxers and pop fans with his unique style. The two-hour long stanza finds Deane loading stint with personal interviews with name bandmen, and he invites listeners to come up and be a guest jock. He does a better than par performance with personable voice which is proving to be socko with the fair sex. However, at intervals he hustles his delivery a little too much for the listener to cope with, but otherwise Deane is someone who will continue to win friends and influence listeners. Matt.

Louis Dreyfus, chairman of Chappell & Co., came into N. Y. from Britain last week on the Queen Elizabeth for a three-month stay.

BMI

TOPS~

THANKS TO OUR AFFILIATED PUBLISHERS, WRITERS, RECORD COMPANIES, RECORDING

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Aug. 27

National
RatingThis Last
wk. wk.

Artist, Label, Title

RETAIL DISK BEST

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

**Week Ending
Aug. 27**

National
Rating

This Last
wk. wk.

Artist, Label, Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	PERRY COMO (Victor) "Some Enchanted Evening"	4	1	4	2				6	2	9		1	59
		VIC DAMONE (Mercury) "You're Breaking My Heart"	6	4		3			1	1			4		47
2	5	M. WHITING-J. MERCER (Cap.) "Baby, It's Cold Outside"	8	9											26
3	4	EVELYN KNIGHT (Decca) "You're So Understanding"	1	5		9					4				25
4	3	VAUGHN MONROE (Victor) "Someday"	2			5							2		24
5		DICK HAYMES (Decca) "Room Full of Roses"													23
6A	10	INK SPOTS (Decca) "You're Breaking My Heart"					6	3							23
6B	12	D. HAYMES TATTLERS (Decca)													23

YOU'RE
BREAKING
MY HEART

by GENARO and SKYLAR

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. Pos. No.
this last weeks
wk. wk. in loc

Artist

Label

Song

Pub.

WEEK
ENDING
AUG. 27

Pos. Pos. No.
this last weeks
wk. wk. in loc

Artist

Label

Song

Pub.

WEEK
ENDING
AUG. 27

Pos. Pos. No.
this last weeks
wk. wk. in loc

Artist

Label

Song

Pub.

WEEK
ENDING
AUG. 27

Pos. Pos. No.
this last weeks
wk. wk. in loc

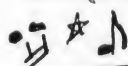
Artist

Label

Song

Pub.

WEEK
ENDING
AUG. 27



across the board

ARTISTS AND YOU IN RADIO WHO HELP MAKE THE SONG HITS OF THE NATION

ROOM FULL OF ROSES

by TIM SPENCER

SOMEDAY

(YOU'LL WANT ME TO WANT YOU)

by JIMMIE HODGES

VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 27

1. YOU'RE BREAKING MY HEART (3) (Algonquin)	Vic Danone	Mercury
2. SOME ENCHANTED EVENING (14) (Williamson)	Perry Como	Victor
3. ROOM FULL OF ROSES (6) (Hill & Range)	Frank Sinatra	Columbia
	Sammy Kaye	Victor
	Dick Haymes	Decca

VARIETY Wednesday, August 31, 1949

For First Time in Its 9 Years, BMI Affiliates Big in Sheet, Disk Sales

Coincidental with the general seasonal upturn in sheet music and platter sales, BMI for the first time in its existence has a concentration of songs published by its affiliates selling strongly in both fields. Although BMI has had hit songs in the past, the song in question was usually by itself, such as "Sentimental Reasons," "Open the Door Richard" or "Managua Nicaragua." With nothing else concurrently nor another tune to follow it up.

For the first time not only is BMI well represented on the best selling sheet music and disk charts in virtually every category, but it is in a position to follow up on the heels of its current hits with an equally strong array of pop fare. This is also the first break of its kind in the nine years it has been in business.

"You're Breaking My Heart," Bobby Mellin's top tune, hit the "Hit Parade" a week ago Saturday in fourth place. Followup tunes are "Bluebird On Your Withered Sill," already recorded on six hillbilly labels with Andrews Sisters coming up on Decca, Johnny Bond on M-G-M, and several others. Also on the Mellin upcoming list is "Vieni Su," Latin-American hit (new lyric), which will break out with Frankie Carle (Columbia), Vaughn Monroe (Victor), Dean Martin (Capitol), Bob Eberly (Decca), and others. Still another from Mellin is "Somehow," which had Eddy Duchin on Columbia. Billy Eckstine, M-G-M, Pied Pipers on Victor, plus others.

"Room Full of Roses," another "Hit Parade" tune, Hill & Range, which followed right in on Candy Kisses, has the Abbott brothers' firm ready with "I'm Throwing the Party." "You'll Want Me to Want You" is well loaded with disks and selling powerful. "You're So In Love," the Barron-Peterson hit, is still gathering momentum and as is the case with most of the BMI tunes, is more or less in process of getting under way for the peak. Al Porgie's "Love Is a Beautiful Thing" is also shaping up nicely.

Johnstone-Montel, currently represented with "Ooh—if You Knew," is getting strong all-round reaction on "Strummin' on the Old Banjo." While Regent with "Wedding in the Park," will knuckle down on She Wore a Yellow Ribbon, title song from the RKO pic, Freddy Mayton's firm, Fremart, is sitting pretty with "Now, Now, Now Is the Time." Russ Morgan's firm, Claremont, has "I Can't Believe It" in like vein.

"Jealous Heart," which actually received its start in the Midwest, coming up from Nashville, is being spotted as one of the strongest comers in the BMI fold. Here again is a so-called folk or hillbilly tune coming to the front. Spike Jones' "Dance of the Hours" is still another looming on the horizon, along with another wood's "Whispering Hope," a P.D. starter. Among the novelty or freak stuff in "Did You See Jackie Robinson Hit That Ball," a Nippon-ticate publication.

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

PLUGGERS WANT \$75 WEEKLY MINIMUM

Hollywood, Sept. 6. Local songpluggers have asked Bob Miller, national president of the Music Publishers' Contact Employees, to seek agreement with publishers on upping their minimum pay level from \$35 to \$75 weekly.

That figure has just been a technicality for many years, ignored because music biz has been bright for the past decade. Now, with many companies cutting pay and others asking men to take extended vacation, pluggers want the upped minimum established as soon as possible.

Casino Gardens Will Go Only 2 Nites Weekly

Hollywood, Sept. 6. Casino Gardens, Santa Monica, near here, will open only on Friday and Saturday nights starting Sept. 9. Terpalace has been going four last nights in the week. Tommy Reed's orch has been booked to begin the new policy. His deal is for four weekends, at \$1,500 per.

General Amus. Corp. booked Reed into the ballroom, first time that agency has made a Casino Gardens booking since Frankie Carle played there nearly two years ago. Tommy Dorsey, who owns the spot, is an MCA client.

CAPITOL DOES TUNES FROM 'ICE FOLLIES'

Hollywood, Sept. 6. Capitol Records has made an album of six tunes from the "Ice Follies" show which opens here Thursday (8). Hal Darwin, the Starlighters, Norma Carlson and Bill Reeve are featured. Stan Myers did the arrangements and conducted the orch. Larry Morey cleared the tunes.

Derwin does "Mariah" and "Good, Good Mornin'." Starlighters handled "Circus Day" and "Shake 'Em Off." Miss Carlson and Reeve dueted "The Swing Waltz" and "The Building Bee."

Songs With Largest Radio Audience

The top 31 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of August 26-September 1, 1949

A Wonderful Guy—"South Pacific"	Williamson
Again—"Road House"	Robbins
And It Still Goes	Shapiro-B
Ball Ha!—"South Pacific"	Williamson
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Four Winds and the Seven Seas	Lombardo
Homework—"Miss Liberty"	Berlin
Hucklebuck	United
I Wish I Had a Record	Crawford
It's a Great Feeling—"It's a Great Feeling"	Remick
Just One Way To Say I Love You—"Miss Liberty"	Berlin
Let's Take An Old-Fashioned Walk—"Miss Liberty"	Berlin
Little Fish In a Big Pond—"Miss Liberty"	Berlin
Maybe It's Because—"Along Fifth Avenue"	BVC
Now That I Need You—"Red, Hot and Blue"	Famous
One & Only Highland Fling—"Barkleys of B'way"	Warren
A Room Full of Roses	Hill & Range
Similau	Campbell
Some Enchanted Evening—"South Pacific"	Williamson
Someday You'll Want Me to Want You	Duchess
Someone To Love	Warren Pub.
Song Of Surrender—"Song Of Surrender"	Paramount
Swiss Lullaby	Southern
There's Yes Yes In Your Eyes	Witmark
Through Sleepless Night—"Come to the Stable"	Miller
Too Toot Tootsie Goodbye—"Jolson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
Who Do You Know In Heaven	Robbins
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Mellin
You're So Understanding	Barron-Pem.

The remaining 21 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Ain't She Sweet	Advanced
Baby It's Cold Outside—"Neptune's Daughter"	Morris
Be Goody Good Good To Me	United
Dime a Dozen	Morris
Don't Call Me Sweetheart Anymore	ABC
Every Time I Meet You—"Beautiful Blonde"	Feist
Ev'ry Night Is Saturday Night	BMI
Georgia On My Mind	Peer
Get Me One Of Those	Encore
Give Me a Song—"It's a Great Feeling"	Witmark
Katrina—"Ichabod and Mr. Toad"	Morris
Lora Belle Lee	Santly-Joy
Love Is a Beautiful Thing	Porgie
Lover's Gold	Oxford
Now Now Now Is the Time	Fremart
So in Love—"Kiss Me, Kate"	T. B. Harms
Two Little New Little Blue Little Eyes	Morris
Weddin' Day	Famous
Wedding Of Lili Marlene	Leeds
Why Fall in Love With a Stranger	Campbell
You Told a Lie	Bourne
You're My Thrill	Sam Fox

† Filmusical. * Legit musical.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Jack Fina	Waldorf (400; \$2)	1	1,800	1,800
Nat Brandwynne	Roosevelt (400; \$1.50-\$2)	5	600	2,950
Henry Busse	Statler (450; \$1.50-\$2)	5	1,300	6,125
Xavier Cugat	Astor (850; \$1.50-\$2)	5	4,150	20,925

14 days.

Chicago

Johnny Brewer (Swiss Chalet, Bismarck; \$2 min.-\$1 cover). Betty Jane Watson and Jerry Austen h.o. another two weeks; 1,900 tabs. Eddy Howard (Beachwalk, Edgewater; \$2 adm.). Lean 8,000 admissions due to cold eves and outdoor spot. Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Ice Show and Masters, good 4,350 covers. Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min.-\$1 cover). Janet Blair & Blackburn twins, bigger 3,800 covers. Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "Salute" series strong as ever; 3,750 tabs.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500; \$3.50 min.-\$1 cover). Danny Thomas and Fran Warren. Capacity 6,000 tabs. Jimmy Featherstone (Trianon, \$1-\$1.15 adm.). Cold wave nixed, but still okay 10,400 admissions. Buddy Moreno (Blackhawk, 500; \$2.50 min.). Holding well at 2,200 covers. Griff Williams (Aragon, \$1-\$1.15 adm.). Local fave steady at 11,200 admissions.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900; \$1.50). With Peter Lind Hayes and Mary Healy. Fifth week, 3,350 covers. Chuck Foster (Biltmore, 900; \$1.50). Fourteenth week, 2,200 covers. Ted Flo Rito (Beverly Hills, 300; \$4 min.). Lower 580 covers.

(Los Angeles)

Ray Robbins (Aragon, Santa Monica; 6th wk.). 6,300 admissions. Lawrence Welk (Palladium B., Hollywood; 1st week). Good 12,600 admissions. Benny Strong (Casino Gardens, Santa Monica; 5th week) (five nights), good 6,000 admissions.

NBC Thesaurus Switch

Title of NBC's Thesaurus and Syndicated Programs has been changed to the RCA Recorded Programs Services. Revision was made coincidental to the moveover of the Thesaurus last week from NBC to RCA-Victor's Custom Record Divi-

sion. Offices will be housed in Victor's new downtown, N. Y., headquarters.

Victor artists and repertoire personnel will handle musical recording for the program service, formerly done independently. Program disks will be supervised by Herbert H. Wood, who moved over from NBC with the organization.

JEALOUS HEART
JEALOUS HEART
JEALOUS HEART
JEALOUS HEART
JEALOUS HEART

The Fabulous
AL MORGAN
Dynamo of Piano & Song in his Soaring Hit
"JEALOUS HEART"

No. 500
75¢ plus tax

WATCH FOR MORE HITS BY AL MORGAN ON

**LONDON
RECORDS**

JEALOUS HEART
JEALOUS HEART
JEALOUS HEART
JEALOUS HEART
JEALOUS HEART
JEALOUS HEART
JEALOUS HEART

That Big BLUEBIRD is back!

Here's a familiar old friend with readymade public acceptance for retailers, coin-ops and jocks! It's the powerful BLUEBIRD label... the "starmaker" label that's famous for riding up-and-coming talent to the top... the label that "discovered" such immortals as Glenn Miller, Artie Shaw, Spike Jones, Freddy Martin, and zoomed them to fame! COUNT ON BLUEBIRD AGAIN FOR THE BIG HITS AND TOP QUALITY... PRICED TO PULL!

6 Swell new *Hit Singles*—priced for ACTION at 46¢

You're Breaking My Heart
You're So Understanding

RALPH FLANAGAN AND HIS ORCHESTRA
VOCAL REFRAIN, HARRY PRIME
30-0001

"Hello, Hello!"
Golden Slippers

MAIN STREET STRING BAND
VOCAL REFRAIN BY THE BAND
3p-0003

It All Depends On You
The Wedding of Lili Marlene

RALPH FLANAGAN AND HIS ORCHESTRA
VOCAL REFRAIN, HARRY PRIME
30-0002

Why Don't You Haul Off and
Love Me
Mind Your Own Business

JESSE ROGERS AND
HIS '49ers
33-0001

Hop-Scotch Polka
The Story of Annie Laurie

ELLA LOGAN WITH ORCHESTRAL
ACCOMPANIMENT
30-0003

Ol' Joe Louis
Your Voice

CAB CALLOWAY AND HIS
CAB DRIVERS
30-0004

Recent *Hit Singles*

Let's Take An Old-Fashioned
Walk

(Just One Way To Say) I
Love You

JOHNNY BRADFORD
31-0010

Who Do You Know In Heaven
Room Full of Roses

JACK SEARLE
31-0012

Twenty Four Hours of
Sunshine

Now! Now! Now! (Is the Time)

THE TATTLERS
31-0011

Some Enchanted Evening
You Can Have Him

EVE YOUNG
31-0009

Hadacol Boogie
Country Boy

JESSE ROGERS
32-0001

Wedding Bells
Tennessee Polka

JESSE ROGERS
32-0002

Trouble Blues
Little Girl Don't Cry

FREDDIE HAMILTON
JOHN BOY WILSON
35-0001

South Pacific

Album only \$2⁶⁹

Featuring Al Goodman and vocal stars!
Also available on singles!

A Cock-Eyed Optimist
This Nearly Was Mine

31-0001

Some Enchanted Evening
Younger Than Springtime

31-0002

There Is Nothin' Like A Dame
A Wonderful Guy

31-0003

Bali Ha'i
I'm Gonna Wash That Man
(Right Out-a My Hair)
Album BN-3

31-0004

All prices are suggested list, subject to change without
notice, exclusive of local taxes. Prices do not include Federal
Excise tax.

Miss Liberty

Album only \$2⁶⁹

Al Goodman and Orchestra with famous voices!
All on singles too!

Little Fish In A Big Pond

31-0005

Give Me Your Tired, Your Poor

Let's Take An Old-Fashioned Walk
You Can Have Him

31-0006

Homework
(Just One Way To Say) I Love You

31-0007

Paris Wakes Up And Smiles
Only For Americans!
Album BN-4

31-0008

"THE RECORDS THAT MAKE THE STARS"

Bluebird Records

made by RCA Victor

DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J.



RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Sept. 3

National Rating

This Last wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Enchanted Evening" (Wmson)	4	6	1	1	1	1	3	1	2	3	2	10	97
2	3	"Breaking My Heart" (Algonquin)	1	1	10	4	5	2	1	3	1	1	8	2	93
3	2	"Room Full of Roses" (Hill-Range)	2	2	2	2	3	5	2	4	6	3	1	89	
4	4	"Old Fashioned Walk" (Berlin)	6	3	6	2	6	2	9	3	1	3	69		
5A	10	"Someday" (Duchess)	3	8	5	4	7	4	9	7	6	45			
5B	6	"Maybe It's Because" (B.V.C.)	5	5	8	7	6	4	6	2	45				
6	9	"I Love You" (Berlin)	4	3	8	4	10	5	32						
7	5	"Yes in Your Eyes" (Remick)	7	7	3	10	9	4	30						
8	5	"Again" (Robbins)	6	3	5	6	6	29							
9	7	"Ball Ha!" (Williamson)	9	5	9	8	5	19							
10	14	"24 Hrs. of Sunshine" (Witmark)	10	10	4	5	15								
11	14	"The Hucklebuck" (United)	9	5	8	8	14								
12		"Lucky Old Sun" (Robbins)	4	7	11										
13		"Now That I Need You" (Famous)	8	7	10	10	9								

COL. HAVING TROUBLE ON COAST QUARTERS

Hollywood, Sept. 6.

Columbia Records has become something of a waif out here as far as office space is concerned and hereafter will rent quarters in indie waxing works. Four different CBS studio sites have been used by the label, but these have all been preempted, one after another, by the parent company due to video studio needs and returning autumnal radio programs.

Ben Selvin continues on Coast however.

Cap Gets Exclusive

At Cal. State Fair

Sacramento, Sept. 6.

None but Capitol Records will be played over the amplifiers at California State Fair opening here Sept. 11 for 11 days.

In return, Cap singers Margaret Whiting, Jack Smith, The Sportsmen, Jimmy Wakely, Smiley Burnette, Tex Williams, Deuce Spriggins and Smokey Rogers will each appear for one-night stands.

Tommy Valando, Laurel Music head, out of hospital and okay after kidney operation.

Brill Bldg. Prez

Continued from page 41

streets outside the Broadway

houses where hit tuners played. Included in his collection are more than 300 original editions of tunes by Victor Herbert, Irving Berlin, Sigmund Romberg, George Gershwin and other composers from 1900-1930. Items of which Brill is particularly proud are complete sets of the hits of both the first and second "Garriek Galettes" by Richard Rodgers and Lorenz Hart.

His musical miscellany has both historic and nostalgic value. Brill feels. Covers show, for instance, Fanny Brice plugging "Rose of Washington Square" and Ted Lewis doing "When My Baby Smiles at Me." Composer of "In the YMCA" is listed as Sergeant Berlin.

Another part of Brill's little museum consists of three volumes recently discovered in the attic of his grandmother's Connecticut home and dating back to the Civil War period. His grandmother, Rose Mayer, had all her piano selections bound. In an excellent state of preservation, they make an interesting exhibit of the hit parade of the 1850's and 1860's, when arrangements were complex, printing was artistically decorated, and the popular dances were quadrilles, waltzes, polkas and galops.

In those days, Brill says, many clefters had patrons, judging from the dedication of selections, particularly those composed abroad, to royalty. Today's writers, of course, are concerned with a different kind of royalty.

Included in the tomes are copies of "Come Home Father" (1864), "Home Sweet Home" (1854), and other songs which are still popular. One tune, "Tam O'Shanter" (1852), has the notation that it sold 500,000 copies—a hit in any era. There may not have been contact men in those days, but "You Naughty, Naughty Men" is inscribed "Composed for and sung by Miss Millie Cavendish in 'The Black Crook' in Niblo's Garden" and "Do Not Mingle One Human Feeling" (1850) has a fetching etching of Jenny Lind on the cover.

Some of the business firms represented in the century-old collection are still around, including G. Schirmer and Knabe. Publishing was not as centralized as it is today. Brill finds, with outlets in Philly, Boston and Chi., as well as New York, putting out many of the tunes. However, the nucleus of a Tin Pan Alley was growing—on New York's Union Square.

Brill, a member of the Stock Exchange, has no commercial interest in the music business, but he has written two songs, both published by Mills. "Every Moment" is a pop ballad and "Pick Up Your Knitting" was composed to aid Bundles for Britain just before Pearl Harbor.

Inside Orchestras—Music

Carl Fischer music company denies reports that it is starting a project to service its customers by taking radio programs off the air on Long-Playing records, in cooperation with Wagner-Nichols, manufacturers of a new L-P recording device. Deal had been proposed to the record department but not approved by the company's execs. Wagner-Nichols, however, plans to carry through the plan on its own through a mail-order sales campaign.

Mills Music states it has not been served with papers in a suit involving the song, "Down By the Station," which it published earlier this year. Abner Greenberg, who claimed to be legally representing Larry Stamps, writer of a tune titled "Said the Little Train," which Mills took for publication last year after it won an amateur songwriter contest at Hollywood Bowl, says the action against Mills was started by the serving of papers. But Mills hasn't gotten them.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY

By JULIUS MATTFELD

(Copyright, Variety, Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1929—Continued

Satisfied! w. Irving Caesar, m.; Cliff Friend, Leo Feist, Inc., cop. 1929.

Serenade of Love (Nina Rosa). w. Irving Caesar, m. Sigmund Romberg, Harms, Inc., cop. 1929.

Seventh Heaven (Film: Little Pal). w. m. Al Jolson, Bud G. DeSylva, Lew Brown and Ray Henderson, DeSylva, Brown & Henderson, Inc., cop. 1929 (Successor Pub., Crawford Music).

She's Such a Comfort to Me (Wake Up and Dream). w. m. Cole Porter, Harms, Inc., cop. 1929.

A Ship Without a Sail (Heads Up). w. Lorenz Hart, m. Richard Rodgers, Harms, Inc., cop. 1929.

Should I (Film: Lord Byron of Broadway). Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Music Corp.; assigned 1929 to Robbins Music Corp.

Singin' in the Bath Tub (Show of Shows). w. m. Herb Magidson, Ned Washington and Michael H. Cleary, M. Witmark & Sons, cop. 1929.

Singin' in the Rain (Film: Hollywood Revue of 1929). w. Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

Song of the Bayou. Piano solo. m. Rube Bloom, Leo Feist, Inc., cop. 1929.

The Song of the Shirt (Film: The Rogue Song). w. Clifford Grey, m. Herbert Stothart, Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

S'posin'. w. Andy Razaf, m. Paul Denniker, Triangle Music Pub. Co., Inc., cop. 1929. (Successor Pub., Mayfair Music.)

Star Dust. w. Mitchell Parish, m. Hoagy Carmichael, Mills Music, Inc., cop. 1929.

Sunny Side Up (Film: Sunny Side Up). w. m. Bud G. DeSylva, Lew Brown & Henderson, Inc., cop. 1929. (Successor Pub., Crawford Music.)

There's Danger in Your Eyes, Cherie! (Film: Puttin' on the Ritz). w. m. Harry Richman, Jack Meskill and Pete Wendling, Irving Berlin, Inc., cop. 1929. (Successor Pub., Bourne, Inc.)

Tip Toe Thru the Tulips With Me (Film: Gold Diggers of Broadway). w. Al Dubin, m. Joe Burke, M. Witmark & Sons, cop. 1929.

True Blue Lou (Film: The Dance of Life). w. m. Sam Coslow, Leo Robin and Richard A. Whiting, Famous Music Corp., cop. 1929.

Turn on the Heat (Film: Sunny Side Up). w. m. B. G. DeSylva, Lew Brown and Ray Henderson, DeSylva, Brown & Henderson, Inc., cop. 1929. (Successor Pub., Crawford Music.)

Two American Sketches—(1) Nocturne; (2) March. Piano solo. m. Thomas Grisel, Robbins Music Corp., cop. 1929.

Underneath the Russian Moon. w. James Kendis and Frank Samuels, m. Meyer Gusman, Kendis, Gusman & Samuels, Inc., cop. 1929. (Successor Pub., Remick Music.)

Weary River (Film: Weary River). w. Grant Clarke, m. Louis Silvers, Irving Berlin, Inc., cop. 1929. (Successor Pub., Bourne, Inc.)

Wedding Bells are Breaking Up That Old Gang of Mine. w. Irving Kahal and Willie Raskin, m. Sammy Fain, Waterson, Berlin & Snyder Co., cop. 1929. (Successor Pub., Mills Music.)

The Wedding of the Painted Doll (Introduced in film: Broadway

Melody). w. Arthur Freed, m. Nacio Herb Brown, San Francisco; Sherman, Clay & Co., cop. 1929.

When I'm Looking at You (Film: The Rogue Song). w. Clifford Grey, m. Herbert Stothart, Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer Corp.

When It's Springtime in the Rockies. w. Mary Hale Woolsey and Milton Targgart, m. Robert Sauer, San Francisco; Villa Moret, Inc., cop. 1929.

When the Organ Played at Twilight. w. Raymond Wallace, m. James Campbell and Reginald Connelly, Santly Bros., cop. 1929 by Campbell, Connolly & Co., Ltd., London; assigned 1930 to Santly Bros. (Successor Pub., Santly-Joy)

Why (Sons O' Guns). w. m. Benny Davis, J. Fred Coots and Arthur Swanstrom, Davis, Coots & Engel, Inc., cop. 1929. (Successor Pub., Words & Music.)

Why Can't I (Spring Is Here). w. Lorenz Hart, m. Richard Rodgers, Harms, Inc., cop. 1929.

Why Was I Born (Sweet Adeline). w. Oscar Hammerstein, 2nd, m. Jerome Kern, T. B. Harms Co., cop. 1929.

With a Song in My Heart (Spring Is Here). w. Lorenz Hart, m. Richard Rodgers, Harms, Inc., cop. 1929.

Without a Song (Great Day). w. William Rose and Edward Eliscu, m. Vincent Youmans, Vincent Youmans, Inc., cop. 1929. (Successor Pub., Miller Music.)

The Woman in the Shoe (Film: Lord Byron of Broadway). w. Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1929 by Metro-Goldwyn-Mayer.

Wonderful You. w. Jack Meskill and Max Rich, m. Pete Wendling, Waterson, Berlin & Snyder Co., cop. 1929. (Successor Pub., Mills Music.)

You Do Something to Me (Fifty Million Frenchmen). w. m. Cole Porter, Harms, Inc., cop. 1929.

You Don't Know Paree (Fifty Million Frenchmen). w. m. Cole Porter, Harms, Inc., cop. 1929.

Yours Sincerely (Spring Is Here). w. Lorenz Hart, m. Richard Rodgers, Harms, Inc., cop. 1929.

Zigeuner (Bitter Sweet). w. m. Noel Coward, London: Chappell & Co., Ltd., cop. 1929.

(Continued next week)

THE DAYS OF GREAT BANDS ARE BACK

ON

RCA VICTOR Bluebird Records

WITH

RALPH FLANAGAN

AND HIS ORCHESTRA

playing

"The Wedding of Lilli Marlene"

RCA VICTOR BLUEBIRD RECORD 10-0002



FRANKIE LAINE
CURRENTLY
EARLE THEATRE
PHILADELPHIA

DECCA *Salutes*



DICK HAYMES



ANDREWS SISTERS



EVELYN KNIGHT

on the New
**DICK HAYMES
CLUB 15 SHOW!**

Exclusively on...



N.Y. LOCAL 802 BY-LAW MEETING DUE MON. (12)

New York Local 802's (American Federation of Musicians) annual bylaws meeting comes up Monday (12) at Town Hall, N. Y. There are close to 50 new resolutions submitted for consideration, some of which are repeat entries defeated last year. Among the more possible resolutions is one that would increase the annual membership dues, another would boost the local's tax on member-jobs from the current 1% to 2, perhaps 3%.

Another resolution, also defeated last year, asks that the local's executive board provide for "registering" of Local 802 members during the full month of October prior to elections, which always occur in December. Another request that 802's official journal report the votes of members of the executive and trial boards on any given question. Another proposes that regular membership meetings occur in the evenings (8 o'clock) every second month, with alternate meetings conducted in the afternoon (3:30), giving musicians with varying work hours opportunity to attend.

Still another, based on the difficulty of getting jobs, demands that members who are working notify the local's secretary at once when they receive discharge notices, and that the notices be placed on 802's bulletin board, enabling other members to bid for the opening post. If a musician terminating a job privately tips off fellow members or agencies that a job is opening, before advising the secretary, he's liable to a \$300 fine. That's in relation to the long-argued "catering" situation.

Tiny Irvin of Pittsburgh, left for New York last week to join Dizzy Gillespie as his featured vocalist.

YOU CAN'T LOSE A BROKEN HEART

MISSION BELLS and WISHIN' WELLS

BLUE SKIRT WALTZ

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.

It's Music By

JESSE GREER

Program today

Yesterday's

FLAPPERETTE

Decca Record (63128)

FRANKIE CARLE

(Mills Music)

THROUGH A LONG AND SLEEPLESS NIGHT

From 20th Century-Fox's "COME TO THE STABLE"

recorded by

ALAN DALE Hi-Tone
VIC DAMONE Mercury
EDDY DUCHIN Harmony
BILL FARRELL M-G-M
PEGGY LEE Capitol
VERA LYNN London
LORNA SHORE Columbia
CLAUDE THORNHILL Victor

MILLER MUSIC CORPORATION

The American Love Song I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Music by . . .
JIMMY McHUGH
MILLS MUSIC

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Sept. 3																Total Points
This wk.	Last wk.	Artist, Label, Title	New York—(D)	Chicago—(Huc)	Los Angeles—	Boston—(Bost)	St. Louis—(S.)	Indianapolis—	San Francisco—	Omaha—(A. H.)	Kansas City—	San Antonio—	Minneapolis—	Seattle—(Shen)				
1	2	VIC DAMONE (Mercury) "You're Breaking My Heart".....	2	2	..	3	..	1	3	..	..	6	..	49		
2	5	VAUGHN MONROE (Victor) "Someday".....	1	..	..	4	2	8	..	5	1	..	..	45
3	11	FRANKIE LAINE (Mercury) "That Lucky Old Sun".....	6	1	3	9	..	4	5	..	5	..	..	44		
4	1	PERRY COMO (Victor) "Some Enchanted Evening".....	7	..	6	1	..	..	..	3	10	..	1	38	
5	6	INK SPOTS (Decca) "You're Breaking My Heart".....	8	..	..	..	3	..	..	..	2	1	..	30
6	4	EVELYN KNIGHT (Decca) "You're So Understanding".....	3	6	..	..	..	9	..	6	7	..	..	24
7	13	D. DAY-F. SINATRA (Columbia) "An Old Fashioned Walk".....	..	..	5	6	..	..	7	..	..	5	..	21
8A	7	D. HAYMES-TATTLERS (Decca) "Maybe It's Because".....	5	..	..	5	..	..	10	..	4	..	..	20
8B	..	AL MORGAN (London) "Jealous Heart".....	..	4	..	7	..	..	..	..	..	2	..	20
9A	15	KENNY ROBERTS (Coral) "I Never See Maggie Alone".....	..	..	..	2	..	..	1	..	..	..	..	19
9B	14	SAMMY KAYE (Victor) "Room Full of Roses".....	..	..	..	..	..	..	..	4	..	8	2	19
10	9	TOMMY DORSEY (Victor) "The Hucklebuck".....	10	..	..	..	..	2	..	9	..	..	5	18
11	..	EZIO PINZA (Columbia) "Some Enchanted Evening".....	..	3	..	..	..	..	2	..	..	..	..	17
12A	8	VAUGHN MONROE (Victor) "Riders in the Sky".....	..	..	7	..	..	..	..	6	..	..	6	14
12B	14	MILLS BROS. (Decca) "Someday".....	..	..	..	..	..	..	..	..	2	5	..	14
13A	10	SPIKE JONES (Victor) "Dance of the Hours".....	4	..	..	..	..	5	..	..	..	..	..	13
13B	14	J. STAFFORD-G. MacRAE (Cap) "Whispering Hope".....	..	..	..	8	1	..	..	..	..	..	..	13
14	..	FRANK SINATRA (Columbia) "The Hucklebuck".....	..	5	..	..	..	..	6	..	..	..	..	11
15A	..	DORIS DAY (Columbia) "Now That I Need You".....	..	9	..	..	..	3	..	..	..	..	..	10
15B	15	TONY MARTIN (Victor) "Circus".....	..	..	1	..	..	..	..	..	..	..	..	10
15C	..	JAN GARBER (Capitol) "You're Breaking My Heart".....	..	..	..	..	..	1	..	..	..	..	..	10
15D	..	ART MOONEY (M-G-M) "Hop Scotch Polka".....	..	..	..	..	..	..	..	..	..	1	..	10
16A	6	DICK HAYMES (Decca) "Room Full of Roses".....	..	8	..	6	..	10	..	..	..	..	..	9
16B	..	FRANKIE LAINE (Mercury) "Now That I Need You".....	..	..	..	..	..	..	2	..	..	..	..	9
16C	..	BILLY ECKSTINE (M-G-M) "Somehow".....	..	..	2	..	..	..	..	..	..	..	..	9

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	KISS ME, KATE Broadway Cast Columbia	SILVER LINING SONGS Vaughn Monroe Victor	MISS LIBERTY Broadway Cast Columbia	SONGS WITHOUT WORDS Selected (Paul Weston Orch) Capitol

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	7	157	Capitol	2	29
Mercury	3	102	London	1	20
Decca	5	97	Coral	1	19
Columbia	4	59	M-G-M	2	19

On the Upbeat

New York

Jean Burke new assistant to D. H. Toller-Bond, general manager of London Records . . . Norman Brokenshire marked two years on "Melody Time," disk jockey program on NBC, Sept. 1 . . . Ravens go into Paramount theatre, N. Y., Oct. 16 . . . Tommy Dorsey orchestra back east, at Albany theatre . . . Sidney Goldstein in music business for himself on Coast . . . Sammy Kaye's promoter, Dick Linke, got grass-skirted gal from Lexington hotel, N. Y. Hawaiian Room, to visit disk jocks and present them with cans of Dole Pineapple to plug Kaye's new RCA-Victor disk, "Hawaiian Sunset." . . . Lew Dreyer, attorney son of Dave Dreyer, now in biz for himself . . . Joe Glaser, Associated Booking head, in San Francisco on biz.

Hollywood

Leighton Noble orch booked into the Rice hotel, Houston, opening Oct. 24 . . . Lawrence Welk band, now at the Palladium, gets \$3,000 weekly and a split on all admission

coin over \$8,500 per stanza . . . Jack Cathcart directed the orchestra for Gene Mann's Greek theatre production of "Girl Crazy." Jaye Rubanoff, regular baton waver, was busy prepping the music for "Carmen Jones," which bowed in Monday (5) . . . Benny Strong orch slicing four sides for Capitol. . . Tommy Dorsey band will open annual Baton Rouge festival Nov. 17, staying for four-day stand at flat \$13,000 . . . King Cole combo signature for three frames at N. Y.'s Bop City, starting Oct. 27 . . . Lionel Hampton band doing a musical short at U-I for producer Will Cowan . . . Jan Garber band goes into Trianon ballroom, Citi, Nov. 1 for two five-day weeks at \$3,000 per. Garber then moves to Claridge, Memphis, opening Nov. 15 at \$3,750 weekly and 50% split over that figure from covers . . . Milt Jackson has replaced Terry Gibbs on the vibes in Wood Herman's band . . . Harry James will do five weeks at the Palladium starting Nov. 22 . . . Eddie Le Baron has turned entrepreneur by signing deal with Avaden ballroom to supply three bands for week-ends, his own Chuy Reyes' and

Jose Pablo's. He'll pay off orchs and keep 50% of the gross.

Pittsburgh

Bobby Unrath took over late Carl Deberthine's orch at Johnny Brown's Club . . . Korn Kobblers booked for Bill Green's next week (16) . . . Max Adkins' band will play Better Homes Exposition at West View Park Sept. 17-25 . . . Count Basie set for one-nighter at Savoy ballroom Friday (9) . . . Marc Sebastian into Monte Carlo along with 3 Riffs . . . Bandleaders Will Hansen and Wes Parker formed agency to sell and exploit musical units . . . Bob Carter into Ankara Monday (12) for two weeks.

Chicago

Eddy Howard cut 20 sides for Mercury behind closed doors, with diskery planning some surprise promotions for the outfit . . . Lionel Hampton set for Calgary, Canada, Sept. 19, continuing Canadian one-nighters to Winnipeg, Sept. 24 . . . Herbie Fields held over at Continental Club, Milwaukee, to Sept. 18 . . . Max Miller, jazz instrumentalist, penned "Fantasia of the Unconscious," modern symphonic piece that concert pianist Harold Leigh will use on his fall tour.

MARKS MUSIC'S MANY HITS VIA BMI ROSTER

Editor, VARIETY:

The story headed: FOR THE FIRST TIME IN ITS 9 YEARS, BMI AFFILIATES BIG IN SHEET, DISK SALES, is a most interesting one and to us, who are affiliated with BMI, very gratifying.

It errs in my opinion, however, in intimating that this is the first that BMI tunes have been prominently reported on the best seller lists.

I need only point to such Marks new hits or successful revivals as "Paper Doll," "Poinciana," "Amapolita," "There'll Be Some Changes Made," "Yours," "I Wonder Who's Kissing Her Now," "All Dressed Up With a Broken Heart," "Ballin' the Jack," "Miami Beach Rhumba," "He's 1-A in the Beach" and the currently in vogue "In the Good Old Summer Time," all of them definitely popular since we affiliated ourselves with BMI in 1941.

Nor does VARIETY mention the growth and importance of such semi-concert works as Lecuona's "Malaguena" and numerous others, which we are privileged to license through BMI.

The article mentioned not only current hits, but certain BMI songs that are shaping up nicely. Modesty forbids my mentioning any from out catalog in the latter category. I think this would come under the head of advertising anyway.

However, just for the record, I would greatly appreciate your running either this letter or a digest of it.

Herbert E. Marks.

Eddie Talbert will return to Chicago Music men's row in October, following a vacation in California. Talbert may continue with Paramount and Famous when he returns. His reported resignation was actually a sick leave.

ALL TIME POPS

CARMEN LOMBARDO'S

IT SEEMS LIKE OLD TIMES

LEO FEIST

MUSIC BOURNE TO LIVE

"Jolson Sings Again"
Back in Your Own
Back Yard
When the Red, Red Robin
Comes Bob Bobbin'
Along

BOURNE, Inc. 1927 B. A. N. Y.

THE EVER POPULAR STANDARD

DEED I DO

LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

GENUINE HIGH GLOSSY PHOTOS 5¢

Made from your negative or photo
Unsurpassed in quality at any price
NO NEGATIVE CHARGE—NO EXTRAS
24-HOUR SERVICE ON REQUEST
8x10: \$7.99 per 100, \$55 per 1000
Fan Mail Photos (5x7) \$36 per 1000, Postcards \$23 per 1000
Mounted Enlargements: 30x40 \$3.95
(No Negative Charge on 2 or more)
Made by J. J. Kneegsmann, The Man Who's
Photographs Grace Billboard's Covers
1657 70233
COPART
Photographer New York 19, N. Y.
WE DELIVER WHAT WE ADVERTISE

WIDER VARIETY FOR VAUDERS

Atlantic City Amusement-Spending Seen Exceeding Summer of 1948

Atlantic City, Sept. 6.

With the Labor Day weekend over, indications are that amusement-spending here this summer exceeded last year at this famed seaside resort.

The Atlantic City racetrack reports 312,235 players bet \$25,671-730 at the track in 21 days of the 45-day meet. Here attendance is up 20,789 while the handle is down \$815,922.

"Icecapades," which bowed out Sunday night (4) after a six-week stand in the Convention hall, revealed it was the most successful run the company has had here.

Steel Pier continues this and next week. Kitty Kallen came into vaude theatre yesterday (5) while Tony Pastor's band is in the Marine ballroom. Next week, starting Monday (12), it will be Bud Sweeney at the Pier, while Larry Green will be in the ballroom.

Burlesque at the Globe folded after one of its best seasons following the show last night.

Resort did top business over the three-day Labor day weekend with the Hotel Assn.'s Housing Bureau reporting a complete sellout of accommodations. Weather was clear, but temperatures remained in the low 70's, while wind from the south cut beach crowd.

A number of spots continue for another week before getting into fall stride, hoping pageant crowds will boom business.

The "Miss America" beauty pageant is the big thing here this week, with some 52 girls from all sections of the nation and as far away as Hawaii competing for the title won last year by Bebe Shopp. Besides the \$5,000 scholarship offered as first prize, last year's winner is reputed to have made \$50,000 out of the title.

No TV and no broadcasts will be the order this year, the exception being on Saturday night, when the entire program will be aired locally. There are no facilities here for TV. Pageant officials say that attendance was hit by the broadcasts. Saturday night is a sellout anyway.

RKO MAY BRING BACK ROAD UNITS TO PALACE

RKO is mulling bringing back its road shows for a reprise at the New York Palace. First touring unit, which has been on the road about 10 weeks, is already set to come into that house Sept. 22. Return will be ballyhooed by a "national vaudeville week" which has already been endorsed by James C. Petrillo, head of the American Federation of Musicians, and Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees.

Unit comprises Berk and Hallow, The Chords, Fanny and Kitty Watson, Hammond's Birds, Mack, Russ and Owen, Wally Brown, Dolinoff and Raya Sisters and Pat Rooney. Package will be heavily advertised "as the show which brought back vaudeville to the road." RKO has one other unit on the road and is completing two others.

The RKO units start at the N. Y. Palace, then tour.

Greater American Shows In Experiment With Icer

Minneapolis, Sept. 6. "Greater American Shows," now on the Minnesota State Fair mid-way, is experimenting with an ice-skating layout. Show has been staged by Everett McGowan, who has had several small ice shows over playing hotels and clubs. Present show comprises 10 skaters.

If the venture proves successful on the comparatively small scale, it will be expanded and made into the Royal American Shows' leading attraction next season. For the past two seasons the headline offering has been girl shows topped, successively, by Saily Rand and Gypsy Rose Lee.

Problem is to keep the rink frozen for 10 days because the hot tent is hard on it.

Jersey Reefer Rap Holds Cafe Emcee

Philadelphia, Sept. 6.

Federal narcotics men and Camden County detectives raided the Town Tavern, Delair, N. J., and arrested the emcee for alleged possession and sale of reefers.

Town Tavern is owned by Isadore Bushkoff, who was not implicated in the raid. The spot presents a sepiat tab show, billed as "Creole Burlesk." The emcee, who police alleged sold them marijuana, is Jon E. Sanford, known professionally as Red Foxx. Sanford's wife, Evelyn, and Mrs. Mary F. Fowler, who operates the club's kitchen concession with Mrs. Sanford, were also taken into custody.

Two entertainers were also held. Rosetta Davis, 24, singer, and Ruth Moser, 47, pianist. Sanford's car was impounded after the agents reported finding two pounds of "cut" marijuana in the trunk and a couple of knives in the glove compartment.

The entertainer was quoted as saying he bought the marijuana in Newark and had packed the cigarettes himself.

'Op'ry' Unit Trying To Cash in On N.Y.

Pendant for Corn

"Grand Ole Op'ry," a perennial high-grosser on the rural circuits, is trying to crash Broadway. Agent Charlie Yates is now submitting this cornfest to Broadway vaude-filmers on the theory that there's now a terrific audience for hayseed presentations in the major cities.

Metropolitan acceptance of hillbilly entertainment is seen by the fact that Ernest Tubbs successfully played Carnegie Hall, N. Y., most of the major networks feed rustic revelry into the N. Y. stations, and the square dances in Central Park have consistently drawn overflow crowds.

In addition, square dances have been successful in N. Y. niteries. The Village Barn and the Iceland feature country games and dances. The square dance is also hitting the swank spots. The Cotillion room of the Pierre hotel, which opens for the season Sept. 20, will feature backwoods terping three evenings weekly. The policy was tried last May and clicked.

The "Grand Ole Op'ry" unit will have a company headed by Ernest Tubbs, Minnie Pearl and Hank Williams. Emanating from WSM, Nashville, it periodically goes on tour without interruption of its network broadcasts.

Judy Canova Heads N. Y. State Fair Bill

Syracuse, Sept. 6.

Judy Canova, with her Hollywood troupe, is heading the variety attractions at the current New York State Fair. Judy is playing a Monday-thru-Thursday date as featured entertainer at the horse show. Working with her are The Danwoods, apache team; Woodie and Bobbie, rollerskaters, and Helene and Howard, comedy dancers.

Over in front of the grandstand, George A. Hamid has a seven-act vaude show. Billed are the Barretts and the Carrolls, both aerial teams; Sharkey the Seal, the Briants, tramp tumblers; Goetsch Twins, bike riders, and Al Gordon and His Dogs. Joe Basile's band is backing the trumps.

On the thrill side are "Irish" Horan, Jack Kochman and their stunt drivers. A giant James Strates midway grinds day and night. Windup fair-week draw will be the traditional 100-mile dirt track auto races Saturday.

TABLOID LEGITS KEY TO UPBEAT

The vaudeville field will have a greater variety of formats this year now that the eight-act policy has proven successful and the tabloid versions of legit shows are being tried. Latter format is making its debut at the Strand, N. Y., late this month or early October. Possibilities are that enough shows will come through to give vaudefilm operators the widest choice in years.

The Broadway Strand has already booked "High Button Shoes" and is now negotiating for "Make Mine Manhattan." In addition, agent Charlie Yates, of the Associated Booking Corp., is dickering for vaudeville rights to "Bloomer Girl," "Annie, Get Your Gun" and others. Yates is also lining up a series of colored legiters for presentation in the Negro houses, among them "Anna Lucasta," "Deep Are the Roots" and "They Shall Not Die." If deals are consummated on the Negro plays, route could possibly encompass a layout starting at the Apollo, N. Y., and would go to Chicago, Philadelphia, Baltimore, Pittsburgh, Detroit and other heavily populated Negro centers.

In houses using the tab legiters, no jurisdictional calls are expected since precedent exists for any performer working a vaude house to join American Guild of Variety Artists. Actors Equity is not expected to protest this step inasmuch as a protracted vaudeville route would help alleviate unemployment in the Equity field.

The Strand run of "Shoes" is expected to be a success.

M-G's 'Radio City Policy' for Its Empire, London

London may get its first combination film and stage presentation house in its history if current plans by Metro go through. Film company is planning a Radio City Music Hall, N. Y., type of show for its Empire theatre with a permanent company which would have a ballet, symphony orchestra, chorus as well as "outstanding acts." Other stage presentation houses in England are without film. Starting date of this venture hasn't been decided yet.

Plans would be under the direction of Sam Eckman, Jr., who is in charge of Metro's British operations.

Step has been taken because of the popularity of major filmicals in England, and it's planned to further capitalize on the draw of the musicals with augmented stage shows. Booking of U. S. talent for this house are unlikely.

BIZ SOCKO WITH 1ST VAUDE, S'CUSE REPEATS

Syracuse, Sept. 6.

Encouraged by socko business with their opening vaude show here last month, Schine's Paramount has booked a second unit to open Tuesday, Sept. 13.

Eight-act bill is headed by Palenberg's Bears, direct from Toronto. Exposition, with support including Jan Risko and Nina, Chester Fredericks & Co., Pat Hill and Larry Delma, Bud Harris and Frank Radcliff, Wallis and Carroll, and the Three Aerial Lowneys. Miles Bell will m.c.

Reopen Youngstown Burley Youngstown, O., Sept. 6. The Park Youngstown burlesque house, opened for the season Friday (2).

Petrillo Bombshell at AGVA Brings Conjecture on Invasion By AFM of Other Talent Fields

Springfield, Ill., Cafe Using Giveaway Stunt

Springfield, Ill., Sept. 6.

Giveaways, which have more or less been restricted to radio and television, and some small emphasis in theatres, has reached the bistro field here in a big way. The Lake Club, operated by Hugo Giovagnoli, and which has been one of the heaviest users of name talent in the midwest, has gone over to free gifts to try and attract trade, including automobiles. Women trade has almost doubled, with many customers coming alone.

Don Robey, orch at the former casino, plays "Tunes for Treasure" over local station for half hour each Sunday night, but there is no payoff for listeners. However, table-sitters can give out with identification of tunes played.

Giovagnoli spends about \$1,000 or more on gifts each week, with an auto as the grand prize weekly.

O&J Wind Up Expo Stand With Free Show After \$400G Take

Toronto, Sept. 6.

For the first time since 1926, rain halted the grandstand show at the Canadian National Exhibition Thursday (1) evening, this necessitating cash refunds or duplicate locations via seat stubs for a special extra show which Olsen and Johnson will stage Tuesday evening (13).

While CNE folds its fortnight's run Saturday (10) midnight, O&J had already announced that entire company of some 200 people would lay over for a special benefit show in which all proceeds will go to a chosen charity which the city fathers will select. This is a gesture from the comics for that amazing \$400,000 gross they secured in advance. They will now hold over a second extra day for the benefit of those customers who were washed out on Thursday night's performance before the first half. Only those taking cash refunds were out-of-towners who would not be here Sept. 13.

Ohio Continues Fight To Keep Jungle Inn Shut

Columbus, Sept. 6.

While state officials are going to try to close permanently the Mounds Club, swank Lake County nightclub and gambling casino near Painesville, O., they are continuing their battle against the Jungle Inn, similar establishment near Youngstown. The Mounds Club, closed early in July following a raid by state agents, is reported undergoing repairs which would eliminate the alleged fire hazards keeping the spot closed.

Operators of the Jungle Inn, staggering under recent court decisions costing the spot about \$40,000, have appealed the order of State Fire Marshal Harry J. Callan that the building be razed. Trumbull County Common Pleas Judge Lynn B. Griffith last week (2) ordered destroyed \$35,000 worth of gambling equipment taken from the Jungle Inn, including 100 slot machines confiscated Aug. 13, the day after the state liquor department raided the spot. He also fined 20 Jungle Inn employees and operators \$4,100 and costs, to be paid from the seized slot machines.

GLENS FALLS RESUMES VAUDE

Glens Falls, N. Y., Sept. 6.

Vaudeville will return to the Rialto starting Friday, Sept. 23, after a summer hiatus.

House orchestra will be in the Rialto pit, directed by Gus Sieben.

The James C. Petrillo bombshell of last week, which brought into the open the smouldering jurisdictional problem of acts playing music, has brought a virtual state of panic into the variety fields.

Niter operators are fearful that musicians may be pulled momentarily and thus force the spots to close. Talent agencies are panicky about booking acts that use an instrument as part of their turn for fear of having their American Federation of Musicians license revoked.

The AFM chieftain last week reiterated his open warfare against the American Guild of Variety Artists when he announced he would start pulling musicians out of some 138 spots using acts. Petrillo stated that since this was a battle with AGVA, no medium using AGVA personnel was immune, and his edict could possibly extend to vaudeville and television.

Basic cause of the dispute was AGVA's forcing an AGVA membership on Lee Norman, bandleader at the Regent theatre, N. Y., some months ago. He subsequently demanded return of the \$50 initiation fee and was refused. Musicians were subsequently pulled and house has been without stagelights since.

AFM has, meanwhile, been paying Norman as well as the other musicians in his band full salary. AGVA's position in that matter was that Norman, by assuming the emcee chores, replaced an AGVA performer, Charlie Banks, who was the regular emcee there.

This was the second dispute within a year between both unions. Other tiff came in Kansas City, where AGVA organizer Vincent Lee ordered instrumentalists-singers into the vaude union. Musicians were pulled and spots were closed for sometime, but AGVA capitulated.

Petrillo demanded, as conditions to a settlement, return of Norman's \$50 fee, that all performers who use musical instruments 10% of their playing time to join AFM.

(Continued on page 52)

MOORE-LESSY BACK AT CIRO'S AFTER QUITTING

Hollywood, Sept. 6.

Patti Moore and Ben Lessy are due to return to Ciro's here tomorrow night (7) after Music Corp. of America smoothed out difficulties over the weekend, following their being withdrawn by Sammy Lewis.

Two days after they opened at Ciro's here Miss Moore and Lessy quit Herman Hovver's niter, by mutual agreement. Beef was over musical backing, with Lewis, team's manager and Miss Moore's husband, deciding to take a powder unless Hovver acceded to his demands for an added trumpeter.

Jack Nye's orch of eight men was unsuitable to Lewis. He asked for an extra trumpeter for some of the special material in the act. Hovver brought one in from Bobby Ramo's orch, which supplies the rhumba tunes at the niter, but Lewis still wasn't satisfied. He claimed later that "Hovver didn't keep his promises."

Matty Malneck has been brought in to direct Nye's band during the show, clearing up the situation.

Pipe Berle's Pipe!

Hollywood, Sept. 6.

Milton Berle turned up at the Orpheum vaude revival Wednesday night (31) and later the same evening at Ciro's for the Patti Moore-Ben Lessy opening, but without his usual cigar. He was smoking a pipe.

Probably getting ready for a week at the Palladium in London. Or British pictures.

Night Club Reviews

Ciro's Hollywood

Hollywood, Aug. 31.
Patti Moore & Ben Lessy, Walter Long, Jack Nye orch. (8); \$1.50-\$2 minimum.

After an absence of two years, Patti Moore and Ben Lessy have come back to the local nitergy big time as a pair of positive entertainers with an act that is almost the perfect one for any hep bistro audience. In their appearance here they have proved themselves masters at burlesquing corn and a stimulating combination of show biz nostalgia and sharpness.

Lessy is a facile comedian. His timing, in shifting from the projection of one character to another, is expert. His lampooning of such folk as Dean Martin, Jerry Lewis, Ezio Pinza, Jack Cole and Jose Iturbi is filled with unbinged fun and is enormously enhanced by his mobile clown's face. A tough audience of professionals opening night wouldn't let Lessy and Miss Moore off until they had worked for a solid hour. Lessy carries the act with a vast amount of energy and Miss Moore, with plenty of her own individuality, is a gay partner in their pleasant nonsense.

In their extensive repertoire there are no old, tired he and she jokes, only specially written fresh

material by such writers as Jerry Seelen, Sid Kuller and Hal Borrie. Lessy and Miss Moore prove themselves wise showmen in being smart enough to pay for good stuff to fit their talents. They've dropped the old blackout techniques they used with moderate success at both Slapsie Maxie's when they were here before. Now they're back at Herman Hoyer's. The material is "A Tale of South Pacific," by Seelen, which gives them an opportunity to do an amusing "South Pacific" takeoff on Pinza and Mary Martin. A Medley of old songs, written originally by Seelen and Lester Lee, and then polished up by Seelen, is made by the team into an hilarious musical katzenjammer.

Opening the show is a hard-working rhythm tap and softshoe dancer, Walter Long, who also shows to advantage in a hillbilly number with Lessy and Miss Moore later in the performance.

Jack Nye's band provides good backing for the show and keeps the tapers happy with smooth, sweet tunes.

Beverly Hills Country Club

(NEWPORT, KY.)

Newport, Ky., Sept. 3.
Minsky's "Follies" (30), Duke Moffitt's Orch. (13); \$3 minimum weeknights; \$4 Saturday and holiday eves.

Harold Minsky has a natural for top niteries. His "Follies" does a reverse G-string pull on burlesque by burlesquing it with Park Avenue veneering. It has talent, gorgeous girls, classy costuming and is fast-moving for a full 70 minutes.

A departure from the big-name, line-backed variety floorshows presented over the years in this swank casino-cafe's 700-seat Trianon room, Minsky's carnival scored with the opening-night audience Friday (2). That reception, swell notices by reviewers of Cincy dailies, and a long list of table reservations have Barney Glatt, manager, in an okay mood over the four-week booking at \$8,500 per.

Comic Maxie Furman and his straight man, Murray Brisco, take care of the traditional burlesque funny stuff in style. First of their two skits is "Hold the Car," a riotous flirtation attempt with lookers Jeanne Courtney, in sweat, and Halley Jackson. The other is a takeoff of a boxing bit won by Furman over "Rocky the Champ" with a sneak punch. Blandie Miss Courtney, as comedienne, assists in the fight scene along with Jack Stanton.

Miss Jackson is one of the four showgirl charmers. The others are Ann Mace, Donna Roberts and Lynn Storm. Each is a model type. Corinne and Tito Valdez are the featured dance team. Their finished adagio and torrid "Wings of Love" interpretations would fit into anybody's "Follies," the best of Ziegfeld's not excluded.

Nevada Smith, redheaded looker, contributes a neat striptease. Another ravenous femme, Dady Orlando, former Earl Carroll girl, registers with an exotic "Society Dancer" routine. Vocal leads in chorus numbers are filled by Ruth Brown, contralto, and Jack Stan-

ton, who also wins plaudits in a fast toe-tap.

The show's only featured novelty entertainer is Rudy Cardenas, 18-year-old Mexican, who filled in for the Pierre Rigos. He does a smash juggling act. Working faster than any juggler seen here, the boy manipulates sticks, rubber-balls, highhats, metal cups, and billiard balls which he catches in three pockets attached to a belt.

Chorus members are Jo Acuff, Judy Bakay, Charlotte Bergmeier, June Raymond, Francine Carroll, Junior Jackson, Cecelia Eastman, Sally Mansfield, Bunny Pope, Randy Robson, Kay Coburn and Jackie Tapp.

Natalie Kamarova is credited with doing the producing and staging, and George Komaroff the original music. Harold Minsky is the general director.

Wider Variety

Continued from page 51

pected to provide an important test of this type entertainment. It's figured by some that "Shoes" is not the best choice to start the tab policy since show has had a lengthy Broadway run and, additionally, has had two runs on the N. Y. subway circuit. However, it's felt that a legit run rarely plays out its potential audiences, in view of the higher prices and fact that the subway tour plays largely to nabe trade. The Strand's film for that engagement will be "Task Force" (WB), all at \$1.20 (\$1.50 for weekends). Run is for four weeks and two weeks of options.

Tab legities are also expected to take the strain off theatres and booking offices alike in the quest for new talent and formats. Previously, grosses have failed to hold up because of repetition of the same acts. Most theatres have been forced to play the same headliners twice annually, until any draw left in them was dissipated.

Saranac Lake

By Happy Benway

Saranac, N. Y., Sept. 6.
William Morris Memorial Park closed its season with an outdoor b.o.w.-out. Entertainment and games were featured. Mayor "Tony" Anderson lauded the park by saying it was a real credit to the children of the colony. Many lodges and civic organizations attended the closing.

The Leonard Valerios and son, Leonard, Jr., and Lucille Aracic (United Artists), placed in to bedside and to mitt Joe Phillips who now carries an okay progress card. Arthur J. Slattery, ex-Rogerite and newspaperman, planned in from Frankston, Nevada (where on extended vacation) for general annual checkup.

Kate Smith left her vacation camp to appear at Hotel Grand View, Lake Placid, to help the local hospital drive for funds. She is also doing her weekly broadcast from her Camp Sunshine.

The Benito Colladas (Rosita Rios) in for vacation at the Alfredo Gonzales.

Chris Hagedorn, ex-theatre treasurer, made reservations for his annual vacation on Lake Kiwanis.

Business off at most of niteries but Labor Day will see the Durgens, the Swiss Chalet, Colonial Inn and the Hotel Saranac with orchestras and added floor shows.

Frank Graham, sports columnist of N. Y. Journal-American, in with Bill Green from N. Y., to visit Margie Regan, who is snapping out of it in the infirmary.

Joe Phillips, chairman of "We the Patients" committee, arranging his fall and winter schedule of phonograph concerts in main lounge room of Variety Club's hospital.

Jack D'Agostino, operator and ex-Rogerite, in from Bayonne, N. J., for annual check-up; drew an all-clear.

Charles O. Millers and son in from Wirtzville, Pa., for bedside chat with Charlie Kaufhold.

Vandeville skedded to open at the Schine Pontiac here about Sept. 20.

Slim Vermont, ace blackface comique of minstrel days, holding up okay at Vets hospital, Oteen, N. C.

Low Dean, another burnt-cork artist, expects an early discharge from sanatorium, Mattapan, Mass.

Deerwood Music Center, presented a pianist recital featuring Vladimir Padwa at the local town-hall, offering went over with a bang, playing to SRO audience. And Trudeau Sanatorium Club rehearsing their annual musical, "Vanities of 1949," produced under the direction of Grace Keilman, veteran of musical-comedy. Write to those who are ill.

Petrillo Bombshell

Continued from page 51

and resign AGVA, and use of AFM contract forms on all engagements for musician-performers.

Doesn't Covet Actors

He stated that he has no desire to take actors into AFM, but if AFL head William Green wants him to take over AGVA—in order to turn it over to someone else—he would do so.

This statement was regarded in AGVA quarters as a bid to take over AGVA performers and form a satellite union, but Petrillo previously stated he had no designs on actors.

AGVA may seek an injunction to prevent Petrillo from waging a jurisdictional strike. Nitergy owners are expected to fight back also. Billy Rose, N. Y. Diamond Horse-shoe operator, declared that a Petrillo pull constitutes an illegal secondary boycott.

AGVA's Treasury Low

AFM chief's announcement comes at a time when AGVA's treasury is at a low ebb and it's

trying to float a \$25,000 loan from the Associated Actors and Artists of America, the parent actors' union. It's indicated that the 4A's will approve the loan. And it will probably chip in with legal expenses as well as "other support" in its fight with Petrillo. Traditionally, the 4A's has almost always come to the aid of its affiliates when they've been in danger.

The 4A's feel that Petrillo's victory in the AGVA matter could lay the other affiliates open to talent grabs. For example, AFM by the same token could declare that radio performers such as Meredith Willson, Phil Harris, Bob Crosby and others who are band-leaders as well as radio actors should not belong to two unions. Equity has a number of performers who are musicians as well, and the 4A's feels that Petrillo could use the same logic in grabbing off those members.

It's still felt that the number of acts involved in all the 4A's-affiliated unions is comparatively negligible, but the path, nevertheless, is opened for an eventual takeover of all 4A's unions.

TONY MARTIN SEATTLE VAUDE GARNERS \$21,000

Seattle, Sept. 6.

Despite heat and holiday weekend, Joe Daniels' two-day vaude headed by Tony Martin, at Metropolitan, clicked for around \$21,000 last week. The 1,500-seater was sealed from \$2.50 nights and \$1.50 matinees. Capacity was pretty much the rule at night. Others in the cast included Prof. Lambert, Rose Marie, Estelle Sloan, Hudson & Sharae, Billy Raye, and Cray. Collins & Ames. Looks like a repeat of the idea in a month.

Lena Horne Booked For N. Y. Capitol Nov. 3

Hollywood, Sept. 6.

Lena Horne has been booked into the New York Capitol for three weeks starting Nov. 3, with an option for three more. Loew's bookers made the date apparently because the chirp's contract with Loew's, Inc., expires April 1 and a stand at the Gotham house would fit in with her other commitments.

Under her deal with Loew's, singer must give her services 20 week of the year for a flat \$3,500 per week. During that time she is on call for Metro pix and for one date at the Capitol. She also etches for MGM Records, but she gets the standard 5% of retail sales royalty in addition to her weekly pay. Loew's bookers set the N. Y. date when they noted Miss Horne was rapidly being set all next season with a long list of nitergy jobs.

Lena's Winnipeg Capacity

Winnipeg, Sept. 6.

Lena Horne and a musical trio did capacity biz at Dom Carlos' Casino in two shows nightly the last week.

Carlos reveals he paid \$10,000 for Miss Horne and the trio, but came out only slightly ahead on the deal.

Jack Powell
"and His Educated Drumsticks"
PLAYS
BROCKTON FAIR
SEPT. 10-17
Mgr.: EDDIE SMITH AGENCY
RKO Bldg., Suite 902 JUDGE 6-3345

PATRICE JAN HELENE and HOWARD
Next Week
BROCKTON ANNUAL FAIR

CARDINI
"Cardini, Easily the Best of the Sleight-of-Handers."
ABEL, VARIETY
MARCH 9th, 1949
MCA WM. MORRIS AGENCY

BOB MORRIS
Direction:
BILL VIDAS
Mutual
Entertainment
Agency
202 N. Wabash
CHICAGO
Randolph 6-0906

SONGS
that pack 'em in!

Overlooking Beautiful Lincoln Park and Lake Michigan
the HOTEL NORTH PARK
Owned and operated by the Benson Hotel Corp.
1921 Lincoln Park West, Chicago
500 Newly furnished rooms and kitchenette apartments; with private baths in colored tile.
Rates from \$4 to \$8.50
"Make the North Park your home in Chicago"

Billy Bishop
Currently:
DIAMOND HORSESHOE NEW YORK
Mgt.: LEON NEWMAN, MARK LEDDY

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
"The ORIGINAL Show-Biz Gag File"
NOS. 1 to 30 @ \$1.00 Ea.
(Order in Sequence Only)
—Special: First 13 Files for \$10.00
All 30 Files for \$25.00
• 3 Bks. PARODIES \$10 Per Bk. •
• MINSTREL BUDGET...\$25.00 •
• HUMOR-DOR for Emcees...25.00 •
• 3 Booklet Books...\$25.00 ea. •
• all 3 Diff. Vols. for \$30 •
Send for FREE info. on other material.
No C.O.D.—Open Daily Inc. Sundays
PAULA SMITH
200 W. 54th St., Dept. V, N. Y. 19
CIRCLE 7-1130

IN PHILADELPHIA, PA.
CLINTON HOTEL 10th BELOW SPRUCE
200 OUTSIDE ROOMS
from \$2 DAILY
SPECIAL WEEKLY RATES
HOUSEKEEPING FACILITIES
Beautiful air Conditioned Cocktail Lounge
WALKING DISTANCE OF ALL THEATRES

THE THEATRES OF THE STARS.
Marcus LOEW BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
160 W. 46th St., N.Y.C. • BRONX 9-7000
J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

Hildegard's Mgr. Insists and Gets 6G from Statler; Ousts MCA, Bertell

Hildegard last week severed relations with Music Corp. of America, nominally the singer's booker, and with Jack Bertell, who had a special arrangement on bookings. There's a likelihood that MCA may retain a hand in the chamoosey's affairs and a series of meetings between Anna Sosenko, Hildegard's personal manager, and that agency are being held.

Split comes at a time when Hildegard is slated to start a series of lush fall bookings at \$6,000 a week. She's set on the Statler hotel chain, starting in Pittsburgh, Sept. 26, and Buffalo Oct. 3. Acquiescence to sell her at \$5,000 the row with Miss Sosenko, who insisted upon and got \$6,000 weekly. She's also been signed for the Beverly Country Club, New Orleans, and has a deal with the Beachcomber, Miami Beach. Hildegard is also pacted for the Palmer hotel, Chicago, at \$6,000 guarantee plus percentage over a \$25,000 gross. Other major stands include the Shamrock hotel, Houston, March 17, where she'll do the week marking the first anniversary of the hotel's opening, and comes in the following week at the Persian Room of the Plaza hotel, N. Y., to wind up the season. There's a likelihood she may stay two weeks in Houston, which would defer the return to her Persian Room bailiwick until March 31. Miss Hildegard whammed at the Shamrock at \$9,500 this summer, hence the quick return.

Also in the works for the singer is a network radio show. Deal had been on with ABC, but network isn't taking on any new obligations until present properties are sold.

Hildegard Ushers In Names at Pitt's Penn

Pittsburgh, Sept. 6. Hildegard will make her first Pittsburgh appearance, at Hotel William Penn's Terrace Room, where she opens two-week engagement Sept. 26. She's the first top-line name ever to play Statler-operated inn and indicates that spot will go in for names this season.

Terrace Room has been shut down middle of July for complete remodeling job and reopens with the Hildegard engagement.

Langford-Hall in Pitt For Better Homes Expo

Pittsburgh, Sept. 6. Frances Langford and her actor-husband, Jon Hall, have been signed as headline attractions for Pittsburgh's annual Better Homes Exposition, which will be held at West View Park Sept. 17-25.

Miss Langford played here several months ago at Lenny Litman's Copa.

HEIDT AGREES TO SIGN CONTRACTS WITH AGVA

Hollywood, Sept. 6. Horace Heidt has agreed to sign contracts with the American Guild of Variety Artists for "The Kids Break Thru" here and for two troupes he has which have been working in the east, the Dick Contino unit and a country-fair styled layout billed under his own name. Agreement was effected when union okay was gained for opening of "Kids" at El Capitan theatre here.

AGVA clearances are being worked out for the traveling units and will be signed before "Kids" winds up its local run about Sept. 18, according to Eddie Rio, Coast chief of the union.

Wayne's Albany Reopener

Albany, Sept. 6. Dinty's Terrace Garden, on the Albany-Saratoga Road, reopened for the fall Saturday (3).

Show is topped by singer Jerry Wayne.

Midwest Vaude Dates

Chicago, Sept. 6.

Max Borde, after five years with the Central Booking office, upped to veepee... Joe Williams, operator of Peacock, Jacksonville, Fla., bought Forest Inn, near town, and will institute show policy, with Sid Harris, Mutual Entertainment Agency, handling... Betty Sawyer, Earl Christian and Jerry & Turk make up the Sept. 9 bill at Silver Frolics. Bert Schine and Eddy Stone, currently headlining there, rebokked for Nov. 4... Ted and Art Miller set for Nebraska State Fair Sept. 4 and follow with the Spencer, Ia., and Tulsa expositions... Al Borde signed Jerry Coe and Dick Lynn to personal rep pact, and duo open at Vine Gardens Sept. 9. Borde also picked up Skip Farrell, singer, and setting video show over WGN-TV for the crooner.

Betty Reilly on same bill with Sid Caesar on the Chicago stage, Sept. 9... George Goebel winds up at Brown hotel, Louisville, Sept. 23 and then takes off on cross-country eight-week tour with Crosley radio show, which closes in Los Angeles Nov. 20... Glenn's Rendezvous set Sept. and Oct. shows, with Harry Carroll & Polly Baker, and Russell & Aura due in Sept. 23, with Benny Meroff, Anita Mariell and Katherine McLaughlin doing Oct. 7 bill, then Jimmy Savo Oct. 21... Harry Levine, Paramount booker, in for huddles with Nate Platt, Balaban & Katz, talent head, over fall shows for the Chicago and Paramount. Tim Gale, of the Gale Agency, in to gander Ella Fitzgerald at the Regal theatre, then quickly back to N. Y.

Cantor's Benefit B.O.

Eddie Cantor made a one-time pitch for funds at Grossinger's in Ferndale, N. Y., Saturday (3) and raised \$37,000 for the United Jewish Appeal.

Comedian returned to New York the following day to tape his first broadcast for "Take It Or Leave It," which preems Sept. 11 with Eversharp bankrolling.

AGVA Campaign Vs. 'Cuffo' Bows From the Audience

The American Guild of Variety Artists' campaign against free showings is being extended to include a ban against performers who are called up from the audience to do a gratis turn. This rule has been on the union books for some time, but hasn't been thoroughly policed. First instance of its strict enforcement came recently when Bill Robinson was fined \$500 for a free show. Fine was later remitted.

Another instance came to light last week when AGVA stipulated that Francis Renault pay minimum club-date salaries to performers slated to appear on Renault's scheduled concert at the Brooklyn Academy of Music Sept. 19. Advertised as appearing with Renault are Fred Keating, Sissle & Blake, Jo Anne Barton, Carmella Ponselle, and Stewart & Barbour. Union demanded a bond of \$168 to cover minimum scales.

Renault claims that the performers would not do an act, merely taking a bow from the audience. He states that he's promoting these concerts to help defray hospital bills and he's previously done 34 concerts without any such grief.

Singer Fined for Free Show

Hollywood, Sept. 6. Patsy Abbott has been fined \$100 by American Guild of Variety Artists for singing at a performance of "Will the Mail Train Run Tonight?" melodrama playing at the Golden Spike theatre here. She was a customer, and was clipped by a trial board for singing without pay.

Gertrude Niesen pacted for Flamingo, Las Vegas, Sept. 8.

Willie Shore into Carousel, Pittsburgh, Oct. 10.

Vaude Growth Finds Rival Bookers Increasing Co-op With Each Other

U.S. Act Vamps N. Zealand Because Pay Impounded

Auckland, N. Z., Sept. 1.

The New Zealand vaudeville circuits will have to rely largely on English and Australian acts because of monetary restrictions. Alien performers are not permitted to take out any currency from that country. As a result, the U. S. act, Jeanne Francis and Jerry Grey, which has been playing New Zealand houses for 14 weeks, will have to leave that country with all its earnings impounded.

Acts playing Australia are permitted to take out 1,000 pounds in dollars, while performers working Britain may export all their earnings exclusive of living expenses.

An exception is made in New Zealand for concert artists because of their contribution to culture.

GRIPS, TREASURERS IN PHILLY ACAD DEMANDS

Philadelphia, Sept. 6.

Already tied up in negotiations with Local 77, American Federation of Musicians, the Academy of Music, Philly's century-old concert hall, faces new union difficulties from the stagehands and theatre treasurers.

Both the backstage crew and the boxoffice men are asking blanket increases. The musicians, while asking no pay hike, are demanding that 15 local men be hired with presentations of ballets, operas and other imported events requiring music.

The Academy has already lost one political rally scheduled for this month over the union ban. The election campaign rally moved down the street to the Schubert theatre. No such recourse, however, is left to Norman Granz, whose "Jazz at the Philharmonic" will reopen the Academy Sept. 24, if the labor troubles are ironed out by that time.

Monica Lewis thrushes at the Skirvin hotel, Oklahoma City, Friday (9) and Saturday. She's also set for the Corn Palace, Mitchell, S. D., week of Sept. 18 along with Skitch Henderson and Bob Crosby.

Growth of vaudeville time within the past few months has increased the degree of cooperation among theatre bookers to its highest point in years. Vaude policy is being carefully nurtured by circuit talent pacters as well as indies, and none will play showcases in spot houses without checking with bookers of other circuits.

This is especially true in the case of RKO and Loew. Bookers Sid Piermont and Dan Friendly check each other's shows so that stage presentations aren't bucking each other. It's also true in the case of the Al & Belle Dow office, which books the talent at the Paramount, Syracuse, where RKO and Loew also spot bookings.

Bookers at all times have cooperated in matters of salary and playdates. But consultation with each other is increasing because of rapid expansion of stage shows. The talent-buyers feel it would be extremely impractical to book shows directly in competition with each other, especially since vauders can be staggered so that there's no necessity of bucking each other.

In recent months there's been only one instance where there's been a tangle on stage presentations. RKO Proctor's, Newark, and the Adams in the same city will be running simultaneously stage shows with similar policies. RKO bows tomorrow (7) while Adams starts the following day. Both will use eight-act policies. RKO is on a spot basis and Adams will be running weekly.

Mpls. Orph Advances Vaude to Nip Conflict

Minneapolis, Sept. 6.

RKO-Orpheum has set its second Palace vaudeville unit one week ahead to avoid conflict with the Radio City (Paramount circuit) stage show that will include Edgar Bergen and Ray Noble's orchestra and "Brigadoon" at the Lyceum.

Orpheum's stage array opens this Thursday (8) instead of on Sept. 15, as originally scheduled. The Radio City stage show starts Sept. 16 and "Brigadoon" begins its week's stay Sept. 19.

Joey Bishop signed a personal management contract with law firm of Goldfarb, Mirenborg & Vallon.

Jackie KANNON
Still at DETROIT'S most beautiful room,
CLUB GAY HAVEN
Thanks To:
PETE IODICE & JOHN ANTHONY

YOU MUST VISIT RAILWAY LOST PROPERTY
when in LONDON for Bargains in Furs, Fur Coats, Luggage, Travel and Sports Goods:—Call at 1 Portman Street (corner of Oxford Street), Marble Arch, London, W.1.

Again—It's THE SENSATION
BOB CHESTER
and his **NEW** orchestra
Featuring
ALLAN FOSTER — ALEC FILA
Currently 12th Week
ARCADIA BALL ROOM, NEW YORK
Broadcasting Three Times Weekly CBS
World Transcriptions
Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York Chicago Hollywood
745 5th Ave. Pl. 9-4600 203 No. Wabash 9151 Sunset Blvd.

RAMONA LANG
HAS JUST COMPLETED
20 WONDERFUL WEEKS AT THE **COPACABANA** NEW YORK
Thanks Fellas...
I really appreciate these . . .
* ABEL—Variety: "An extraordinary talent and general top specialist of the program 'Dance Show' and a real knockout."
* BILL SMITH—Billboard: "Probably the most thoroughly and shrewdly worked off to good hands."
* LEE MORTIMER—Mirror: "A beautiful tap who has a bonus bet for a Broadway show."
* LOUIS SOBOL—Journal-American: "Delightfully refreshing with gazelle-like grace."
And Also Thanks **HENRI GINE** **MCA-Management**

Strand, N. Y.

Xavier Cugat Orch (21) with Norma, Otto Bolinar, Angelo Santos, Tito Lopez, Dick Bennett, Tato & Julia; "White Heat" (WB) reviewed in VARIETY Aug. 31, '49.

It's a pleasure to see people on stage and in the audience at the Strand. This house hasn't had either for the major part of the summer when it attempted a straight film policy. The Strand toppers have apparently learned that people on stage bring people into the theatre—for this house, anyway. Opening day here constituted a sight that hasn't occurred at this stand for some time. There were frequent holdouts, a steady number of patrons waiting in the lobby, and a warm spirit among the crowds.

The stagershow is equally festive. Xavier Cugat's spirited Latin rhythms are a gay motif that brings a constant round of applause, and at the same time produces a blend of entertainment that provides relief from the taut mood of the film. "White Heat" (WB).

Cugat is an amiable personality, especially with the authority of 20 musician: behind him and a pair of maracas wielders at his side. In addition, he's got a dance turn. Tato & Julia, in his unit, do well enough. However, the majority of entertainment comes from the maestro and the orchestra. Show has an informal air, even when Cugat displays the floor fiddle predominating arrangements that have long made this organization the most literate Latin music crew around.

The maestro paces the show excellently. Although his references to his recent South American tour didn't come off as hoped for, his comedic efforts, his strong response, especially when he assumes an amazed expression at the antics of his cohorts. Since his orch is self-propelled, Cugat brings on his rihuahua and spends his time stroking the pooch instead of conducting. In another number wherein the Filipino flautist sings "Hawaiian War Chant," Cugat brings on a toy hula dancer.

In all, Cugat's organization is self-contained and is able to provide a variety of moods and effects that make for a well-rounded variety show.

Cugat's reinauguration of the stagershow policy is designed to retrieve the patronage lost during the run of straight films. After that the house will experiment with a variety of stagershow policies, the first departure being a tab-show version of "High Button Shoes."

The house has been given a facelift to provide a brighter and more intimate appearance while giving the stage greater visibility throughout the house. Theatre has a new appearance and, more important, the execs have new ideas regarding the conduct of this house. The Strand has made an excellent start with its revived stagershow policy, and the future augurs well. Jose.

Fox, St. Louis

St. Louis, Sept. 1.

Sandra Joyce & Lou Selden, Cappy Barra, Barr & Estes, Seven Mar-Vels, Charlie Ackerson, Hank Siemon, Alan Carney, Russ David Orch; "Saud" (20th).

It's a tossup between Alan Carney and Cappy Barra for top honors this week but near-capacity house liked 'em all. The fact that the opening show drew so well in spite of opposition from baseball-minded natives, who are hugging their radios during the rare portly dash to the wire, is another indication that the vaudefilm policy inaugurated three weeks ago is clickin' big.

Barra, with his harmonica, whams over "Lady Be Good," a Gypsy classic, "Dizzy Fingers," a bebop ewie and "St. Louis Blues." Carney, a monologist, grabs himself sock payee approval for h's impressions of Edward G. Robinson, Wallace Beery, Charles Laughton and his dialect interpretations.

Opening spot is occupied by Sandra Joyce, eye-filling blonde, and Lou Selden, a deadpan, in a comedy juggling routine in which the gal tosses the Indian clubs, tambourines and bouncing balls with plenty of eclat and copping a heavy hand.

Next is Barra, followed by Barr and Estes, comedy pantomime dancers, who include some sock rubberleg eccentric stuff by the male and a hot tap routine by the gal, a blonde looker.

The Seven Mar-Vels, five lads and two femmes, have a well-teeterboard acro stint that is climaxed when one of the gals, blindfolded, is flipped into the air for a two and one-half somersault and

lands in a high perch chair. This wows the mob.

Russ David batons the tooters through his new recording, "Battered Bride Boogie," and then Charlie Ackerson, bass-baritone, whams over "Room Full of Roses," "Forever, and Ever," "Bali Hai," "Let's Take An Old-Fashioned Walk," "Waiting For the Robert E. Lee" and "Long, Long Way From Home." Joe Schirmer, banjoist with the band, accompanies for one number and is rapidly becoming a big fave here.

Hank Siemon, a ventriloquist, has a novel slant to his act. He grabs a boy and gal from the audience and socks over a four-way conversation, with the dummy doing its share of the confab. This is another stint that the mob eats up. Sahn.

Majestic, San Antonio

San Antonio, Sept. 2.

Roulettes (3), Bobby Brandt, Arnaud Bros. (2), Dave Apollon & Co. (3), 3 Swifts, Paul Haakon & Stephanie Antle, Hyman Charninsky House Band (11); "Roughshod" (RKO).

Vaudeville is singing, dancing and clowning its way back into the Majestic after an absence of 17 years. Current show is one of the best seen here since the variety show became a sporadic entertainment in these parts. The 80-minute revue is well balanced for the entire family trade.

Opening the bill are the three Roulettes, rollerskating trio with an ice-skating background. They score heavily. Bobby Brandt, terper, has a turn pruned to its interesting essentials. He has good rhythm and some fancy pats followed by unusual somersaults. Gets nice returns.

Arnaud Bros. turn in a neat performance, with still-remembered bird whistle tete-a-tete and their tricky comedy antics with the violins. Audience went for 'em big. Blonde songstress Ruth Petty pleases with her pleasant throaty voice. Goes over with takeoff on singers of yesterday and closes with a sock version of Sophie Tucker doing "Some of These Days."

Seen here in his own unit shows many times in the past is Dave Apollon, now assisted by LaVerne Gustafson at the piano and Lois Bannerman, harpist. Apollon has lost none of his pleasing personality and comedy touch. His artistry on the mandolin has the audience pounding for more. Misses Gustafson and Bannerman score neatly with two classical selections, Debussy's "Clair de Lune" and "Fire Dance" by De Falla. Competing for laugh honors are the Three Swifts with their Indian club juggling. The audience is with the Swifts all the way.

Closing is the dancing of Paul Haakon and Stephanie Antle. Their turn is set off neatly against a pink drop, and duo turn in some neat ballet, adagio and modern dancing.

In the pit is Hyman Charninsky, neatly leading a group of 11 local musicians.

Box can also be taken by the stage-set designers. Each act has its own curtain, well-painted and tastefully designed. Lighting effects are also well handled.

Capacity crowd was on hand at the supper show caught. This should be the rule, not the exception as word of mouth gets around that vaudeville is back at the Interstate circuit's Majestic. Andy.

Apollo, N. Y.

The Ravens (4), Dinah Washington, Joe Thomas Orch (13), Clark Bros. (2), Tina & David, "Pigment" Markham & Co.; "Betrayed" (Rep).

Apollo has a well-balanced layout this week with The Ravens and Dinah Washington obviously earning their top billing via solid applause. A harmony quartet, the Ravens handle some five numbers capped by "Foot That I Am," in which they're joined by Miss Washington.

Unhitched as a rule, the buxom Miss Washington is considerably toned down in chirping the sedate "Without a Song" and shows restraint on several others. However, she doesn't disappoint her followers and whams across with a suggestive tune, "The Dentist's Song" ("You Thrill Me When You Drill Me"), for a rousing finale.

Clark Bros., two males nattily dressed, work in unison to display some fast precision tapping. They then shift to challenge stuff that's well conceived and executed to win good returns. Comedy slot is competently handled by Pigment Markham & Co. Joe Thomas' orch is appraised under Band Reviews, and slapstick team of Tina and David is reviewed under New Acts. Gibb.

Roxy, N. Y.

Jack Haley, Martha Stewart, Maxellos (4), Joe Oakie, Joan Hyldoft, Skating Blades & Belles, Pat Terry, Three Islanders; "I Was a Male War Bride," reviewed in VARIETY Aug. 10, '49.

The Roxy stagershow will find its greatest measure of appreciation among the late crowds. Headliner Jack Haley apparently hasn't taken into consideration that the matinee sessions are filled with youngsters who aren't experienced to understand his sly lines. Consequently, except for the extremely hep citizens, much of his patter is lost in this house.

This part is unfortunate inasmuch as a broader base of appreciation for Haley's work would give the bill the right amount of sock necessary to put it into the hit column. Martha Stewart (New Acts) makes a nice appearance and helps enliven the final portions of the show when she duets "Button Up Your Overcoat" and "Baby, It's Cold Outside" with him. In that sequence there are some bits of business for the singing patrons. Session between Haley and Miss Stewart is broken up with a brief by Joe Oakie, who does a quick Jolson imitation and off.

Other act on the show is The Maxellos (4), mixed quartet, with their high grade risley work. Tricks are applause-making but a great portion of the act is slowed by attempts to get customers up on stage for a foot slip.

Hawaiian motif predominates the ice-show sequence. Joan Hyldoft does a wide-latitude hula and Arnold Shoda gets the crowd on his side with his interpretation of "Cockeyed Mayor." Pat Terry does the background singing and the Three Islanders provide the native music.

Because of the length of the film, "I Was a Male War Bride," Roxy production dept. doesn't have much work to do. The house personnel has a brief turn at the beginning, after which the outside talent takes over capably. Jose.

Orpheum, L. A.

Los Angeles, Sept. 3.

De Havillands (3), Joey Rardin, Clifford & Marion, Lady Killers (4), Mercer Bros. (2), Britt Wood, Virginia O'Brien, Wier Bros. (3), with Mildred Seymour, Rene Williams House Orch (10); "A Canterbury Tale" (EL).

Vaudeville returned to the Orpheum here with as much excitement as has ever hyped an entertainment event in this neck of the woods. Strong pre-selling with all-out support by dailies and downtown merchants, gave the opening a stimulation that has paid off with holdouts since opening day (31). Event was not over-sold, as opening bill is solid entertainment and biz to date indicates a fat week, well ahead of even good grosses when house was on straight first-run film policy.

On stage are eight acts that make the initial show a toughie to follow. While all get equal billing, it's the Wier Bros., with Mildred Seymour, who wrap it all up in closing spot with a 2-minute turn that is boffo. The trio of brothers, three fools with violins, have slicked up their standard saloon act into a very palatable family vaude treat that should keep them in bookings throughout the growing web of stagershow houses. They kid the classic concert violinists, themselves, the audience and their accompanist, Miss Seymour, with a pixie brand of humor that earns them great palm-pounding.

Virginia O'Brien, better known as a film funny-comedienne, occupies next-to-well-lit time with a good appearance, but will have to get more business into her act, plus a straight number or two to score decisively as a vaude turn. There's no quarrel with her stylized deadpan singing—it's good—but it failed to warm up eager audiences at opening-day shows. She has a neat intro, to the tune of "This Can't Be Love," and then plunges immediately into "Rainona." "Papa Drives a Hotrod Now" and "In a Little Spanish Town" for an eight-minute stint.

Opener on the inaugural bill is the De Havilland Trio, a hand-balancing turn of two males and a comely femme, which gives the show an elegant kick-off. Femme member lends s.a. to troupe, with curves instead of muscle bulges, and act grabbed strong hand. Joey Rardin is next out and proves to be fast with a gag. Turn plays big. Rardin's material is newspaper fresh, ringing in five-percenters, dead freezes, etc., from the contemporary scene. He also has a pip of a pantomime skit on an oldtime vaude bill, depicting juggler, chorine and dog act solidly.

Clifford and Marion are a stand-and-turn, replete with neat gags for straight by Clifford to the wispy Marion. Pair garnered good

returns but are on too long. Same is true of the Lady Killers, quartet that stresses nostalgia with "barbershop" vocalling plus nifty arrangements on such moderns as "Begin the Beguine" and "Some Sunday Morning."

Mercer Bros. are two apt dancing clowns who please mightily, first with softshoe precision work and then a burlesque on Spanish dancers. Boys are on seven minutes and could stay longer without wearing out their welcome. Britt Wood displays his vaude know-how by wrapping up the audience for 10 minutes with a song, gag and dance routine, assisted by his harmonica, that seems brand-new despite the length of time his turn has been around.

Rene Williams batons the 10 side-men and gives the acts professional support.

If subsequent shows measure up to the opener, it looks like vaude is back for a long, healthy run at the Orpheum. Brog.

State, Hartford

Hartford, Sept. 3.

Edgar Bergen, Ray Noble, Yvette, De Marcos (2), Pat Patrick, Vic & Adio, Sam Kaplan House Orch; "Trail of the Mounties" (Screen Guild).

Following its usual summer hiatus, the State is back for a new semester of vaude. Marks the 12th successive year of operation. Founded in 1926, house had an abortive 11 years as an on-and-off vaudeville before finding its sealegs.

Current presentation reads strong on paper, and plays equally as well. Runs an approximate 55 minutes.

After a house band opener, first slot is taken by Vic and Adio, male hand-to-hand acro team. Pair sell easily.

Edgar Bergen follows next in the first of his three appearances. Crossfire patter with Charlie McCarthy has the pew-purchasers in a receptive mood. Bergen later reprises the standard doctor routine with the dummy and a luscious-looking nurse. It's still a humorous bit brought up to date with topical gags. Climaxes with his other dummy, Mortimer Snerd, all in all an acceptable bit of merchandise with Bergen requiring a minimum of effort to sell a tailor-made audience.

Vet band leader Ray Noble, a member of the Bergers radio family, solos three of his compositions on the ivories. Gets a warm reception despite his brief appearance. Providing comedy is Pat Patrick, mimicking a schoolteacher. Glib talk socks in the guffaw department.

The DeMarcos, of course, are standard with their smasheroo ballroomology and they register strongly with their three varied routines.

Yvette gets top applause with her chirping, exuding a solid stage presence and personality.

Biz good at sesh caught. Eck.

RKO, Boston

Boston, Sept. 3.

The Danwoods, Stagg McMann Trio, Anthony & Rogers, Sara Ann McCabe, Ross Wyse, Jr., & Peggy Womack, Coleman Clark & Co., Bob Hopkins, Ciro Rimac Revue; "Arctic Manhunt" (U).

Ross Wyse, Jr., and Bob Hopkins are standouts in this layout, which does not stack up much more than average although payee response is fairly solid.

Bill opens with the Danwoods, mixed threesome, who score neatly with some okay acro, followed by the Stagg McMann trio of harmonica players, who perform capably but offer nothing unusual. That corn is still in demand is evidenced by the yocks garnered by Anthony and Rogers, who dig deep in the barrel for most of their material.

Vocal department is taken care of by Sara Ann McCabe, lush thrush, whose chirping of a medley of Friuli favorites is a little ear-splitting. Injecting a much-needed bit of the zany, Ross Wyse, Jr., and Peggy Womack work with their antics while executing difficult acro stunts. Wyse has a flip line of chatter and a sense of presentation that scores solidly.

Coleman Clark & Co., table tennis, who put on a lively stint of plain and fancy shots for nice returns.

Hopkins, next to closing, goes over strongly with solid carbons of Bing Crosby, Frank Morgan, Edward Everett Horton and a stinging satire of Robert Mitchum. Impact of strong windup is lessened by Hopkins responding to heavy mitt action, followed up with some nifty hip-shaking by Reinita and Rubita, aided by Charley Boy and Ciro Rimac at the bongos.

Biz good at opener. Elie.

Paramount, N. Y.

Carmen Cavallaro Orch (18) with Bob Lido, De Marco Sisters (5), Gary Morton, Vanderbilt Boys (2); "Top O' the Morning" (Par), reviewed in VARIETY July 20, '49.

The Paramount stagershow has a lot to present within the comparatively short time allotted it. Under usual circumstances it should make for a punchy affair, but somehow it doesn't work out that way. The proceedings are of a fairly thin texture that provides passable entertainment.

The Carmen Cavallaro band, a newly mounted crew with smooth-flowing arrangements paced by the maestro's fiddling, provides an aura of easy listening. Five strings, five saxes, three brass and four rhythms exclusive of Cavallaro's piano are impressive, especially in the rendition of "Jalousie." Cavallaro provides sufficient variety of tunes with glee club arrangements, and one vocal solo by fiddler Bob Lido, whose "Ball Hal" doesn't quite hit the mark as far as mood is concerned.

A hard-driving retinue of acts is more necessary in a layout like this. The Vanderbilt Boys (2) open to a fast pace with a tap turn and go into their hand-to-handing. Their tricks are standard, and they walk off to warm milting.

Other acts on the bill, De Marco Sisters (5) and Gary Morton, are further described under New Acts. Both turns do well in the applause departments, but neither is strong enough for the spotting they get. Jose.

National, L'ville

Louisville, Sept. 2.

Ed. Mack & Lorraine, Martin Barnett, 3 Glens, David Powell, Barton & Janet, Bobby Winters, Charliecers, Tiny Tomale's Orch (9); "Flying Deuces" (U) and "Suddenly It's Spring" (Par).

Current week rounds out a full month under the straight vaude policy, and biz has been perking consistently since Lou Cohan has taken over booking of the house.

Seven-act bill is opened by the tap trio, Ed. Mack and Lorraine. Two males and femme work a fast routine of graceful terps. Kids are personable, and while they follow the formula standard with turns of this kind, they have a freshness which customers found to their liking.

Another youthful turn, Martin Barnett, magico, went over well at this showing. Guy has ingratiating smile, and deftly paces through the cigaret routine, cards, disappearing cane, and other tricks, bowing off after producing a cigar and large pipe.

Three Glens, introed as newly arrived from England, have a smooth array of acro stunts. Their work has a smooth rhythm which almost takes on the characteristics of dancing, as they pace through a difficult group of lifts and balancing. Two males and femme make their stuff look easy, but regular customers are hep that their three-high balancing and leverage lifts are the McCoy and very difficult. Guys are decked out in gray tuxes, and the team brings gasps from the patrons. They clicked.

David Powell, rhythm tapster, bounces out beating out rhythm on a pair of scissors. Then grabs a pair of drumsticks, and beats on fast rhythm on a chair, the floor, proscenium arch, and even hops down into the boxes while dancing without missing a beat. Lad is very young, being definitely out of the ordinary, and he pleased 'em here.

Team of impressionists, Barton and Janet, rely on their natural appearance and meekie to do takeoffs on Chaplin, Groucho Marx, Mae West, Veronica Lake and Katharine Hepburn to nice returns. Their voice simulations are a little off the beam, but their visual impersonations register.

Bobby Winters, next-to-closing, is a juggler. He has a clever way of manipulating tennisballs, then has a deft routine with the Indian clubs and tambourines. Winters has a sly manner of milking the audience, and bowed off to terrific hand. Garners laughs with the medals pinned to his coat biz, and his juggling stuff is strictly up to par.

Charliecers, Negro quartet with piano accompanist, are buff closing turn. Introed as long time with Bing Crosby radio show, the harmonizing boys make good use of fasetto tones to land solidly. Warble "O Looka There, Ain't She Pretty?" "Star Dust," "Chibaba Chibaba," "Mumbles," an impress of the Ink Spots singing "Slow Boat to China," with exaggerated arm waving ala Billy Kenny, and close with "Ride, Red, Ride."

Top musical support turned in by Tiny Tomale's orch on stage. Wied.

Palace, N. Y.

Marino Sisters (3), Madcaps (2), Will & Gladys Ahern, Lela Moore, Johnny Woods, Leni Lynn, Paul Gray, Gautier's Steeplechase, Don Albert House Orch.; "House Across the Street" (WB), reviewed in VARIETY Aug. 17, '49.

There is no indication in the Palace bill this week of any dearth of suitable talent, a factor which reportedly has been worrying the RKO circuit management. Layout is about evenly split between old-time vaudeurs and newcomers, and the bill plays smoothly. In fact, it's one of the best-rounded lineups this rejuvenated house has offered in recent weeks.

Oldtimers include Gautier's Steeplechase, animal novelty act, and Will and Gladys Ahern, rope-spinning terps. Gautier's professional crew comprises four Shetland ponies, four dogs and a monkey, all excellently trained. Animals display perfect timing, as well as some prodigious stunts, which consist mainly of the dogs trick-riding on the ponies' backs. Aherns elicit good response with their simultaneous dance and roping. Male member of the team has fresh patter to go with his solo roping.

Paul Gray, next-to-closing, works in the standard vaude-nitery emcee metier but pulls himself far above the average with some bright new material. He socks across his gags for maximum of chuckles. Gray errs slightly by overdoing that self-congratulatory routine, a la Milton Berle. Otherwise, he's fine, particularly in his imitations of other comedian types and his first impersonation of a Nelson Eddy-Jeanette MacDonald duet.

Leni Lynn, beautiful coloratura, pleases with a trio of semi-classics and musically tunes. Her diction is faulty at times, but she more than makes up for that with some fine shading. The Madcaps, a zany male harmonica team, hold down the No. 2 spot capably enough. They overdo their capers slightly and the idiotic character one of them tries to build is never sufficiently delineated, but they draw the laughs and also stand out with their straight musicianship.

Don Albert and his Palace house orch. back the show neatly. Surrounding talent, including the Marino Sisters, Lela Moore and Johnny Woods, are reviewed under New Acts. Both Miss Moore and Woods, of course, are standard, but new to the files. *Stal.*

Palladium, London

London, Aug. 30.

Ink Spots, Florence Desmond, Borrah Minevitch's Harmonica Rascals, Joy Nichols, Gaston Palmer, "Think-Drink" Hoffman, Michael Bentine, 3 Rudells, Len Young, 2 Cromwells, Woolf Phillips' Orch.

The Ink Spots, presented under aegis of Bernard Delfont, who also brought them over two years ago for the London Casino, are the headliners, and made capacity house reminiscent of the Danny Kaye days. On to reception, boys immediately get cracking with oldie in "Java-Java," followed by more recent "No Orchids For My Lady," led by Bill Kenny, who for encore gives out with "I'll Climb the Highest Mountain," then "Maybe." Then comes such favorites as "Bewildered," "Whispering Gra.," with "Bless You" as a beg-offer. Boys in for three weeks originally, with bookings before opening warranting Val Parnell holding them over for fourth week, with further extension likely.

The Cromwells, two-men aerialists, in series of neck-swinging stunts, put in strong dental work for good finish. Len Young, who follows, unloads string of oldies and some new gags, mostly of local vintage. And away with some good singing, topped with nostalgic rendition of "My Fiddle Is My Sweetheart," earning him big returns.

Borrah Minevitch's Harmonica Rascals, in trey spot, play quick return, and live up proceedings. Johnny Puleo, clown of the outfit, gets plenty hown. Favorite act here, as elsewhere, is rewarded with boff reception.

Joy Nichols, billed as "Australia's First Lady of Radio," has built up a rep here due to her regular radio appearance on BBC's popular feature, "Take It From Her." Gal has nice, although forced personality. Her renditions comprise French number of dubious value; "I'm in Love With a Married Man," "I'm Doing All Right," and a semi-sobbie, "As Long As It Comes from Your Heart." Over socko.

Gaston Palmer gets plenty laughs for showmanship and some fine juggling with billiard cues and balls. His piece de resistance

is still getting the eight spoons in eight glasses simultaneously. Gets as many laughs in missing as when trick is accomplished.

Closing first half, Florence Desmond, back from America, is a show-stopper, with bunch of new satires comprising Danny Kaye, Olivia de Havilland, Jane Wyman, Ronald Colman, Laurence Olivier and Betty Hutton.

The Three Rudells, holdover from last show, still please with their clever trampoline punctuated with plenty comedy relief.

Michael Bentine, who appeared in Val Parnell's London Hippodrome hit revue, "Starlight Roof," last year, and more recently with the Embassy Club's "Copacabana Revue," gets over nicely, but he's definitely not vaudeville. Act consists of a lot of inconsequential comedy extracted from such house implements as a broken chair back, a sink-plunger and a hunting stick. Offering is slow and ponderous, lacking sock finish.

"Think-Drink Hoffman" just fits the bill these hot nights. His drinks, hot or cold, needed four servers, with everything there on request, even to a Zombie. Hoffman should be serving drinks in England for a long time.

Originally program was to have included Peggy Ryan and Ray McDonald, for four weeks. But act has been switched for the Blacks-Chester revue, which opens the middle of October. That will give them nine weeks at this house instead of four as originally skedd.

Reye.

Palace, Chi

Chicago, Sept. 1.

Edwards Bros. (3), Yvonne Moray, Marvellous (3), Cook & Brown, Steve Evans, The Appletons (3), Frank Ross & Anita LaPierre, Gus Van; "Roughshod" (RKO).

While the second appearance of the N. Y. Palace vaude policy didn't receive the same hoopla the first did a month ago, word-of-mouth will probably drag in almost an equal amount of seatholders.

Edwards Bros. open the bill with some strong balancing, especially their three-high chair stand upon a grand piano with legs placed on soda bottles. Diminutive Yvonne Moray sells some risque quips and songs, which often reach too deeply for the family-type audiences that these bills are trying to bring back. She can do just as well apolloed.

Marvellous are sure hokum with their magic. For closer of the first half, Cook and Brown, septia dancers, score heavily in their eccentric terping.

Frank Ross and Anita LaPierre seem just as fresh as they were years ago, his aping of orch styles and clowning with Miss LaPierre registering neatly. Steve Evans still hits with his Polish drunk and his Impression of customers laughing. The Appletons' Apache act remains tops.

Gus Van closes, and rightly so. With the exception of "Clancy Lowered the Boom" and a specialty song on taxes, the oldtimer reprises the favorites that he and Schenck made famous years ago. *Zabe.*

Steel Pier, A. C.

Atlantic City, Sept. 1.

Jane Russell, Walter & Jean Brown, Al & Jean Johnston, Sylvia Manon & Co., Eddie White, Johnny McConnell house orch; "The Lost Tribe" (Col).

Jane Russell is the top attraction in Steel Pier's Music Hall this week. Comes on in a shimmering, strapless white evening gown and clicks with a medley, including "Great Day" and "Gabriel," being brought back for "Do It Again." Then scores with novelty, "The Lady Is a Tramp," and offs with Eddie White, emceeing the show, in burlesque of "Tea for Two."

This is Miss Russell's first appearance here since the summer of 1947, when she headlined at the time her picture, "The Outlaw," packed the pier amid the resultant publicity growing out of the pic's censorial difficulties.

Al and Jean Johnson, with their xylophones, are introduced by White as having played the Pier more than 30 years ago. And they still go over.

White does fine job as emcee and offers nice turn of his own. His songs, "The Man Always Pays" and "Wrap Your Troubles in Dreams," click while he keeps the show going at a nice pace with his jokes. Bit with Miss Russell also scores.

Sylvia Manon and Co. do better than average adagio turn, which has a thriller toss as its climax. Walter and Jean Brown open with neat dance turn. *Walk.*

Earle, Philly

Philadelphia, Sept. 6.

Frankie Laine, Connie Haines, Jan Murray, Grace Drysdale, McFarland & Brown, Vince & Gloria Haydock, Don Henry Trio, House Orch; "One Last Fling" (WB).

Vaudeville, per se, makes its return to the Earle this week with a trio of headliners, Frankie Laine, Connie Haines and Jan Murray. Most marquee strength attaches to Laine.

In an attempt to revive some variety flavor, the show eschews the emcee announcer in favor of a looker in abbreviated togs who announces the acts with a name card on an easel at stage left. The house orchestra, which has hopped up to the stage, is strictly presentation-style, and a long way from the Keith Orpheum idea of vaude.

Vince and Gloria Haydock are a nostalgic pair of tapsters and Grace Drysdale follows with her marionettes gyrating to hits of yesteryear. McFarland and Brown get aud response with their acrobatics and amusing stunts. The Don Henry Trio are in there with harmonica harmony on both pop tunes and light classics.

Murray is one of the non-stop gag type of comics, and his clowning and attempts at song fare well. Miss Haines, current juke favorite, does such tunes as "How Come You Do Me Like You Do," "One of Those Things," "How It Lies" and "Maybe It's Because."

Laine's appearance is something of a production. The singer has his pianist-aranger Carl Fischer present, and also a drummer, Maury Feld. Laine's "Lucky Old Son" draws whoops from the crowd and he circuit-slams with "River St. Marie," "Georgia on My Mind" and "You're the Girl."

The whole show is nicely balanced and plays very well. It has enough flavor and routing to simulate old times, if only they had kept the band in the pit. *Gagh.*

Minn. State Fair Lures 800,000

By LES REES

Minneapolis, Sept. 6.

The Minnesota State Fair, biggest in the U. S. from every standpoint, including attendance, and for the third successive year hitting a total of more than 800,000 paid customers for 10 days, is finding that harness racing is becoming too tame even for the ruralites. The Fair may eliminate it for more "thrill" days and auto racing. This apparently is an age where the oldsters as well as youngsters crave more excitement than pacing can provide, and the attendance at the harness racing days in recent years has been the smallest of that of any of the grandstand events.

At the same time, interest in the grandstand vaudeville show, in line with the public's increasing yen for the flesh, has reached a record high, and the midway, with its assortment of attractions, is getting its biggest play, thanks in part to such names as Sally Rand and Gypsy Rose Lee, and their emphatic "s. a."

Because of this, the Fair has upped its expenditure for the grandstand vaudeville and fireworks to \$65,000 for the 10-day period, a record high. The show and fireworks are supplied by Barnes & Carruthers of Chicago, who specialize in this sort of entertainment, and it's on view only at night, the afternoons being given over to auto and harness racing, and thrill shows. The Fair sells the "grandstand show," not names, and there are no luminaries, but plenty of quantity and quality in the two-and-a-half hours (without intermission) of entertainment that combines musical comedy, spectacle, circus and vaudeville.

Everybody Pays

Fair gate admission is 50c, and there's no free list, everybody, including Fair employees and the working press, living to shell out. Grandstand admission ranges from 75c for general admission to \$1.25 and \$1.50 for reserved seats and boxes. Customers get a lot for their money from the grandstand night show, even taking into consideration the cost for entering the grounds and thus becoming eligible to attend.

Night show opens with a production number from "Up in Central Park." Bert Nagle and his girl partner enact cats in a pantomimic comedy act. Woolford's trained dachshunds have an amusing assortment of tricks. The Four Evans

BILLY BISHOP

Comedy

11 Mins.

Diamond Horseshoe, N. Y.

Billy Bishop satirizes magicians exceedingly well. He assumes the mien of a nervous parlor performer who's eager to show off his collection of tricks, but backward about doing it. His shy attempts at legerdemain bring a good supply of laughs, but meanwhile executes some good card-palming while wearing gloves. However, there are times also when the "concealed" cards are seen by ringersiders; perhaps doffing the gloves would help in that department.

Bishop winds up with a good variation of the escape trick wherein a pair of selectees from the audience tie his arms and legs and cover the rope with a coat. He's able to get in and out of this situation at will for an excellent exit.

Would fit well in most visual media. *Jose.*

DE MARCO SISTERS (5)

Songs

12 Mins.

Paramount, N. Y.

The De Marcos, long with the Fred Allen radio show, have elected to expand their activities now that the comic isn't returning to the air this fall. This quaint made previous theatre appearances some time ago and indicate that they know their way around, both song-wise and on the stage.

The Soeurs are energetic workers, nicely groomed and have pleasing arrangements, a flair for comedy and good deliveries. Song selections are similarly good. In short there's everything in their favor for a grade A theatre or cafe act; the only item missing is that final sock that spells the difference between a good standard and a headliner. An item that might help in this direction is the development of routines that center around one of the stronger members of their troupe. It's extremely difficult to crash into the attraction column with all five getting equal show. *Jose.*

JOHNNY WOODS

Comedy

8 Mins.; One

Palace, N. Y.

Johnny Woods makes the mistake in this first appearance at the Palace of staying onstage too long with material that doesn't rate the time. He's billed as the "originator of radio satire," but doesn't get into that end of his patter until the windup of his act. Rest of his routine comprises mostly the standard impersonations, some good and some bad.

A presentable youngster, Woods displays a neat flair for dialect. His best is Chevalier but he does Vaughn Monroe least best. He seems at ease before the audience and might develop with experience. Right now, though, most pressing demand is for better material. *Stal.*

TINA & DAVID

Comedy, Dancing

5 Mins.

Apollo, N. Y.

Tina & David, comedy Negro duo, have varied routines marked by a decided slapstick quality. Turn opens with the femme partner interrupting her mate's crooning. He resents the interference, but she smacks him down. Both then slide into some joint stepping. Dancing and warbling are unimpressive.

Best feature of the act is the weird attire of Tina. A short, dumpy gal with the tights of a wrestler, she sports a knee-length dress and tops her getup with a

are tap dancers with some difficult and unusual routines. The Six Paiges disport on unicycles. "Bolero" is an elaborate dance production number.

Comedy acrobatics are served up by the Four Landons. There are plenty of thrills furnished by the nine Wallenders. The four Van de Velde perform difficult equilibristic feats. The troupe includes the only woman doing one-finger body balancing. Cole and his nine singing Debutantes vocalize hit and other numbers. The "Show Boat" production number is a dazzling affair that features dancer Piroksa.

Johnny Burke is still doing his funny 1917 GI lament, and it goes over as well through a mike in the open as it has for so many years in theatres. The two Lane Bros. also land laughs with their comedy acrobatics, and more fun is dished out by Arren and Brodrick with their comedy vocalizing. Circus thrills abound in the of-

New Acts

ludicrous, Hedda Hopperish chapeau. Team's work is so-so, but appears sufficiently brisk to qualify them for vaude and cafe bookings in situations similar to the Apollo. *Glib.*

GARY MORTON

Comedy

13 Mins.

Paramount, N. Y.

Gary Morton obviously displays enough experience to qualify him for a date at the Paramount. What he lacks is picked up by himself. His acts really are like a medley of virtually every other comic around. There's so much of his act that's familiar in both projection and content that many confessions could take a bow for the successful miffs he nabs at this house.

Morton, however, is adept at what he does. His impressions come off well and his gags are delivered with precision. Now that he has a base for his act, he should expand into some fresh material, otherwise he'll back in the shadows of those who have preceded him. *Jose.*

LEILA MOORE

Dance

7 Mins.; Two

Palace, N. Y.

Lela Moore has been doing her "Dance of the Lovers" in vaude house and niteries for some time but this represents her entry into VARIETY's New Acts files. Dance is the old standard, in which she portrays both a man and a woman via trick 50-50 costuming. She does an excellent job on preserving the illusion.

Dance starts on a park bench with the "man" making love, the "woman," Miss Moore then rises for the terping and returns to the bench for the finale. She switches neatly from one sex to the other merely by dipping her hat and presenting other side to the audience. It's a good act that gets good response. *Stal.*

MARTHA STEWART

Songs

8 Mins.

Roxy, N. Y.

Martha Stewart has come up considerably since her initial New York appearances in the Copacabana (N. Y.) production numbers. She's now a film luminary and has made appearances in some of 20th's top pictures. Miss Stewart makes up for her chirping deficiencies by being extremely good visual fodder. She's excellently garbed and coiffed for an initially good impression.

Miss Stewart has basically good pipes and can turn out a fair song. Her diction isn't on top levels but she can be understood and earns passable salvos on her vocals.

There's only one reference to her film work. She tries to make out on her own. More experience in the ace flesh spots should make considerable difference in her act. *Jose.*

MARINO SISTERS (3)

Acro-dancers

7 Mins.; Two

Palace, N. Y.

This is a good, fast bill-opener. Trio of girls perform some nifty tumbling, mixed with straight tumbling and adagio, speed being their main attribute. They show little that hasn't been done before but it's routinized patly for good results.

Gals open with a soft-show live number in unison and then swing into the tumbling. Best of their work comprises some one-arm spins and their flash windup, in which they do an intricate diving roll over one another. *Stal.*

ferings of Rieta, "queen of the high poles," and Selden the "stratosphere man," also on the high pole. The finale, another production number, stars Art James, "gyroscopic roller skater," and then comes the elaborate fireworks display. In all, there are 13 acts and four production numbers.

Grandstand attendance this year averaged approximately 15,000. In addition to the aforementioned night grandstand show, the five afternoons of automobile racing and the two "thrill days," the Fair's principal lures include a large farm machinery and home appliance exhibition, covering 80 acres of ground; a huge livestock show that in itself attracts many thousands of farmers, and a 4-H club program that's one of the most pretentious of any Fair's and which involves bringing in 2,700 boys and girls from all over the state as the Fair's guests. There are three days of harness racing.

N.Y. MAY ADOPT LEAGUE CODE

Summonses To Smokers

It's about time the New York City Fire Department issued a few summonses to smokers who deliberately violate fire regulations in Broadway legit houses. If a fire were to occur and lives be lost because of official laxity, departmental alibis and explanations, or the customary "investigation," would hardly be sufficient. The abuses have been too flagrant too long.

It isn't necessary to cite specific violations at particular theatres. Such instances are the rule, rather than the exception, at every performance in every legit house in New York. Theatre attendants are not to blame. They do the best they can—asking, requesting, ordering and even pleading with playgoers to go into the outer lobbies to smoke.

But at every intermission dozens of people openly ignore the urging, and incidentally violate the law, by lighting cigarettes in the aisles and inner lobbies (including balconies), even in some cases striking matches to read programs while seated, at the risk of roasting hundreds of playgoers alive. Clearly, unsupported warnings are useless.

If, instead of loafing around backstage during intermissions, the firemen on theatre duty would go into the front of the house and issue a few summonses, as they have the authority (and obligation) to do, city magistrates would undoubtedly impose fines on those guilty. The resultant publicity would put a quick stop to it.

If present fire regulations are impractical or too severe, they should be modified. It should not be up to the discretion of the individual theatregoer. Meantime, the responsibility is clearly up to the Fire Department.

Evans May Do One Early-Evening Show Wkly. as Aid to Commuters

Maurice Evans may play one early-evening performance a week of his forthcoming "Double Bill" production. Actor-manager believes there is a sizable audience for performances starting about 7 or 7:30 p.m. and enabling commuter-patrons to be home and in bed by midnight. He's mulling the idea of trying the early curtain as soon as the theatre party bookings for his show are over.

On several trips to London, the star has been impressed with way early-evening performance has a wartime measure, when the subway system was shut down nightly to conserve power and because of air raids, the early curtain became standard practice and the public now insists on it. In various cities he played on tour with "Man and Superman" last season. Evans questioned local playgoers, many of whom also expressed approval of the idea.

Evans would probably make the early curtain a regular thing one night a week for some weeks. He's inclined to favor selecting Monday or possibly Tuesday nights. He could hardly make it Wednesday, a matinee day, and he believes it should be early in the week.

'Laureola,' London Hit, Due on B'way Next Year As Hayward Production

"Daphne Laureola," London click announced for Broadway presentation this season by Lee Shubert, will probably be done a year hence by Leland Hayward. Latter concluded a verbal deal with Sir Laurence Olivier, the producer of the original edition, before leaving London last week.

Hayward's manager, Herman Bernstein, will probably go to England in a few weeks to sign formal contracts.

Dame Edith Evans and other original leads in the drama will be brought over for the U. S. engagement.

Murdock Vice Schloss

Philadelphia, Sept. 6.

Henry T. Murdock, former Philly Ledger and Chicago Sun drama critic, will fill in for the ailing Edwin Schloss, who has taken a six-month leave of absence from the Philly Inquirer.

At liberty after the merger of the Chicago Sun and Times, Murdock has since been doing public relations.

MAKE IT PART OF LICENSE SETUP

The ticket code of the League of N. Y. Theatres may become part of the theatre and ticket broker licensing setup of New York City by being incorporated into the regulations of the license department. That would provide a means of enforcement of the code, which might then become an effective instrument for cleaning up the ticket situation on Broadway.

The League code provides stringent and elaborate regulation of ticket distribution, but it has never been and apparently could not be enforced by the League itself. However, the license department could put teeth into it because of the license commissioner's power of revocation, which could be applied against either brokers or theatres. It's figured that the exhaustive setup of reports on all ticket transactions, required under the code, could be handled by a relatively small staff in the license department, possibly by using spot checks to detect irregularities.

Facts that the code is already so comprehensive is indicated by the fact that the Committee of Theatrical Producers made only one suggestion for amending it. That recommendation is being carried out, and there may be one or two other minor changes if and when the license department adopts it. But the code is considered essentially satisfactory as is, provided city authorities enforce it.

Actual decision on incorporating the code into the license department rules may be reached after further conferences between New York officials and Mayor William O'Dwyer's theatre advisory committee, formed last week under the chairmanship of James Sauter. This group will make no recommendations without consulting license commissioner Edward T. McCaffrey and investigations commissioner John M. Murtagh, it is indicated. Both the latter are understood to favor making the code part of the license department rules.

Mayor Promises Theatre Aid

Formation of the theatre advisory committee last week followed a conference of Broadway representatives, called by the mayor. Hizzoner's idea was to dispel any idea that his administration (Continued on page 60)

Road Mgrs. Visit N.Y. for Bookings As Touring Prospects Hit Skids

Fay Considering

Doing Serious Play

Hollywood, Sept. 6.

Frank Fay, who recently completed a tour in "Harvey," wants to act a serious part in his next play. He's considering a courtroom melodrama by Roy Walling, and may produce and stage it himself.

During the Boston engagement of "Harvey" the comedian was quoted as saying he'd like to play Hamlet next, but that was figured to have been merely a gag.

Late Season Teeoff in Philly

Philadelphia, Sept. 6.

Philly's 1949-50 legitimate theatre season will be by all odds the latest to tee off of any in the memory of present-day playgoers. Time was that all the city's legit houses—even when they added up to eight or more—unshuttered Labor Day, either matinee or night, but later on it became the custom to stagger the openings. However, right down to last season, when one show bowed in Labor Day afternoon and another at night, there has always been at least some activity on that date.

This year, as now pretty officially laid out, three of Philly's four legit houses won't open until October, and the fourth just gets in under the wire on Sept. 26, or during that week. Last named is the Forrest, which gets the musical, "Touch and Go," for a fortnight. The Walnut was to have bowed on the 19th with the Theatre Guild's production of the Lynn Riggs play, "Out of the Dust," but that one has been cancelled. Instead, the Walnut will relight Oct. 3 with a return of "Life With Mother," for two weeks.

The Locust won't join the parade until Oct. 10, when it gets the tryout, "Montserrat," as first of this year's ATS subscription offerings instead of aforementioned "Out of the Dust." The 10th will also see "Goodbye My Fancy" open a two-week run at the Forrest.

These are the only official early bookings. Situation at the Shubert is very uncertain. House now isn't slated for anything until middle or late October—namely a "Student Prince" revival and the musical, "Gentlemen Prefer Blondes," tryout, being expected.

Late October and November bookings are plentiful, with "Signor Chicago" tryout listed for the Locust, Max Gordon's production of "Metropole," the Guild's revival of "As You Like It," "The Man Who Came to Dinner" and "The Madwoman of Chaillot," all being due.

DONALD FLAMM BUYS RIGHTS TO BRITISH PLAY

London, Sept. 6.

Before planning back yesterday (Mon.) to New York, Donald Flamm acquired the London and American rights to Denis Cannan's drama, "Max," presented at the recent Malvern theatre festival. Producer intends to do the show on Broadway next spring, following his presentation of "The Late Edwina Black" there in association with Lee Ephraim. He will do "Max" in London in association with Peter Daubeny and on Broadway in partnership with Roy Limbert.

"Max" is about a young English veteran who goes to occupied Germany to visit the parents of a Nazi soldier he killed during the war. The drama evolves about the Nazi sympathies of the dead storm trooper and the Englishman's relations with the latter's fiancée and a German prostitute.

As further evidence of the dearth of prospective road shows for the coming season, a number of out-of-town managers have been visiting New York for personal solicitation of legit bookings. Indications are that many of these theatre operators are planning to make the trips a yearly, or even twice-yearly, practice.

In last week were Robert Boda, manager of the Hartman, Columbus, O., and William Duggan, of the Auditorium, Portland, Ore. Number of others have been here in recent weeks, and more are reportedly due. All drop into the United Booking Office for powwows, and some also pay visits to various managements likely to have touring productions this season.

In the case of Duggan, he's dickering to have Portland bookings switched from the 1,500-seat Mayfair, long the standard legit house there, to his 3,400-seat Auditorium. Because of his much larger capacity, he can offer more advantageous terms than the Mayfair management, particularly in the case of musicals.

Idea of personal visits by local managers to the UBO office and individual producers is not only to get as many shows as possible in what will apparently be a slim season, but to get the schedule pretty well lined up in advance. In that way, they will know what open dates they are likely to have, and can scout around for other bookings, such as concerts, local civic functions, etc., to fill.

'Harvey' Bowing in Dublin Next Week; 'Menagerie,' 'Born' Also Scheduled

Dublin, Sept. 6.

Illsley-McCabe's Irish presentation of "Harvey" gets its tryout at Cork Opera House Sept. 12, with Stanley Illsley in the Elwood P. Dowd role. Play will move into Galety, Dublin, two weeks later. Group has grabbed Irish rights to Ronald Jeans' "Young Wives Tale," also skedded for Cork tryout before moving to Dublin.

Season at Galety, apart from this pair, will include first Irish production of "The Glass Menagerie" and a revival of "Born Yesterday," which cleaned up on first showing here some months ago.

Company plans to import several artists, including Australian Elaine Montgomery, Gwendolyn Gray and probably Hartley Polyn and Iris Hoey.

LONDON GETS 2 PLAYS; OLIVIER'S DOUBTFUL

London, Sept. 6.

Two openings here last week, "Fading Mansions" bowed Wednesday (31) at the Duchess while "Master of Arts" moved into the Strand the following evening. The third managerial venture of Laurence Olivier Productions, "Mansions," is a well-acted play which unfolds a depressing, suicidal love story.

But despite a favorable reception from first-nighters, "Mansions" is unpalatable and unlikely to draw well. Adapted by Donagh McDonaugh from Jean Anouilh's "Romeo et Jeannette," the piece is a modern drama which scored a success in Paris two years ago. Locale has been changed from France to Ireland in the present version.

"Master of Arts" is a college farce of a blackmailing schoolboy which contains good adolescent humor. Play stars Roland Culver, who has returned after five years in Hollywood. Despite a mixed reception from the press, entry appears to have an even chance.

Dowling in Houston Hospital

Houston, Sept. 6.

Actor-producer Eddie Dowling, trying to launch a stock theatre here, continues ill in a local hospital.

Ashton Stevens Back Covering Chi Shows

Chicago, Sept. 6.

Ashton Stevens, veteran drama critic of the Chicago Herald-American, covered the opening last night (5) of "Summer and Smoke" at the Harris theatre.

He had been ill some time, and had not been to the theatre, except to see "Mister Roberts" last week.

Top Stars Evans' Center Problem

Availability of top stars will probably be the determining factor in whether Maurice Evans will manage an eight-week season of revivals this winter at the New York City Center. Evans figures the project would be worthwhile if he can get names such as Danny Kaye, Gertrude Lawrence, etc., for two-week revivals. Without names of that calibre he feels the presentations would lack sufficient box.

The actor-manager, currently rehearsing in his own production of two Terence Rattigan plays, under inclusive title, "Double Bill," appeared at City Center last season in "Man and Superman" and several years ago in his GI "Hamlet." He was approached by Morton Baum, of the City Center management, to take charge of a revival season, beginning Dec. 26, at the municipal house. If it works out, Evans' staff, including George Schaefer and Morton DaCosta, will handle the backstage end, while the regular City Center personnel will be in the front of the house.

Odd wrinkle of the situation is that Evans, who only last week was outlining his ideas of why the legit theatre needs more publicity, failed to inform his own press agent of his contemplated plans for the City Center. As a result, the news broke in a snail paragraph in the N. Y. Times instead of via full stories in all the papers.

Delay Saroyan Play

Hollywood, Sept. 6.

William Saroyan's "Don't Go Away Mad" will not be unveiled here until much later in the fall. Show was to have opened at Pasadena Playhouse last week, with playwright coming out from N. Y. for the preem.

Guild Yens Betty Field For B'way 'Wild Duck'; She Has French Pic Bid

Westport, Conn., Sept. 6.

The Theatre Guild is dickering with Betty Field to star in a revival of "The Wild Duck" on Broadway this season. Actress was a hit in the Ibsen drama in a strawhat revival in Boston several weeks ago.

Principal hitch to the project is a pending deal Miss Field has to appear in a film to be produced in France by Paul Henric, for British release. However, since shooting on the picture is to start early in October, she may be able to complete it in time to take the Guild offer this winter or next spring.

Miss Field stars Sunday night (11) in her original role in a Theatre Guild radio edition of "Dream Girl."

Wildberg Maps French Editions of 'Lucasta'

Paris, Aug. 30.

John Wildberg, here this week on his way to Venice, hopes to present French editions of his U. S. production, "Anna Lucasta," in Paris next likewise with "Black Chiffon," current London hit for which he has acquired the U. S. and French rights.

Producer stopped off here on his way from London to Venice to see Ghenini's Italian production of "Billy Budd," adapted from the Herman Melville classic.

Helen Hayes-'Housekeeping' \$16,000, Sets Strawhat Record; Hartmans 9G

Salem, Mass., Sept. 6. Helen Hayes broke the boxoffice record for the North Shore theatre, at nearby Marblehead, with a gross of \$16,000 for the new William McCleery play, "Good Housekeeping." Engagement was a smashing climax to the most successful season in the strawhat's seven-year history.

Play was a hit with Marblehead audiences and Miss Hayes indicated that if the reception is equally good the current week at Westport, Conn., she will take it to Broadway this fall under Theatre Guild management.

Hartmans' \$9,100 at Ivoryton
Ivoryton, Conn., Sept. 6. Grace and Paul Hartman grossed a fine \$9,100 in eight performances at the Ivoryton playhouse last week in their new revue, "Up to Now." Show broke the matinee record for the strawhat.

Engagement concluded the season here.

'Turtle' 7G, Washington
Washington, Sept. 6. Meridian Hill racked up a fair \$7,000 last week with "The Voice of the Turtle," starring John Beal and Nancy Coleman. The town's only legit, an outdoor theatre in sylvan setting, has begun to feel the effects of unseasonably cool weather.

Libby Holman winds up the Meridian season this week with "O Mistress Mine."

'Texas' Wow 10 1/2 G, Westport
Westport, Conn., Sept. 6. Westport County Playhouse chalked up its second highest gross of the season with the week's try-out of "Texas, Li'l Darlin'," scoring over \$10,500. Highest mark was registered earlier this season with the Ruth Gordon-Garson Kanin effort, "A Month in the Country."

The John Wheedon-Sam Moore-Johnny Mercer musical has gotten the interest of Anthony Farrell, who angeloed "All for Love" for a tremendous loss, and it's reported he may bring the musical to Broadway.

Peters-Barretts' 10 1/2 G, Olney
Olney, Md., Sept. 6. Susan Peters in "The Barretts of Wimpole Street" packed them in at Olney theatre last week to a near-maximum \$10,500 at the box-office. Extra chairs were necessary. Critic notices were raves.

Theatre is sold out for Helen Hayes, in "Good Housekeeping," which opens Sept. 13. So far 2,500 mail orders have been returned.

Olney has signed Rex O'Malley to appear with Moss Hart and Kitty Carlisle the week of Sept. 20 in "The Man Who Came to Dinner."

Miss Peters headed for Hollywood after her week's stint at Olney, last for the strawhat circuit. However, she is considering a road company tour later in the fall.

Current at Olney is the original Broadway production of "The Medium" and "The Telephone," with Marie Powers.

Dennis King's '2d Man' 6G
Chicago, Sept. 6.

Chevy Chase strawhat, with Dennis King in S. N. Behrman's "Second Man," copped a sweet \$6,000 last week. Attendance was light early in the week, apparently due to cool weather, but the weekend went to capacity.

New Bill, Charles Ruggles and Tom Duggan in "Nothing But the Truth," opens tonight (Tues.).

Le Gallienne's \$5,200
Stockbridge, Sept. 6.

Eva Le Gallienne in "Corn Is Green" drew over \$5,200 for eight performances at \$2.90 top in the 436-seat Berkshire Playhouse last week. It was only \$21 under capacity.

Good advance sale on Ann Harding in "Yes, My Darling Daughter."

Denison's \$15,700 for Season
Columbus, O., Sept. 6.

The Denison U. summer theatre, near here, closed its third season with a gross income of \$15,700, including boxoffice receipts, program advertising and sale of refreshments.

This compares with \$6,900 and \$9,600 the two previous seasons.

Sellout for Ann Harding
Mountaintop, Pa., Sept. 6.

The Pocono Playhouse did capacity last week with Ann Harding in "Yes, My Darling Daughter." House was sold out in advance for all regular performances, including Wednesday and Saturday mat-

inees, and a special matinee was given Friday with full house.

It was best week of the season for the playhouse.

Repeat 'Home of the Brave'
Malden Bridge, N. Y., Sept. 6. The Valley Players closed their first season at the Malden Bridge Playhouse Labor Day (5) in "The Voice of the Turtle," but six members of the company will present "Home of the Brave" in Poughkeepsie, Sept. 10.

Drama on intolerance in the Army during the war, was well received when the strawhat group did it at Malden Bridge three weeks ago.

The Valley Players, whose winter base is at the Cleveland Playhouse, leased the Malden Bridge spot for the season from Mr. and Mrs. Walter Wood (Eunice Osborne).

Lambertville's \$7,800 for 'Park'
Lambertville, N. J., Sept. 6.

Musical Circus grossed an estimated \$7,800 for "Up in Central Park" last week. Figure is slightly under capacity for tent arena operation. "Sweethearts" week before was around \$7,500, with local centennial celebration tending to offset biz.

Wilbur Evans and Paul Reed repeated Broadway roles in "Central Park" last week. Susanna Foster co-starred and Johnny Call returned after week's vacation.

Evans also staged production, with Bob Zeller conducting. St. John Terrell, ex-actor who is originator

(Continued on page 60)

PORTERFIELD ADDS WK. TO BARTER FESTIVAL

Abingdon, Va., Sept. 6.

Barter Theatre winds up its three-week "drama festival" on Saturday (10) with Mollere's "The Imaginary Invalid." Latter plays all this week.

Festival usually runs two weeks to conclude the summer activities of Robert Porterfield's strawhat company, and includes one or two night performances of the choice offerings of the three-month season. This year, popularity of "Invalid," plus the unusual influx of tourists, prompted Porterfield to add a week.

With the conclusion of the summer season, several Barter companies will tour in repertory. Porterfield, with the largest Equity company off Broadway, now keeps some 50-odd actors and technicians at work 50 weeks of the year.

Among his principal members this year are Frederick Warriner, director-actor Owen Phillips, Herbert Nelson, Joan DeWeese, Ernest Borgnine, Tom McDermott, Mary Hayden, Elizabeth Wilson, Gordon Sommers, Caddell Burroughs and Mel Turner.

Mendelssohn 'Stranger' In Lemonade U. S. Preem

The enterprising Lemonade Opera Co., which introduced Kurt Weill's "Down in the Valley" to N.Y., a month ago, is now giving the first U.S. performance of Felix Mendelssohn's "The Stranger," at its Greenwich Village playhouse. "Valley" is being double-billed with the one-act Mendelssohn music-work.

"Stranger" is an operatic fragment, an hour-long romantic fantasy Mendelssohn composed for the silver wedding anni of his parents. It has lovely melodies, although the music is too much the oratorio or concert, rather than the theatre type. The libretto—story of a long-lost son's return—is a little naive and aimless. The music, though charming, is minor-grade, so that "Stranger" can only hope for little theatre or conservatory presentation.

The Lemonaders, however, do the work in excellent style, using young, talented singers recruited from Broadway musicals or concert and radio work. Ruth Kobart, as the Mayor's wife, is outstanding, with Margaret Ritter, Francis Monachino and Peter Hodshon in strong support.

Joseph Wagner, American composer-conductor, leads the Stockholm Philharmonic Orchestra in a concert of American compositions next Sunday (11). He leaves for the U. S. the following day to resume as baton with the Duluth Symphony Orchestra Oct. 1.

Chi Opera Mgr. Sues Backer in False Arrest

Chicago, Sept. 6. A false arrest suit totaling \$500,000 was filed in Chi district federal court by Joseph A. Varga, former manager of the defunct Chicago Popular Opera Co., against Dolores Frisch, an investor in the former opera company.

Varga claims Miss Frisch filed embezzlement charges against him, resulting in his being held in jail before his acquittal. Miss Frisch had charge Varga with embezzling \$2,500 that belonged to her in January, 1948.

Legit Enthusiasm High Through Israel Despite Handicaps; SRO Nightly

Enthusiasm for the theatre, unmatched in New York or America, marks the people of Israel, according to Sam Leve. The new-born state, he says, finds legit its chief entertainment. The four theatres of Tel Aviv, the legit capital—Habimah, Ohel, Chamber and Matate—all go on tour regularly. The Tel Aviv houses are modern, although they lack equipment, so that plays are primitively done. On tour, conditions are still more primitive. Yet the SRO sign is up nightly in Tel Aviv, and throughout the collectives whenever the companies tour.

Leve, whose last Broadway job was as technical director and lighting expert on "The Madwoman of Chaillot," returned recently from a month in Israel, where he had gone at request of the American Fund for Israeli Institutions to lead a survey of legit technical needs there. The Habimah, which Leve worked when he visited America a year ago, requested the Fund to send him. Culturally, said Leve, the Israeli have good taste in the theatre. Physically, they're handicapped.

Leve saw Habimah go on tour, taking a portable platform, to visit a kibbutz, or collective settlement. The stage was set up in the field, in sort of semi-circular outdoor arena fashion. Bales of straw served for seats. Play didn't start until 10 p.m., after the farmers had finished all their evening chores. Leve described it all as a magnificent sight. Everyone is hungry for the theatre, he said. In Tel Aviv, kids sat on adjacent roofs to peep in, or climbed the theatre walls, to hang on and watch.

Habimah has a modern hit in "Wastes of the Desert," drama of the recent Israeli-Arab conflict. It isn't artistic, says Leve, but it's good theatre, and audiences lap it up. Habimah also presented "Montserrat," French play due for New York this season, which Harold Clurman staged.

Otherwise, Leve feels, much of Israeli legit is disappointing. The country has few modern playwrights; the theatres usually rely on foreign imports and adaptations. It's their greatest drawback, he says. They also have no first-rate directors because they don't trouble to train any. Leve criticized their habit of calling in foreign directors who don't know the language. Native actors don't seem to have too much 'yen to direct. With all the groups co-operative an actor feels secure in his job and doesn't want the headaches of a director, said Leve.

The U. S. technician gave a few lectures on lighting and staging to legit groups, and held roundtable discussions afterwards. Because of the state's dire need of equipment, he is forming a committee in New York to procure funds or supplies for Israel. Eddie Kook, of Century Lighting, has already agreed to serve. Leve also has a plan to get set parts and other equipment from producers when their shows close, to ship abroad. All these matters will be under supervision of the American Fund.

'Prostitute' Will Be Staged by L. A. Group

Hollywood, Sept. 6.

"Respectful Prostitute" and "Hope Is A Thing With Feathers" will be staged here at the Coronet theatre late this month. Shows will be put on by Circle Players in association with L. A. S. Grosberg. Peter Ziesler will probably direct. Ziesler, who was stage manager for the Chi presentation of both pieces, has just arrived from the east to begin casting.

Inside Stuff—Legit

Producer-director John Houseman has an article, "No Business Like Show Business," in the current (September) issue of Harper's magazine, in which he discusses legit economics and the unsound condition of the contemporary theatre. Piece quotes statements and statistics liberally from VARIETY and presents a financial history of an actual Broadway production. Latter isn't identified, but it's understood to be "Joy to the World," which Houseman presented two seasons ago, in association with William R. Katzell. Figures cited in the article reveal that "Joy" repaid less than \$6,000 on a total investment of \$74,100 (including overall). Production expense was \$39,800, with an additional loss of \$21,000 out of town, plus \$7,400 on the 123d-performance Broadway run.

Although Houseman hints in the piece about having had to give excessive terms to director, co-producer, etc., he doesn't mention that in the case of "Joy" he was over a barrel, as the script was brought to him by the author, Allen Scott, already largely financed. Producer also says nothing specific about theatre terms, although his statements indicate he had a tough deal for the Plymouth, N. Y., at approximately 35% on the first \$12,500, and 30% on the balance. Figures cited also show the producers got \$200 a week salary, besides \$100 office expense. Incidentally, Houseman is identified in footnote as a stage and film director-producer and his credits are listed as "Native Son," "Four Saints in Three Acts" and "Cradle Will Rock," but "Joy" is omitted.

The Barter theatre of Abingdon, Va., has the distinction of being one of the few theatres in the country with a resident playwright. Montgomery Hare has held this position since the theatre was reorganized after the war, and Robert Porterfield, its founder-director, decided that Barter should have its own writer in residence. During the summer, when he's not writing plays, and sometimes even when he is, Hare is also technical director of the theatre. Much of the work on his full length plays is done at his home in Connecticut during the winter. Each season at least one of his plays is produced by the Barter players. His newest, a cowboy fantasy, "Baa-Baa Black Sheep," is being staged here as part of the theatre's 1949 Drama Festival.

Although the repeated absences of Ezio Pinza from the cast of "South Pacific" is a headache to the management, it actually means a substantial saving for the show. Pinza and Mary Martin, as co-stars, each get 7% of the gross, amounting to \$3,542 apiece. On a week like last, when Pinza missed seven performances, he lost seven-eighths pay, or approximately \$3,100. Presumably the producers, Richard Rodgers & Oscar Hammerstein, II, in association with Leland Hayward and Joshua Logan, give a bonus to Pinza's understudy, Dickinson Eastham, when he takes over the male lead. But it would hardly be more than a fraction of the saving on Pinza's salary. There have never been demands for ticket refunds on Pinza's absence.

"Harvey," the six-foot rabbit, has enriched the U. of Kansas World War II Memorial Assn. fund to the tune of \$1,874.88. The sum represents the net receipts from a presentation of the play by the university drama department with the play's producer, Brock Pemberton, as Elwood P. Dowd. Pemberton waived royalties on the presentation as well as receipts over and above taxes and expenses. At the time of the performance last spring the association received \$1,100. Last week \$774.88 was turned over to the association as the "Harvey" account was closed on the student activities book. Actually the money represents a gift from Pemberton to the university, his alma mater.

"A Harlequinade," short comedy to be produced shortly by Maurice Evans as part of the Terence Rattigan "Double Bill," is understood to contain a number of characters patterned after readily-identifiable legit stars, two of whom are said to be Alfred Lunt and Lynn Fontanne. Play is a frivolous spoof of a more or less typical Shakespearean rehearsal, and the author is said to have taken the occasion for good-natured ribbing of some of his friends and associates. Several seasons ago the Lunts starred in Rattigan's "O Mistress Mine" in London (where it was titled "Love in Idleness"), and then in the U. S.

Legit Bits

Ann Lee, who operates the strawhat, El Teatro de Santa Fe (N.M.), will be in New York during October, before going to Phoenix, Ariz., to reopen her winter season at the Sombbrero theatre.

Alan Schneider, U. S. director who has been teaching at Dartington Hall, Totnes, England, will return to New York late in September after visiting France with his recent bride, "The Innocents," William Archibald's dramatization of the Henry James novel, "The Turn of the Screw," will be tried out the week of Sept. 19 at Pocono playhouse, Mountainhome, Pa., prior to Broadway.

Leueen MacGrath and David Cole will have the leads and Herman Shumlin will direct for Richard Aldrich and Richard Myers, in association with Thomas and Ann Noyes.

Fortunia Bonanova will star in his own play, "Glamour Is the Gimmick," opening Oct. 7 at the Lobero theatre, Santa Barbara.

Erwin Piscator, who directed the Lake Placid (N. Y.) Drama Festival this year, intends to make an annual affair of it, with name changed to the Adirondack festival. Program next season will include legit productions, ballet and concerts. Dorothy Pierre to go out ahead of Ballet Russe de Monte Carlo.

Benjamin Kutcher, producer of the touring "Anna Lucasta," talking to Ken Parker, a skater in "Howdy, Mr. Ice of 1950," about heading and directing a touring ice show. Eddie Scanlon, who produces musical revivals for the Shuberts, has optioned a play for presentation on his own. Title of the piece isn't revealed.

Sydney Grant, who recently concluded a four-year run in "Harvey," planned to the Coast last week on a picture deal. Option of Clifford Odets and Ben Boyer to present Josephine Hull in the London success, "Miss Mabel," expires at the end of September.

Jean Datriple is due back this week from the Coast, where she's been seeking stars for her scheduled fall productions. Johnny

Stewart, 13, will play the lead in the Richard Rodgers-Oscar Hammerstein, II, production of "The Happy Time," adapted by Samuel Taylor from Robert Fontaine's novel. Morton Gould will compose the score for the Theatre Guild's musical version of "The Pursuit of Happiness," for which Dorothy and Herbert Fields have written the book. Gould succeeds Burton Lane, who withdrew because of differences with the librettists.

Backers of Sidney Kingsley's "Detective Story" last week received 25% return on their investment, bringing the total payment to 100% so far on the \$75,000 production. With a record minimum of new productions indicated for this season on Broadway and the road, Lee Shubert is lining up still more shows to fill his theatres. Latest acquisition, about to be signed, is the London hit, "The Children Hundreds," by W. Douglas-Horne. It is slated for New York this fall, with W. Douglas-Horne repeating their original characterizations.

Vernon Rice, drama editor of The N. Y. Post, planes Sept. 17 to Dublin, then to London, to see shows. He's due back Oct. 3.

Bill Mooney, pressagent for the Boston summer theatre and the Tributary theatre of Boston, transferring to New York. . . . Eliot Norton, drama critic of the Boston Post, will write a Boston chapter for John Chapman's upcoming edition of the annual "Burns Mantle Best Plays of 1948-49." . . . Norman Bel Geddes will not be associated with Eddie Dowling's theatrical activities in Houston. . . . Don Gibson and Elizabeth Hoffman will open a theatre-in-the-round Sept. 20 on the roof of the Ansley hotel, Atlanta, with Gerald Savory as director and James Kees as stage manager. The opening bill will star Edward Everett Horton in "Springtime for Henry."

Ed Hays will be company manager of the City Center opera company this season. . . . Mary Martin (Continued on page 60)

Total Legit Grosses

The following are the comparative figures, based on VARIETY's boxoffice estimates for last week (the 14th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current.....	15	15
Total weeks played so far by all shows.....	212	266
Total gross for all current shows last week.....	\$407,400	\$361,300
Total season's gross so far by all shows.....	\$5,466,100	\$5,797,900
Number of new productions so far.....	2	2
ROAD		
(Excluding Stock)		
Number of current touring shows reported.....	11	16
Total weeks played so far by all shows.....	134	194
Total road gross reported last week.....	\$288,600	\$287,600
Season's total road gross so far.....	\$3,886,000	\$4,395,900

Plays Abroad

Fading Mansion

London, Sept. 1.

Laurence Olivier presentation (in association with Duchess Productions) of drama in three acts by Donagh McDonagh, adapted from "Romeo of Jeanette," by Jean Anouilh. Directed by Anthony Bonnell. At Duchess, London, Aug. 31, 49. Sheila Joyce..... Annabel Maule Mrs. Donnelly..... Joan Young Desmond Donnelly..... Liam Gaffney Hugh Joyce..... Michael Gifford Cormac Joyce..... George Relph Maura Joyce..... Siobhan McKenna

This third of Laurence Olivier's productions will be received with more mixed feelings than its predecessors, "Born Yesterday" and "Daphne Laureola." It is muddled and unsatisfying, and owes a much of its merit to its actors. A success in Paris two years ago, it may have lost something in its transition from French to Irish locale, and its appeal will probably be limited to a specialized audience.

Action takes place in a dilapidated home in the West of Ireland, showing faint traces of its former dignity. The elder daughter returns, bringing her fiancé and his mother from Belfast, and is appalled at the neglect and deterioration. This feeling turns to despair when the boy is immediately bewitched by her slut of a sister. He knows she is a liar and a wanton but goes off with her on a few hours' acquaintance, only to return when he hears his first love has attempted suicide. The younger one immediately marries an old lover but as soon as the others have left the house she walks into the sea, still in her bridal gown. The boy sees here from the cliffs and rushes after her—not to her rescue—but to join her in a watery grave.

Annabel Maule makes a pathetic figure of the wronged sister and Liam Gaffney gives an earnest sincerity to the complex character of the vacillating male. His performance is overshadowed by the stronger personality of Michael Gough who gives a great interpretation of the cynical, cuckolded brother, cheated by love and determined to lecture to all and sundry on its snares. Siobhan McKenna, best known for her depiction of untamed sirens, makes her witchlike hold on the boy almost believable. George Relph turns in a meaty characterization as the shiftless father. Clem.

Master of Arts

London, Sept. 2.

Linnit & Dunfer (in association with Gordon Stewart) presentation of comedy in three acts by William Douglas Home. Directed by Michael Bentham. At Strand, London, Sept. 1, 49. Ronald Knight..... Roland Culver Robin Spencer..... David O'Brien Earl of Whitland..... Michael Atherton Fiona Spender..... Ursula Howells Frederick Spender..... Norman Powell Mrs. Spender..... Barbara Leander Duke of Fernyng..... John Miller Duchess of Fernyng..... Enid Sass Headmaster..... Graham Stuart Miss Osborn..... Margot Lister

This scholastic frolic is a far cry from the author's previous efforts, "The Children Hundreds," and his prison play, "Now Barabbas." It has a slightly incredulous theme, but falls short of pure farce, and its appeal is unlikely to stretch beyond its present confines, where it should make excellent vacation fare for the teenagers around Christmas.

Set in a famous school (a thinly disguised Eton), story concerns a bachelor housemaster who is blackmailed by one of his brood, who has taken a candid camera shot of him kissing his sister. The boy knows his mother is preparing a newspaper article on "The Abolition of Public Schools" and would give her facts to print such a picture in support of her theories. Under duress the tutor connives at the youngster's absence to attend the nearby Ascot race meeting. He is spotted in the crowd by the headmaster's wife resulting in trouble all around.

The housemaster sets himself straight by taking a long chance with a heavy bet and contributing

the proceeds to the fund the headmaster is launching for an additional library.

Early pacing is slow, but builds up to a brisk third act with Roland Culver getting the maximum of effect from his best scene, where he sits by the radio registering agonies of suspense listening to the race. Ursula Howells is charming as his heart throb, and David O'Brien is suitably graceful and pert as the young brother. Enid Sass brings a breath of the old staid atmosphere as the Duchess who graduated from the chorus, and other parents and faculty are suitably contrasted and commendably portrayed. Clem.

Born Yesterday

Tel Aviv, Aug. 20.

Premiere of Garson Kanin's "Born Yesterday" at the Tel Aviv Chamber theatre was the highlight of August show biz in Israel. It's one of the very few American theatrical products which has borne transplanting, without taking on a sickly wilted look in the process. There has been no effort to graft it onto some local stock.

Yair Burla turned the English into Hebrew without quite stripping it of its American turn of phrase and not quite achieving a completely highbrow Hebrew idiom. In this particular case, the success of the Manhattan transfer was due to the guest-direction of Peter Frey and very good performances by Hanna Marron and Yossef Yadin.

Hanna Marron's impersonation is in every way as satisfactory as that of Judy Holliday. She looks the part and acts both the shrill and tender moments in a thoroughly enjoyable manner. Yossef Yadin as Harry Brock is loud, noisy and cruel. He makes the most of a part which suits him very well. Since we have cooperative theatre, we must get used to the fact that our best actors are often seen in parts which in no way give full scope for their real talents. Ben Yossef handles the role of the dipsomaniac lawyer with his usual skill.

Temperamentally and physically, Isaac Shilo looks exactly the type of bright young man trying to reform the U. S. Gershon Klein, Chanan Simai, Rachel Marcus, Gizella Anka are all adequate in their supporting parts. In addition to directing, Frey gives us an exquisite looking interior of a modern Washington hotel. It really looks as if it might have cost \$225 a day which Brock insisted was in keeping with his station in life. Frango.

11th L'ville Al Fresco

Season 2d Best at 10G Net

Eleventh season of summer musicals at Iroquois Amphitheatre just concluded was second most successful in its history. Officials of the Lottsville Park Theatrical Assn. estimated the net profit for the six-week season will hit between \$10,000 and \$12,000. Net ticket sales to 97,000 patrons amounted to \$146,000.

Maurice Settle, executive secretary of the association, said this season was surpassed only by 1946, when a profit of \$19,261 was realized from 106,091 paying patrons who accounted for a gross of \$149,125.

George E. Gans, president of the civic non-profit organization, said profit will be used to improve amphitheatre facilities and be plowed into productions for 1950.

'Brig' 26½G, Vancouver

Vancouver, Sept. 6.

"Brigadoon" grossed a nice \$26,500 at the International here last week.

Musical is at Calgary this week, then goes to Winnipeg.

Oberfelder Has Big Schedule for Denver

Denver, Sept. 6. Opening Friday (9) with premiere of "Holiday on Ice," Arthur M. Oberfelder, local impresario, has a big schedule of legit and concerts for the winter and spring. "Holiday on Ice" will stay a week at the munny auditorium, where Oberfelder's attractions mainly show.

Following "Holiday" will be "Grand Ole Opry," Sept. 18; "Finian's Rainbow," Sept. 19-21; "Streetcar Named Desire," Oct. 21-22; Burton Holmes travelogue, Oct. 23-24; Phil Spitalny all-girl orch. Oct. 26; Ballet Russe de Monte Carlo, Nov. 4-5; "Silver Whistle," Nov. 12-13; "Inside U.S.A.," late Nov.; "High Button Shoes," early Dec.; Spike Jones, Dec. 5; "Skating Vanities," Dec. 27-Jan. 2; "Goodbye My Fancy," Feb. 10-11; Ballet Theatre, Jan. 27.

'Shoes' \$45,000, 'Crazy' 40G, L.A.

Los Angeles, Sept. 6.

Legit biz here continued to dip slightly during the past week, with Horace Heidt's "The Kids Break Through," amateur revue, trailing the field. "High Button Shoes" and "Girl Crazy" were both mild in the musical field. "Sugar Hill," all-colored revue, kept its average up, however, with fair boxoffice at the small Las Palmas.

Estimates For Last Week
"Girl Crazy," Greek (2nd wk) (4,400; \$3.60). Not too good \$40,000.
"High Button Shoes," Philharmonic Aud (3d wk) (2,670; \$4.80). Continuing to slide; almost \$45,000.
"Sugar Hill," Las Palmas (8th wk) (388; \$3.60). Okay \$6,500.
"The Kids Break Through," El Capitán (1st wk) (1,142; \$2.40). Poor \$10,000. Standard biz for the house has been \$17,100, near-capacity, during the long run of Ken Murray's "Blackouts."

HOCKER JOINS LEIGH TO HYPO CONCERT SETUP

C. David Hocker, manager of Robin Hood Dell concerts in Philly for 10 years, has joined W. Colston Leigh lecture bureau as exec assistant to Leigh, to expand the bureau's concert department. Bureau now has Alexander Kipnis, Amparo Iturbi, Carol Bruce, Kenneth Spencer, Earl Wild, Angel Reyes, Frederick Jagel, Edward Kane and the Westminster Choir on its list.

Before joining Leigh, Hocker was veepee of James A. Davidson management, concert bureau, for two years. He managed Robin Hood Dell from 1939 to 1949, doubling the last two years with Davidson. He also was co-founder in 1938 of the Philadelphia Opera Co., which he managed till it discontinued operations in 1945.

Mae West- 'Li' Nabs Wow \$32,500, Detroit

Detroit, Sept. 6.

Mae West took Detroit last week to the tune of \$32,500. Star brought "Diamond Lil" to the Cass theatre from a successful stand at Central City, Col., and repeated with local audiences. Meller moved to New York over the weekend to resume his brief run of last season, curtailed when the star fractured an ankle.

Second company of "Death of a Salesman," with Thomas Mitchell in the original Lee J. Cobb part, opened last night (Mon.) for a two-week engagement before going to Chicago for an extended run.

'Okla.' Whammo \$49,400 in Ottawa

Ottawa, Sept. 6.

"Oklahoma!" pulled a spectacular \$49,400 at the 2,521-seat Capitol here last week.

Theatre Guild production moved to Toronto for this week.

'Brig' for Winnipeg

Winnipeg, Sept. 6.

Road company of "Brigadoon" plays here one week at Playhouse beginning Sept. 12.

Prices are \$1.90 to \$4.95.

B'way Spotty in Pre-Holiday Week; 'Liberty' 42G, Bolger SRO \$37,800, 'Anne' \$18,500, 'Madwoman' \$18,300

Current Road Shows

(Sept. 5-17)

Blackstone — Davidson, Milwaukee (12-17).
"Brigadoon" — Grand, Calgary (5-10); Playhouse, Winnipeg (12-17).
"Death of a Salesman" — Cass, Detroit (5-17).
"Finian's Rainbow" — Nixon, Pittsburgh (5-10); Music Hall, K. C. (12-17).
"High Button Shoes" — Philharmonic, L. A. (5-10); Russ Aud., San Diego (11-12); Municipal Aud., Long Beach (13); Civic Aud., Pasadena (14); Arlington, Santa Barbara (15); Civic Aud., San Jose (17).
"Kiss Me, Kate" — Curran, Frisco (5-17).
"Life with Mother" — Playhouse, Wilmington (15-17).
"Mister Roberts" — Erlanger, Chi (5-17).
"Oklahoma!" — Royal Alexandra, Toronto (5-10); Hanna, Cleve (12-17).
"Silver Whistle" — Princeton (16-17).
"Streetcar Named Desire" — Geary, Frisco (5-17).
"Summer and Smoke" — Harris, Chi (5-17).

'Roberts' \$26,700 As Sole Chi Play

Chicago, Sept. 6.

A few cold nights last week spurred the "Mr. Roberts" take, around \$1,300 over last week's gross, at the same time nicking straw hat biz. "Summer and Smoke," despite early opening (5) for a Theatre Guild subscription play, is getting generous play, with first three weeks of Guild giving it healthy advance.

Chevy Chase Summer Theatre's "Second Man," with Dennis King, got raves from the crit, but biz was slower than expected. King will revive play for a regular Chi opening this season if he can secure a loop house. Strawhatter closes its first season with Charles Ruggles in "Nothing But The Truth," Sept. 6-11.

Estimates for Last Week
"Mr. Roberts," Erlanger (52nd week) (1,334; \$4.33). Approaching SRO with excellent \$26,700.
"Summer and Smoke," Harris (1,000; \$3.71). Opened last night (Mon.) as first Theatre Guild subscription of the season.

'KATE' 42G IN 4TH WK., 'STREETCAR' 20G, FRISCO

San Francisco, Sept. 6.

"Kiss Me, Kate," with Anne Jeffreys, Keith Andros, Julie Wilson and Marc Platt, is still doing capacity, and with seasonal sale over for this Civic Light Opera production, the fourth stanza showed a capacity \$42,000. Show is scaled to a \$4.80 top at the 1,775-seat Curran.

"Streetcar Named Desire" now in its sixth stanza at the 1,550-seat Geary, chalked up a strong \$20,000 last week. The juggling of principals of the Broadway and national company cast resulted in Ralph Meeker succeeding Anthony Quinn, who replaced him in New York production. Mary Welch also moved to N. Y., with Jorja Curtwright stepping into her role locally.

'Finian' Neat \$25,400 In Week at New Haven

New Haven, Sept. 6.

Shubert fired the 1949-50 starting gun with a full-week stand (29-3) of the new setup of "Finian's Rainbow." It was a good opener, with steady biz on the eight performances registering a total \$25,400 at \$4.20 top.

House is dark until George Abbott brings the break-in of "Touch and Go" here for four days (21-25). Others on the fall list include "Student Prince" (28-1); preem of "Regina" (Oct. 6-9); "Good Housekeeping" (tentative for Oct. 10-15); "Life with Mother" (Oct. 17-22).

Pre-holiday lull took the edge off the Broadway b.o. in some cases last week, as expected. But with the arrival of Labor Day, business is due to improve steadily until after Thanksgiving, when the pre-Christmas decline begins. Attendance was bullish at Labor Day matinees (5), but drooped that night and was expected to be still somewhat off last night. That was according to the traditional pattern.

There have still been no closings since early summer, but some changes in the list begin this week. Ken Murray's "Blackouts," vaudeville was due last night at the Ziegfeld and Mae West returns in "Diamond Lil" tonight (Wed.) at the Plymouth. "Night in Spain" (formerly "Cabalgata") closes Saturday night (10) at the Broadway, and will resume its tour.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operaetta).

Other parenthetical figures refer to seating capacity and top price, including 20¢ amusement tax.

However, grosses are net; i.e., exclusive of tax.

"Anne of 1,000 Days," Shubert (31st wk) (D-1,361; \$4.80). Costume drama has been making a small operating profit since resuming after the summer layoff; \$18,500.

"Born Yesterday," Miller (187th wk) (C-940; \$2.40). Still keeping going; rose a notch to \$6,700.

"Death of a Salesman," Morosco (30th wk) (D-919; \$4.80). Same every week; \$24,100.

"Detective Story," Hudson (24th wk) (D-1,057; \$4.80). Off a trifle with the off; \$21,000.

"Goodbye, My Fancy," Fulton (41st wk) (CD-366; \$4.80). Also felt the seasonal letup; about \$10,000.

"Howdy, Mr. Lee of 1950," Center (15th wk) (R-2,964; \$2.88). Holiday weekends don't hurt this tourist attraction; \$38,000; plays 11 performances this week.

"Kiss Me, Kate," Century (36th wk) M-1,654; \$6). Never changes; \$47,200.

"Lend An Ear," Broadhurst (38th wk) (R-1,160; \$6). Jumped back to \$27,200.

"Madwoman of Chailloit," Royale (27th wk) (CD-1,035; \$4.80). French import has done promisingly since its reopening; \$18,300.

"Miss Liberty," Imperial (8th wk) (M-1,400; \$6.60). Slipped a little more below capacity, but still got lots of operating profit; \$42,000.

"Mister Roberts," Alvin (81st wk) (CD-1,357; \$4.80). Eased slightly from capacity, but should recover; topped \$34,000.

"Night in Spain," Broadway (9th wk) (R-1,900; \$3.60). Closing Saturday (10) will resume its long tour; \$15,000.

"South Pacific," Majestic (22d wk) (M-1,650; \$6). Always gets the absolute limit, even with Ezio Pinza out of the cast for seven performances; \$50,600 again.

"Streetcar Named Desire," Barrymore (92d wk) (D-920; \$4.80). Climbed a bit to almost \$17,000.

"Where's Charley?" St. James (47th wk) (M-1,509; \$6). Got capacity again; \$37,800.

'HEIRESS' TEPID \$4,600 IN 7 SHOWS IN BALTO

Baltimore, Sept. 6.

Season of legit, scheduled for the reopened Maryland here, got off to halting start and lots of trouble last week. "The Heiress," packaged and headed up by Miriam Hopkins and Ralph Forbes, inched out an estimated \$4,600 for seven performances at a \$2.50 top.

Set for Tuesday (30) night opening, curtain did not go up after patrons were admitted to house in spite of claim by star that notice that she would not go on because of inadequate lighting and rehearsal in late-arriving set was handed to house management earlier in the day, after phoned okay from Equity to the players involved. Show went on following night (Wed.) after refunding but biz didn't build from there.

Breaking down of racial barriers didn't count for much at the weekend, patronage from Negroes reported very light. Kay Francis in "Let Us Be Gay" is current, set to open tonight (Tues.) with matinees planned for Saturday and Sunday.

Strawhat Reviews

A Letter From Harry

Mahopac, N. Y.

Putnam County Playhouse production of three-act drama by Leon Stein. Directed by Jill Miller. At Mahopac, N. Y., Sept. 2, '49.

Martin	Richard Carlyle
Wally	Howard Caine
Kay	Elizabeth Moore
Harry	John Koch
A Girl	Lawrence Arrick
Mr. Glick	Freda Simon
Rose	Rose Goldberg
Abe	Sylvia Paul
Mr. Calucci	Martin Balsam
Mrs. Demond	Gordon Peters
Anna	Marion Randolph
Harry as a child	Elizabeth Lawrence
Harry as a child	Linda Heagerty
Mr. Demond	Daniel Heagerty
Sugg	Bill Griffin
	Lee Marvin

Brutally frank but honest in its realism, "A Letter from Harry" would find an appreciative audience in any theatre, whether it be in Broadway or in Podunk. Its 29-year-old author, Leon Stein, has brewed as potent a drama as is likely to be found among the current crop of new plays.

It is a play which requires the full capabilities of a mature theatrical organization, and which, lacking the finished performance of the Mahopac company, would fall flat. With some possible changes and minor editing of the script itself, to shorten certain of the scenes and bring them more sharply into focus, the whole production has a good chance for Broadway.

A series of flashbacks draw a sharp and unmistakable picture of the character of Harry, a young GI who dies on a bloody battlefield in Germany. Before an enemy bullet cuts him down, however, he finds the answers to some of life's riddles which have left him bewildered, confused and bitter in adolescence and young manhood.

Harry had expressed his new feelings and beliefs in a letter which he was writing when the order came for the advance against the enemy, which was to be his last. Another soldier found the blood-stained letter on the muddy battlefield, unaddressed, without an envelope and bearing only the name Harry. The play deals with the finder's search for the girl for whom the letter was intended.

Lawrence Arrick gives warmth and sincerity to the title role. The company is remarkably well balanced. Standouts are Rose Goldberg as Mrs. Glick, mother of the girl who loved Harry; Marion Randolph, as Harry's mother; Lee Marvin, as Sugg, Harry's buddy in Germany; and Gordon Peters as Calucci, a philosopher.

Richard Carlyle works hard in the role of Martin, the soldier who found Harry's letter. Noteworthy performances also are given by Sylvia Paul as Rose, the girl who cannot brush aside her love for Harry; Kay, the GI who knew Harry in camp; John Koch as Jed, her bitter husband; and Elizabeth Lawrence as Anna, Harry's sister. Two children also lend a surprisingly professional contribution to the production. They are Linda and Daniel Heagerty, who portray Anna and Harry in a flashback to their childhood. Howard Caine as Wally, the barkeeper, Bill Griffin as Harry's father, and Freda Simon, as a girl who comes into the bar, round out the performance in creditable fashion.

N.Y. Ballet's Season

The New York City Ballet Co. will open a three-week season Nov. 23 at the City Center, N. Y., to mark group's third season on Broadway.

George Balanchine will again be artistic director, with his wife, Maria Tallchief, as leading ballerina.

SAMUEL FRENCH

SINCE 1830

Play, Brokers and Authors' Representatives

253 West 43rd Street, New York

1623 Sunset Blvd., Hollywood 46, Cal

Theatre for Sale or Rent

30 Miles from New York City

Suitable for Movies or Summer Playhouse

Box 215 Ardely

154 W. 46th St., New York 19, N. Y.

Academy of Our Lady of the Blessed Sacrament

BROADLEA HALL, GOSHEN, N. Y.

ELEMENTARY Chartered by the Regents HIGH SCHOOL

A boarding school for girls in an ideal country setting

Conducted by THE SISTERS OF ST. DOMINIC OF BLAUVELT

Address: The Rectory—Phone: Goshen 476

Yankee Clambake

Guilford, Conn., Sept. 2

Lewis Harmon production of revue in two acts (20 scenes). Music by Milton Lyons; lyrics, Stanley Pearl; sketches, Lyons and Pearl. Edwin Duerr, Jr., H. H. Munro. Staged by Lyons; settings, Carolyn Buck; choreography, Paul Lyday; musical director, David Hark. At Chapel Playhouse, Guilford, Conn., Aug. 29, '49.

Cast: Ruth Webb, Lols Claire, Marie Striker, Marilyn Harwood, Gene Dawley, Robert Whitlow, Val Dufour, Paul Lyday, Michael Verier, Dan Kushner, Gertrude Doolittle, Marilyn Hoffman, Betty Durance, Genny Giruso, Bettina Thayer.

The Broadway angling situation being what it is, it is doubtful if this musical effort will get beyond its present status. It does serve, however, as a good showcase for considerable promising talent from both the writing and playing angles. Basing its continuity on an imaginary trip through New Haven and Hartford R.R. scenes depict stopovers at such places as Tanglewood, Jacob's Pillow, Salem, Provincetown, Gloucester, and similar spots. Despite limitations of strawhat facilities, show has been staged at a steady pace which unfolds the contents of its diversion grab-bag in an interesting manner.

Songs on the whole have enough appeal, per se, to get across even in the face of curtailed two-piano accompaniment. Among the better tunes are "A Cellist and a Flutist," "Helluva Pair," back-mouled against the Tanglewood Music Festival; a neatly handled Pilgrim ballad, "When You're Married to Me"; a witch trio, "What'll I Do With My Heart"; a strawhat apprentice takeoff, "A Star Is Born"; a quartet ditty, "Hester Prynnie." Lyrics have avoided the conventional June-moon formula and have come through with both humorous and sentimental wordage.

For sketches, "Way Down East" is a rough-and-tumble version of a name actress putting up at a farmhouse during a strawhat engagement; "Jacob's Pillow," a burlesque of that ballet factory's goings-on; "The Baker's Dozen," a comedy bit with a Back Bay accent; a spectator viewpoint, "Tennis Match"; "A Day at the Shore" and "Maine Woods," a pair of barbs on summer vacations; "New England Boiled," a restaurant skit. Two musical travesties go over well, "Contooorock Chorale Society" and "North Atlantic." Latter is a takeoff on "South Pacific," is smartly conceived and executed.

Budget-conscious sets rate the term "imaginative" rather than elaborate, but they do make a thinly-spread bankroll go a long way.

Baa-Baa Black Sheep

Abingdon, Va., Sept. 2

Barter Theatre production of fantasy by Montgomery Hare. Staged by the author. Settings and costumes, Fitz-Hugh; lighting, Albin Aukerlund; choreography, Diane Cline. At Barter theatre, Abingdon, Va., Sept. 2, '49.

Chorus	Oliver Land
Red	Caddell Burroughs
Tex	Webster Parker
Longhorn	Tom McDermott
Willy	David Doyle
Shelback	Scott Walker
Ram	Rudy Pughese
Coonle	Robert Blackburn
Aunt B	Carl Self
Billie	Fred Wright
Mary	Catherine Martin
Aunt B	Mary Hayden
Aunt Minnie	Barbara Ann
Nuggett	Mary Gershank
Mary White Sound	Gordon Sommers
Old Moon All Gone	Owen Phillips
New Moon Not Yet	Pat Larson
Cold Snap	Webster Parker
Red Hawk	Robert Eastland

"Baa-Baa Black Sheep," cowboy fantasy, pictures the west as seen through a little boy's Aulry-like eyes, where anything can happen. The setting is Abingdon, Idaho, where a feud between sheep ranchers and cattlemen is in full swing. Essentially, show is all in fun, with asides to the audience, and includes villains, heroines and heroes. But it isn't boxoffice for Broadway.

Barter Theatre's resident playwright, Montgomery Hare, has taken care that cattlemen and sheepmen are almost identical. The only difference is that head of sheepmen has glass eye while leader of the cattlemen has false teeth. Both are yanked during the show, giving hero the power to get elected sheriff and settle dirty work like the crossroads, but not before he falls in love. A dead Indian who speaks Latin, and some mighty peculiar animals and

spirits give him assistance in winning the girl and the election.

It's obvious from the first that the writer is more interested in his characters than plot because, except for the thread of satire on western movies, there's no central theme.

At first glance, stage has the semblance of a Thomas Hart Benton painting come to life. Cumber-some lines in verse soon destroy this illusion, and most of the scenes fall short in maintaining fantasy.

Show is notable in that it was written by a resident playwright for Barter's actors. Top acting and splendid lighting effects give some very dramatic moments. In the third act, even the spectators participate when a town meeting is held in the audience as well as on stage.

Gordon Sommers takes top laurels as Nuggett, the dead Indian. Oliver Land makes a very funny oldtimer who tells the show-story to Billie as effectively played by Catherine Martin. Tom McDermott and Mary Hayden give fine interpretations as the lovers.

Lo and Behold

Westboro, Aug. 30.

Robert Daggett-Red Barn production of revue. Sketches by William Hays and Edna Westboro. Songs by Brown Furlow; dances, Anna Walker; sets, William Hays; direction, Paul Lanuneri. At Red Barn theatre, Westboro, Mass., Aug. 30, '49; \$1.80 top.

Cast: Joan Moynagh, Peggy Lynch, Ray Hyson, Nancy Moorhead, Dale Engle, Don Quinn, Margaret Sheen, Robert Lauritzen, Marian Morris, William Harp, Delirde Owens.

Fair enough for a silo trout, "Lo and Behold" doesn't have anywhere near the power to make a bid for the Broadway stretch.

Revue offers the usual format of sketches on contemporary didoes interspersed with songs and dances, all in the intimate manner. The sketches, mostly the work of William Hays, burlesque the Man of Distinction, the human relations courts, the 5%-ers, etc., and snag a laugh here and there but mostly go on long after the punch is gone. One of them, contributed by Eudora Welty, dwells on the Brevoort's former residents but also lacks sock.

Brown Furlow's songs are pleasant but have no distinction. Fact of the matter is none in the cast (mostly resident company) has quite the knack of putting a song over, with Ray Hyson doing best with an okay tune called "Suddenly." Granted that it would all look and sound different with a pro company and an orch replacing the out-of-tune piano, it seems doubtful that the basic material is substantial enough.

Helen Hayes

Continued from page 38

and producer of Music Circus, played bit in "Central Park."

"Desert Song" opens tonight (6) to good advance, with Jack Goode, Iris Whitney and Billie Worn imported to assist resident troupe. "Roberta" will complete 11-week season next week.

Terrill figures that he will have earned back approximately half of his investment on first season. Promoter is still mulling offers to take his operation south for winter months. Trade after opening week has been capacity or better.

'Winslow Boy' OK at New Hope

New Hope, Pa., Sept. 6

Ian Keith in "The Winslow Boy" turned in fairly good week at Bucks County Playhouse last week. Terence Rattigan prize-winner got off to slow start but excellent notices and good word of mouth made it stack up as decent grosser, although no winner.

Matter of fact, trade has been off at this normally consistent SHO deluxer since June. Whether it is competition from Musicals across the Delaware or general business conditions is difficult to determine. Productions this season have been of unusually high quality. Revival of Molnar's "The Swan," with Viola Roache starring, turned in lowest gross of season week of Aug. 31.

Eva LeGallienne in "Corn Is Green" this stanza is a package. Bucks played slow to preem of ruves, "Pretty Penny," earlier in summer as package deal. Eddie McHugh, general stage manager for "Corn," was in advance to release bits.

In "The Winslow Boy" cast last week Philip Tongue, as father Winslow, Jennifer Howard, as crusading daughter, and William Whitman, as jazz-loving son, were outstanding. Barry Truex, Ruth White, Dorothy Sands, Anthony Kemble Cooper, Shirley Rich and Henry Jones were exceptionally fine.

Henson May Do Aussie

Legit Tour in 'Oat'

Sydney, Aug. 31

Fuller-Carroll, legit combo, will bring British comedian Leslie Henson out here for "One Wild Oat." Understood deal was made in London by A. Ben Fuller, son of Sir Ben Fuller.

Another F-C buy is the comedy, "Traveller's Joy." British stars will be booked for this one also.

Legit Bits

Continued from page 33

has signed a year's extension of her "South Pacific" contract and is now set to star in the musical through June 1951. Margaret Webster's Shakespearean company will open its repertory tour Oct. 6-8 at Michael Linenthal's Woodstock (N.Y.) playhouse, with four performances of "Julius Caesar" and "Taming of the Shrew." Basil Dean quoted in England last week that if "Lily Henry," with Tallulah Bankhead, clicks on Broadway this fall he hopes to take the production to London next summer.

After holding checkup rehearsals of the second company of "Mister Roberts," prior to the end of its Chicago run, Joshua Logan back in Connecticut Legit press-agent Ned Armstrong is executive director of the Emergency Council for Displaced European Professionals. Thornton Wilder, at Aspen, Col., is putting finishing touches on "Emporium," his new play about a department store, which will have four male leads. Arthur Hopkins will have first refusal. Sam Weller and Herb Farber starting seventh year as p.a. and company manager, respectively, of the touring "Oklahoma!"

Morris Effron manager and Byron Bentley p.a. of the "Summer and Smoke" tourer. Tom Powers managing the second company of "Death of a Salesman."

Off-B'way Show

Bourgeois Gentleman

This Moliere comedy, a version of which Bobby Clark failed to pit across several seasons ago on Broadway, also withstands the enthusiastic efforts of the semi-pro group, Off-Broadway, Inc. The piece, which opened Aug. 30 at the tiny Cherry Lane theatre in Greenwich Village, N. Y., demonstrates that stylistic drama is for performance by experts only.

Despite the falling-into-the-aisles laughter of a friendly audience, this sortie into the classics is an ordeal. The production is in terms of frank burlesque, and virtually the whole cast, including the two or three players who appear as if they'd ever acted professionally, hoke it up embarrassingly. Only Leslie Henson, as the would-be highbrow's wife, has authority and proper diction, while Sadie Long, as a servant, and Richard Malek, as a titled dandy, are passable.

Sidney Lumet's staging and the physical production are adequate for the modest requirements.

Hobe.

N.Y. May Adopt

Continued from page 37

tration, by supporting Murtagh's ticket-scalping probe, is victimizing show business. The mayor promised that the administration is trying to help the theatre, not only by cleaning up ticket-scalping, but also by simplifying the building code and in any other way possible.

Rumors that the formation of an advisory committee to work with the license and investigations commissioners was merely a cover-up for a quiet move to call off Murtagh's ticket probe were denied by the mayor and by Murtagh. The latter noted that since the formation of the committee he has gone ahead with the revocation of the license of Hickey's ticket agency and has recommendations pending against six other brokers, he said. His investigation is continuing, he added.

Members of the mayor's committee, besides Sauter, include composer-producer Richard Rodgers, theatre owner Lee Shubert, producer and Theatre League president Brock Pemberton, Equity president Clarence Derwent, Loew's vice-pres Charles C. Mos-cowitz, theatre manager, Louis Lotito, League director James F. Reilly, boxoffice men's union president James Murphy, and ticket broker's association president Ben Kaiden.

Legit Follow-Ups

South Pacific

(MAJESTIC, N. Y.)

With Ezio Pinza out of "South Pacific" last week because of a cold, his part was again played by his understudy, Dickinson Eastham, who regularly has a bit as one of the Seabees. As a substitute for the star, Eastham proves to be a good singer and at least an adequate actor, with a pleasant personality and sufficient stage presence. If, as is manifest, he's no Pinza, either vocally, artistically or in stature, he indicates that "South Pacific" doesn't depend on Pinza, or, for that matter, on any star. It unquestionably lacks something without Pinza, but it is still a great show.

Eastham has a satisfactory voice, but not a great one, and of course his technique can't be compared with Pinza, who's one of the virtuoso artists of his generation. The understudy also lacks the Metopera basso's impressive physique, his confidence and infectious spirit. In addition, he's actually too young for the part of the middle-aged French planter, Emile de Becque.

But he sings well enough and is likable in the part. So, despite the obvious disappointment of an audience that has been looking forward for weeks or months to seeing Mary Martin and Pinza, Eastham unquestionably succeeds in making them satisfied with Miss Martin. As it happens, he gets quite an assist from Miss Martin, and Myron McCormick, Juanita Hall, William Tabbert and the other featured players, not to mention Richard Rodgers, Oscar Hammerstein II, and Joshua Logan.

In fact, after several repeat visits to "South Pacific," it is Rodgers, Hammerstein and Logan whose contributions stand out more and more. Thus, it is becoming increasingly apparent that, while it may be difficult to find outstanding successors or alternates for Miss Martin and Pinza in the second company, the task won't be insurmountable and, in a showdown, other actor-singers will click in the parts.

Hobe.

A Streetcar Named Desire

(BARRYMORE, N. Y.)

With all four leads recast, Tennessee Williams' 1947-48 prizewinner now seems an even more effective and compassionate drama than when it first opened. That is not a reflection on the original players, but primarily because the balance among the present quartet, both physically and in temperament, is better. That the three primary leads played together for many months on the road before being transferred to the Broadway company is probably a factor also. The present combination consists of Uta Hagen as the pathetic psycho, Blanche; Anthony Quinn, as the callous young Polish-American; Mary Welch, as his wife, and George Mathews, as Blanche's fumbling savior. They have succeeded the original Jessica Tandy, Marlon Brando, Kim Hunter and Karl Malden, respectively.

The arrival last week of Quinn and Miss Welch reunites them with Miss Hagen, with whom they had played since the formation of the second company. The reason for the resumption of the team is obvious. Quinn, who is large and powerful, can physically dominate such tall actresses as Miss Hagen and George Mathews. Perhaps equally important, Miss Welch, as the "little" sister, gives the necessary impression of solid strength in relation to Miss Hagen. And since they both have blonde hair and look not unlike, they make believable sisters.

The effect is not merely a combination of three excellent performances, but a different emphasis than originally. For instance, Quinn's physical power and vigorous playing give Kowalski an even more animal-like brutality. That, in combination with Miss Welch's firm playing, makes Blanche a more helpless and doomed character than ever, and clarifies the tragic aspect of the play. Similarly, Mathews makes the futile Mitch truly poignant role.

Miss Hagen's performance is admirably controlled at the start, but still seems somewhat deliberate in the final scenes, as if she understood Blanche intellectually rather than knew her instinctively. Quinn's playing has superb drive, but his lines are occasionally indistinguishable in his violent scenes and, in fact, all the play tend to be inaudible on several occasions. The incidental music, which has an integral emotional function, is still well handled, but the complicated lighting is now ragged at times.

Hobe.

Literati

Cowles' New 50c Slick

Gardner Cowles, following up the successful introduction of his Quick two months ago, will launch a new slick monthly, *Flair*, in January. The class mag will feature fashion, art, literature, travel, decor, theatre and entertainment. Fleur Fenton Cowles, Cowles' wife and Fleur women's interests editor, will edit the publication, whose writing and advertising staffs will be separate from those of *Look* and *Quick*.

Arnold Gingrich, founding editor of *Esquire*, *Apparel Arts* and *Coronet*, will be general manager. Other staffers include George Davis, associate editor, formerly an editor of *Vanity Fair*; Harper's Bazaar and *Mademoiselle*; Louis-Marie Eude, art director, who held the same post on *Town & Country*; Margaret Thompson Biddle, European editor; and Leo C. Rosten (Leonard G. Ross) editorial consultant. Gingrich helped Cowles mastermind the new *Quick*.

Flair, to sell for 50c, will use several different printing processes and unusual paper stocks. First circulation guarantee will be 200,000.

Elsa's London Daily Mail Col.

Elsa Maxwell, who has been contributing to the *Continental* edition of the *London Daily Mail* for the past three months, may continue for column after she returns to America in October. She's the first American journalist to make the grade on the paper.

Miss Maxwell has also been serving on the committee of the International Film Festival at Cannes.

Mass Distributes On 'Ballet'

Interesting experiment in the publishing, as well as in the dance, field is the issue by the New American Library of George Ambert's "Ballet," in a paper-backed, 35c edition. This is a co-publishing project of NAL and Duell, Sloan & Pearce, the latter having brought out a \$6 edition of the same book (with the same text but considerably more pictures) only last March, under the title of "Ballet in America." The \$6 book is still currently getting reviews in various magazines.

NAL claims its 35c volume represents the first book on ballet to receive a mass distribution on newsstands throughout the country. They also feel it won't hurt the \$6 book sale, while anticipating a sale on their own cheaper volume of 250,000 copies within two years. NAL states it got the book rights first, and farmed out the more expensive edition to Duell. It's done this with several other volumes, to mutual satisfaction of both sides. "Ballet" is a unique book, giving the history of ballet in America since 150 years ago, and stressing the modern scene from Pavlova to de Mille and Robbins.

Agar Khan—What, Again?

The Aga Khan, who hit the spotlight most recently via a jewel robbery on the French Riviera, will get more publicity yet from deal made by Paul Winkler, through Guido Orlando with Germaine Huot, better known as Germaine d'Anglemont, to print her correspondence, photos and memoirs of her association with Aga Khan extending from 1935 to 1947. She knew him from her youth, first meeting being in 1904.

Deal, set in Paris, includes, pix and TV rights.

Shore Thing Becomes Panorama

Panorama will be the new name of *Shore Thing*, Miami Beach news-pict weekly catering to vacationers, when it makes its New York debut Sept. 9. It will continue its Miami edition, adding N. Y. features, news, ads and circulation.

Shore Thing, distributed mostly to hotels and nightclubs at the Florida resort, will have the same

policy in New York. Milton Lee, the publisher, is currently in N.Y. to set the two-city edition.

Arg. Pub. World Depress

As a result of state intervention, and growing exchange difficulties which Argentine finance policies have created, the publishing world in Argentina is facing an acute depression. Whereas new books by Argentine authors published in 1946 numbered 2,000, in 1948 only 800 new books were published, while publication of foreign books dropped from 3,000 to 2,000.

Phenomenal rise in production costs, as result of the labor shortage and the difficulty in importing paper, are other factors which have led to the decline of this once flourishing business. Exchange restrictions on imports of foreign books have led other countries to adopt measures of reprisal, with the result that Argentine editors are fast losing their export market.

New Turrou Book

Col. Leon G. Turrou, former FBI agent, about to return from abroad to leave the Army, is having his new book published by Doubleday, Sept. 22, titled "Where My Shadow Falls." Readers Digest will print in five installments sometime in the fall.

A film deal is currently in negotiation for the book.

D.C. Committee's Yen

A demand by the House Un-American Activities Committee that 70 American college submit to it a list of "textbooks and supplementary reading" is described in the September issue of Harper's as an effort to tell the nation's colleges what books their students would be permitted to read.

According to the article, the Un-American Activities Committee sought from the colleges lists of books in the fields of sociology, geography, economics, government, philosophy, history, political science, and American literature. The author of the article, Bernard DeVoto, declares that "no part of the Government has any power, express or implied, constitutional, statutory, or as yet usurped to control the educational procedures of the colleges."

CHATTER

Author Seamus MacManus sailed for U. S. after three-month vacation in Ireland.

Dr. A. J. Cronin, novelist, and columnist Danton Walker in on the Mauretania yesterday (Tues.).

Janet Macfarlane's novel, "A Family Matter," accepted for publication by Charles Scribner's Sons.

Dave and Al Smart, publishers of *Esquire* and *Coronet* mags, are going into film production with one picture, "The Esquire Girl."

Several entries from U. S. reported for Oireachtas (Gaelic language) literary contest, scheduled for judging in Dublin next month.

Dr. Alfred C. Kinsey in Hollywood to round up material for his forthcoming scientific treatise, "Sexual Behavior in the Human Female."

Dr. Sergei Bortensson and Jay Levya, Hollywood authors, sold their biography of Sergei Rachmaninoff to Hutchinson & Co. Ltd., British publishers.

Satepost breaks its closeup on Ken Murray to coincide with "Blackouts" premiering on Broadway, after almost eight years in Hollywood. Pete Martin calls it "Hollywood's Most Popular Show."

"A theatrical gold mine you may never have heard of has now run longer than such stalwarts as 'Abie's Irish Rose' or 'Life With Father.'"

H'wood Originals

Continued from page 1

sources in its lineup of 35. Recent purchases by both studios, however, indicate that as soon as high-priced purchases have been used up the swing at both spots will throw percentage heavily to the original side of ledger.

Most drastic change of all, however, is that which has taken place at Metro, since the advent of Dore Schary to the production throne. Schary deliberately laid aside all published work and plays that would be prohibitive in cost to produce to await more eager buying market and started lining up originals. Of the 44 pix listed by Metro only 17 aren't originals. Of the 17, four from public domain. Of remaining number nine

are best sellers; two are mag yarns and two are musical shows.

Columbia Has Most

Columbia, with 54 films in the production mill, is running almost 95% to originals. Of the 54 properties only 5 are other than originals, and of the five indie producers releasing through Columbia account for three of the properties.

At Universal-International 19 of the 24 films listed are originals. Remaining five are hangovers from the lush war days with exception of one mag story. Four remaining high-priced opuses include one mag story, two novels and the fancy-priced "Harvey" which is listed minus a starting date although now getting ready for teeoff.

Paramount lists a total of 31 of which 22 are originals. This studio made one of the few legit buys of the past few months when it cabbaged onto "Detective Story." (This was not included in the list of 31 properties which Paramount reported for survey.)

Republic, which is not included in survey due to lack of full program which is in work, would unquestionably boot the percentage of originals well above the 70% figure if it could be included. Almost 100% of all Republic product runs to originals.

Story Prices Now Rising

Boom-buying of originals, while attributed to economy reason, has, on the other hand, kicked up the price tags on purchases of this type of property. Several originals have brought as high as \$50,000 in recent months but studio execs have hastily pointed out that the reason the tag was so high was because the material could be put onto celluloid at a price. In short, story called for few and economical sets and in many cases furnished backgrounds that could be shot on location sites where it was unnecessary to build sets at all. Latter accounts for the high number of location jaunts being made these days. One studio, U-I, recently reported that better than 50% of films were being shot on location, most of them at nearby sites. Locationing is running between 25% and 35% at other studios.

Typical of what is happening on originals is the example being set by Metro. Culver City studio is buying and writing originals that can be made for a price and then shoves one or two top names from a heavily star-studded contract list in yarns to bolster the boxoffice appeal. Where M-G stars formerly made one or two pix a year to which star's entire salary had to be prorated, some of Metro's biggest names are doing as many as five a year.

Only 10 Legiters

Another pertinent fact is that of the 74 contemplated productions other than originals among the six studios figuring in the survey only 10 of the properties of that number are plays, which material constitutes or represents the really heavy-sugar buys.

Warners leads the field with four plays on the agenda. Metro has two, both musical shows. Paramount, 20th-Fox, Columbia, and U-I, each have one.

Warners also leads the field, closely followed by 20th-Fox, in the number of best-selling novels on the production listings. Warners has 13 and 20th-Fox has 12. Metro follows with nine; Paramount with five; Columbia with four; and U-I with two.

Remaining 19 of the 74 are mag stories and radio scripts. Following is a studio-by-studio rundown of films listed by each studio. Material includes backlog of pix films now shooting and yarns in various stages of production preparation. In some instances picture listed have been put into pre-release.

WB List Has 32

Warners list of 32 originals include: "It's a Great Feeling," "White Heat," "House Across the Street," "Task Force," "Chain Lightning," "Lady Takes a Sailor," "The Story of Seabiscuit," "Backfire," "Montana," "Return of the Frontiersman," "Barriade," "The Caged," "Colt 45," "The Daughter of Rosie O'Grady," "Wait For Me, Darling," "The Showdown," "Career Girl," "Working Our Way Through College," "The West Point Story," "Loan Shark Rock," "The All-American," "The Betrayed," "Crashout," "Ghost Mountain," "Stop, You're Killing Me," "Pretty Baby," "Dallas," "The Other Woman," "Rock Bottom," "Narrow Margin," "The Gold Smugglers," and "Travelers." Warners 13 novels include: "Under Capricorn," "Beyond the Forest," "Stage Fright," "The Vic-

SCULLY'S SCRAPBOOK

By Frank Scully

Crazy Hill, Essex, Sept. 6.

Maybe you missed the Amos 'n' Andy program where George Stevens, having completed a course in psychiatry, was henceforth proclaiming himself "a genuine psychotic." Coming from Kingfish it sounded tres amusing but around Hollywood such a transition wouldn't sound as crazy as it is.

It wouldn't sound so crazy at Duke U. either, because there they give courses in parapsychology, which is defined as "a borderline science concerned with extra-sensory perception and other para-normal psychic phenomena." Obviously, these people are not genuine psychotics but you can't blame them for trying. Until a report is received as to how well they dive into an empty pool parapsychologists are not being considered crazy enough to be included in Scully's Psychiatric Word Book under the letter P:

Platycephalus: Broad-headed. Producers who are so broadminded they pick floozies to play ladies and even introduce them as ladies to their astonished mothers.

Plus Gesture: Adler's term for those who attempt to compensate an inferiority complex by superior overt behavior. Stars who bawl out busboys and overtip head waiters. Femmes who are never without their mink coats even during August hot spells.

Polyphagia: Eating excessive amounts of food. Used as a symbol in Hollywood to hint at rapacious characteristics of heavies which cannot otherwise be photographed due to the peculiar mores of censors whose private lives are almost identical with those of the heavies.

Phonophobia: Morbid fear of exerting one's self. Responsible in Hollywood for producers who have associates, stars who have standins, dogs who have doubles, secretaries who have secretaries.

Pons: The structure which joins the cerebrum cerebellum and the medulla oblongata. Joins Lily too.

Porteus Maze Test: Another intelligence test in which language is not required. Subject must trace mazes of increasing complexity. If successful he is turned loose on four-decker novels and ordered to reduce their plots to the lower half of a double-feature. If he goes crazy eating those up, he and his maze are traded to the starving Navajos for location privileges.

Potamophobia: Morbid fear of bodies of water. Character actors who have cracked from playing too many submarine sequences. Lawrence Tierney in a nightclub on sighting a chaser.

Pragmatognosis: Loss of ability to recognize objects which were formerly familiar. Rudy Vallee coming on a megaphone and asking "What's that?"

Presbyopia: Farsightedness. Actually a defect in Hollywood where anybody who thumped for television in 1930 would have been rated cracked, and if he persisted would have been well out of his mind by 1949, when everybody went crazy over television.

Prison Psychosis: Acute psychopathic personality occurring in prisoners awaiting trial or parole. A common psychotic symptom also at option time in Hollywood studios.

Proprioceptive Sense: The sense which perceives the tension of joints. People who feel when a gambling den is about to be raided and scam before the cops arrive.

Pseudologia: Pathological lying. Applies to writing false letters. Helpful psychosis to fiction writers.

Psychasthenia: Janet's description of a clinical syndrome characterized by feelings of doubt, inadequacy, anxiety. Felt by Hollywood stars attempting a Broadway show for the first time.

Psychiatrist: A physician specializing in diagnosing and treating mental disorders in others, to the neglect of his own.

Psychic Determinism: Widely accepted theory that mental processes are never accidental but always prompted by motives, many of which remain in the unconscious mind.

Psychoanalysis: Mind-healing through a technical procedure worked out by Sigmund Freud and his army of disciples, now spread over most of the world. His theory centered around unconscious thoughts which in turn seem to center chiefly around the sex urge. Source book of more modern pictures and plays than the Bible and Shakespeare put together. His interpretations of dreams have stopped most people from retelling theirs, which helps.

Psychobiology: Adolph Meyer's contribution to the Freudian concept. Meyer broadened the facts of behavior to include the functioning individual as a biological whole, viewing man as an experiment of nature, completely integrated, until, of course, he cracked.

Psycholeptic Attack: Brief experience explained afterward by the patient as "It came to me like a flash," or "Something snapped in my head." Meyer uses the term this way, but in Hollywood these flashes became so common that screen writers decided to register their ideas to prevent them from suddenly snapping in the minds of producers, and appearing on the screen under alien credits.

Psychometry: Method and application of an intelligence test. In Hollywood the collection and study of postcards after a preview. Cards invariably turn out to be 98% raves.

Psychopath: Patient suffering from a constitutional mental disorder, which, if discovered, ends with his constitutional rights taken away from him.

Psychopathic Personality: Technically, "one afflicted with diminished volitional control and increased emotional response to stimuli." Sounds like an effusive way of saying, "You're drunk!"

Psychosis: Any prolonged mental disorder or disease. Nicier way of saying, "He's nuts."

Psychotherapy: Any treatment designed to influence and relieve mental and emotional disturbances. Showing mental cases "The Snake Pit" till one cries, "Hey, Abbott! Get me outa here!"

Psychophobia: Morbid aversion to cold. People who shiver all through "Nanook of the North" and the Admiral Byrd pictures.

Ptosis: Drooping of the upper eyelid from a third-nerve paralysis. In the Edward G. Robinson syndrome of acting.

Puerilism: Possession of qualities of body and mind which don't even look too good on a child. Producers who long for the good old days when Pearl White played "The Puerils of Pauline."

Pyknic Type: Kretschmer's kraut who had a large chest, broad head, short neck, wide shoulders and skinny legs. In the Gorgeous George syndrome.

Pyromania: A morbid drive to set fires to big jobs. Uninsured arsonists. Producers with a ven to remake "Chicago," with unused footage of "Gone With the Wind."

tim," "Bright Leaf," "Victoria Grandauto," "Ethan Frome," "Winter Kill," "Sugar-Foot," "The Turquoise," "Only the Valiant," "A Lion Is in the Streets" and "Young Man With a Horn."

Warners' four plays are: "Perfect Strangers," "The Glass Menagerie," "The Hasty Heart" and "The Inspector General." Four mag stories are: "Always Leave Them Laughing," "This Side of the Law," "The Candy Kid Levels" and "Let's Get Married."

RKO's product lineup is not included in the story survey. Its

WHO'S WHERE

Tells Who's Where in show business. Lists 10,000 big who's, little who's, producers, publicity outlets, casting agents, television producers, etc. 100 divisions of entertainment. 100-150.

SEND US \$1.00 PER COPY

LEO SHULL PUBLICATIONS

128 W. 48th St., N. Y. C. P.O. 1-0630

Broadway

The Brian Ahernes off to Europe last week on the Caronia.

Lillian (Mrs. Jack) Pulaski motoring out to the Coast.

Bandleader Ruby Zwierling a grandfather for the third time.

Patsy Ruth Miller, former film actress turned writer, working on a new play.

Joe Kerman, prez of Favorite Films Corp., back from a six-week European tour.

Warner Club's annual golf tournament Sept. 16 at the Westchester Biltmore C. C.

Carleton Carpenter off to the Coast and a Metro contract, agent by Paul Small.

Kirk Douglas in from the Coast for location shooting in Greenwich Village on Warner's "Young Man With the Horn."

Kurt and Ketti Frings due to plane in from Europe this week where they've been on a combined business-vacation trip.

Mark Larkin now in public relations in the Newsweek Bldg., publicizing ad agencies and their clients, indie motion pictures, etc.

Eve Arden trains out today (Wed.) to Hollywood where she's scheduled to resume her radio show, "Our Miss Brooks," Sept. 11.

Baron Nahum, Britain's Royal photographer, planned here from London Sunday (4). Baron, incidentally, is Nahum's given name, not a title.

Frederick Lonsdale, British playwright, in for about a month and may do a film script for Sir Alexander Korda upon his return to England.

Composer Aaron Copland commissioned to write a salutation to the United Nations for a concert Sept. 17, in honor of UN's general assembly.

Dick Newman, assistant city editor of London (Ontario) Free Press, and also VARIETY mugg there, prowling N. Y. on his first trip here.

Joseph H. Moskowitz, 20th veeper and eastern studio representative, returned to the homeoffice over the weekend after a six-week tour of Europe.

Hy Kraft's "Broadway Cyano," in the 48th Anniversary Edition of VARIETY, has struck Jimmy Durante's eye for a Metro musical.

William Morris is agenting it. Involuntary bankruptcy petition against M. Rosenthal & Son, Times Square landmark jewelers, filed by three creditors. One of the sons Sam Rosenthal, is a son of the sons.

Film actor John Lund in for a week of publicity and radio appearances to fanfare Paramount's "My Friend Irma" also for a "Theatre Guild on the Air" guster.

Ben Washer, former Paramount and Goldwyn publicity chief, due back in New York about Sept. 15 from Mexico City, where he has been vacationing for the past month.

Marcella Burke, ex-Hollywood fan mag editor, now married to Peppy Morrow, Greenwich business man, have signposts to their Connecticut manse captioned, "To Morrow."

Steve Yates, son of Charlie Yates of the Associated Booking Corp., learning the talent agency from the bottom. He started last week in the stock room of General Artists Corp.

Leonard Spigelglass detoured from the Chi public relations powwow here and Allen Rivkin went the Screen Writers' Guild's representatives to New York just to see "South Pacific."

Jack F. Dailey, operations manager of Radio City Music Hall, and Lt. Colonel in the Army Reserve, assigned by the War Dept. to the N. Y. headquarters of the selective service system.

Sonny Tufts, who's been touring the straw hat circuit with Sheila Bromley in "Petitiot Fever," to be one of the judges in the "Mrs. America" contest to be held in Asbury Park this week.

Flock of show biz names, headed by Eddie Cantor, helped Grossinger's, upstate resort, hold another gala, celebrating its 35th anni over the weekend.

Metro producer Clarence Brown and scripter-producer Robert Pirosh planned out of New York today (Wed.) for Syracuse to film background scenes for the Clark Gable vehicle, "To Please a Lady."

Newlyweds Angela Lansbury and Peter Shaw planned in from Britain Monday (5). Before heading for the Coast, the actress may do some special promotion for her upcoming Par film, "Samson & Delilah."

Irene McKenna, secretary to Paul N. Lazarus, Jr., at United Artists, to be married tomorrow (Thursday) to R. E. Brosnan, an attorney. Her brother, who was ordained just a few weeks ago as a Jesuit priest, will perform the ceremony at Woodstock, Md.

Whereabouts of Mary Jean Peterman is being sought by her

mother, Mrs. B. E. Steinhoff. Girl once appeared with Royal American Show and may be working with another carnival. Her mother can be reached through Capt. Elsie Van Peit, Salvation Army, N. Y.

Gigi Perreau, eight-year-old moppet actress, and her brother, Peter Miles, left for Boston last week to attend the New England prem of RKO's "Roseanna McCoy" in which both appear. Pair arrived in New York Thursday (1) on the Queen Elizabeth along with their parents after a two-month vacation in France.

Las Vegas

Jackie Miles' draw overflowing El Rancho Vegas' Roundup Room.

Sam Israel, publicity-director for Eagle Lion studios, here for rest at Thunderbird.

Joan Olander, w.k. Hollywood model, playing hookey from film-laud chores at Hotel Flamingo.

Benny Goffstein, assistant to president at Flamingo, back from two-week vacation at Sun Valley.

Dean Martin and Jerry Lewis subbing for Tony Martin, originally skedded for this week at Flamingo.

Nat Bart's comic rendition of "Nature Boy" making friends for Hotel Lant Frontier where the tenor heads current show.

Bill Moore, manager Last Frontier. Max Keich, owner radio station KENO; Jake Kattleman, an El Rancho Vegas boss, all back on job after vacations.

All hotels and floorshows bulging with patrons during recent Labor Day weekend. Visitors unfortunate enough not to make advance room reservations either went home or slept in parks.

Steve Hannagan in town discussing renewal of publicity contract for another year with Chamber of Commerce. Latter favorably inclined to continue but no final decision made yet. Union Pacific Railroad, which footed part of publicity bill during past year, will not carry on past Dec. 31.

Israel

By Franz Goldstein

Leib Glantz, Los Angeles cantor, in Israel for short stay.

Heidy Meyer, Mutual correspondent, here on a visit.

Charles T. Woodworth, editor of the Ottawa Citizen, on a short visit.

William S. Gailmor, U. S. radio commentator, in Israel for several months' visit.

Ruth Gruber, author of "Destination Palestine," in Tel Aviv on an assignment for the N. Y. Herald Tribune.

Marcel Marceau and Pierre Sonnier are a smash hit with pantomime performances in all big Israeli spots.

Maurice Samuel to lecture to the Weizmann Institute staff in Rehovot on "Peretz—the Tragedy of the Ghetto."

A technical course for teachers in schools with film projectors will be held shortly by the film section of the Israel Ministry of the Interior.

Henrietta Michaelson, pianist of N. Y.'s Juilliard School for Music, joined the teacher's staff of the Israel Conservatoire of Music in Jerusalem.

Mrs. Esther Berg, audio-visual consultant of the N. Y. City Board of Education, here to confer with the government on the use of films for educational purposes.

Touring "Town Meeting of the Air" group presented a scroll to Tel Aviv Mayor M. I. Rokach recently, at the meeting in the Habimah. One of the speakers was Kenneth Bibby, N. Y. Herald Tribune correspondent.

Pittsburgh

By Hal Cohen

Johnny Fritz, singing bass player, now an auto salesman here.

Jackie Green and Roseanna on new bill at Carousel with Jackie Heller.

Shirley Eckl, local ballerina, had knee operation and is out of "Kiss Me, Kate" for month.

Lots Framan, with summer opera for last four years, now singing with Bobby Unrath band at Johnny Brown's.

Dennis Morgan, Joan Roberts and Myron Cohen heading National Council Jewish Women benefit at Syria Mosque Sept. 25.

Mrs. Alberta Hannum, author of "Roseanna McCoy," had to cancel visit here day of picture's opening at Fulton because of illness.

Victor Petrone, a waiter, won Cadillac convertible in Variety Club charity giveaway. Jim Gallagher got the Plymouth in for members-only drawing.

London

Emile Littler on five day trip to Deauville.

The Tom Arnolds to Juan Les Pins for three weeks' vacation.

Cecil Lyle off to South Africa, opening in Johannesburg, and expecting to stay in Africa for 10 weeks.

Gene Marvey, here some months ago for a one concert booking, will be one of the American stars in the Blacks-Chester revue which opens at Lordon Palladium Oct. 10.

The John Wildbergs to France for a couple weeks, after which they return to London. They have rented an apartment at Arlington House where they are staying till December.

Bernard Delfont has closed deal with John Wildberg to tour "Anna Lucasta" in England, with show likely to return to the West End. After English run, Delfont will tour show in Australia.

Sydney and Lesley Piddington, thought-reading act, are likely to be top attraction at the London Palladium for two weeks, opening Sept. 26, which will end vaudeville season at this house for the year.

H. Granville Barker's adaptation of the Spanish comedy, "The Romantic Young Lady," by Martinez Sierra, revived at Arts Theatre Club, Aug. 30, after 30 years. Marie Ney and Frank Lawton head cast, directed by Roy Rich.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Nene Fleury in from Germany. Oscar Straus in a Passy apartment.

John B. Nathan expected back from Riviera.

The Irving Tishmans commuting between Paris and London.

Larry Adler getting the warmest of receptions at Gaumont Palace.

George Agiman branching out from picture financing to angel legions.

Sam Siritzky wasting no time in planting seeds of a new picture empire here.

The Irving Allens back from London; he's planning three productions here.

Jean Rapoport, Paris show biz lawyer, to N. Y. and Hollywood on pix copyright biz.

Maurice Lehman and wife injured in motor crash near Burgos, Spain, and flown back to Paris hospital the next day.

There's a \$3,000,000 project on the Riviera to turn the golf course at Cagnes, half-way between Nice and Cannes, into a racetrack to replace the tracks destroyed by war in both Nice and Cannes.

Rome

By Helen McGill Tubbs

Julien Duvivier at the Lido, Venice.

Thirty Italian pictures in production at this time.

Massimo Girotti in Sardinia making an Italian film.

Maria Montez and Pierre Aumont at the Excelsior, Rome.

Many Roman film houses closed for the summer hot months.

Richard Ney and wife in Rome after a couple weeks in Venice.

Lucille Marsh, American actress, has been signed for a role in an Italian film, as yet unnamed.

The Hal Wallis unit of "September," shooting exteriors in Italy, has returned to Rome for shots.

Mischa Auer to appear in an Italian film, "Biancaneve E 17 Ladri," ("White Snow and 17 Thieves"), with Pepino De Filippo.

Francoise Rosay, French actress, is in Rome to play a role in "Donne Senza Nome" ("Women Without Names") at Cine-Citta.

Lee Kressel, assistant to Orson Welles Productions, is back from Morocco, the "Othello" location. He will leave for the States soon.

Louis Hayward left Rome for Paris to negotiate with a French company to make a film there in French. He will act as co-producer.

Maria Tasnadi, actress wife of director Geza Radvanyi, had a baby girl last week. Radvanyi is now directing the Goelet production, "Women of the Shadows."

India

By N. V. Eswar

Madras has one more theatre. New cinema called Chitra opened Aug. 15 in Indian Independence Day with Hindi picture.

One more theatre at Bombay is reported to be going Indian shortly. Palace theatre has hitherto been second and repeat run picture house for English pictures.

V. Shantaram, owner of Bombay's Rajkamal Kalamandir Studios, announced recently at Ban-

galore renewal of efforts to start an Indian Motion Picture Academy. M. Vasan of Gemini Studios, Madras, has finalized arrangements for English version of his highly successful Tamil picture, "Chandralakshmi." Picture was dubbed into Hindi to capture all-India market.

Russian Films, "Festival of Youth," "Stone Flower" and "New Education," dubbed into Hindi, are being given key city releases for regular shows. One Russian film, "She Defends Her Country," however, was banned by the Bombay Censors.

British film, "Blue Lagoon," is being dubbed into Tamil in London for initial exploitation in Ceylon Island and Far East afterwards, especially in Malaya Peninsula. Tamil voice is supplied by Mrs. Sivapathasunderam, Tamil broadcaster at BBC.

Cleveland

By Glenn C. Pullen

Victor Borge reopened Borsellino's Club.

Stan Wood, onetime MCA office manager here, now biz rep for Milt Herth Trio.

Milt Krantz raising Hanna's legit curtain on "Oklahoma!" his fourth local visit. Sept. 12.

K. Elmo Lowe to direct "Edward, My Son." Cleveland Play House's first fall production.

Ted Miclau took over Chin's Golden Dragon for reported \$38,000, and remodeling nitery.

George Sterner to drop his touring band after current Bronze Room run, will organize smaller outfit for local dates.

Tuneless for six years, Ed Pentecost's Southern Tavern finally placed Hal Binkley's crew on bandstand for new policy.

Large cavalcade of Hollywoodites, including James Stewart and his bride, flew into town over weekend for annual Air Races.

Dr. Ben O. Frank of Karamu Lyric Theatre, collaborating with Cleveland 500 as stage director of "Carmen Jones," set for November.

Australia

By Eric Gorrick

Ralph Doyle has completed a 4,000 miles territory looksee for RKO.

Ice-skating is due to wind up a sock season in Sydney and Melbourne.

Arthur Askey, British comic, is set for an Aussie tour via the Dave Martin vaude loop.

Still solid trade in Sydney for Noel Coward's "Present Laughter" for the Fuller-Carroll combo in 15th week.

Elisabeth Schwarzkopf, Viennese singer, doing very well on concert tour for the Australian Broadcasting Commission.

A. Ben Fuller, son of Sir Ben Fuller, may not return until next February. He's on a talent buy for the Fuller-Carroll combo in London and the Continent and may go to N. Y. for additional looksee.

Minneapolis

By Les Rees

Hotel Radisson Flame Room has Lanny Ross.

John Tuohy here ahead of "Brigadoon."

Bee Vester's "Beef Trust" into Persian Palms.

Club Carnival has Lena Horne and Sonny Mars.

Adrian Ames and Four Chordsmen into St. Paul Flame.

Subscriptions for Theatre Guild season running ahead of last year's record high.

Alvin, burlesque house, relights for winter season next week, again under guidance of Charlie Fox of Milwaukee.

Attractions already set for Lyceum here and Auditorium in St. Paul include "Brigadoon," "Summer and Smoke," "Oklahoma!," "Finian's Rainbow," "Student Prince," "Inside U. S. A." and "Kiss Me Kate."

Riviera

By Margaret Gardner

Erich von Stroheim spent five hours dodging a Time reporter and then refused to grant an interview.

Orson Welles flew to Cannes from Venice for a two-day visit to discuss things with the Film Festival Committee.

Royalty on the Riviera increased by presence of Prince and Princess Don Jaime Bourbon, son of former Spanish King Alfonso.

Jean Sablon, in response to an urgent call from Eddie Gruskun, left his Agay villa to go to Paris to do a Marshall Plan broadcast.

The Jean-Pierre Aumonts, Steve Crane and Martine Carol, participating in a special junket to Corsica to celebrate the anniversary of the liberation of the tiny island.

Hollywood

Walt Disney returned from England.

Robert Keith in from N. Y. for film role at Metro.

Irving Berlin on siesta for 10 days at Las Vegas.

William Lasky to Yucatan on a scouting expedition.

Bob Smith to Olney, Md., for straw hat appearance.

George Burns and Gracie Allen returned from London.

Don Ameche to Midland, Tex., to gander his oil wells.

Tennessee Williams in town for story huddles at Warners.

Charles George Skouras hunting in Imperial Valley.

Mike Curtiz in from N. Y. to start work on "Bright Leaf" at Warners.

Wanda Hendrix on job at Universal after two weeks out with a bad ankle.

Phyllis Coates collapsed with heat prostration while acting on Warner lot.

Jack Carson will m.c. the "Our American" rally in Hollywood Bowl Sept. 2.

David E. Rose in from London to line up Hollywood talent for two British pix.

Edward Dmytryk in town after directing two films for J. Arthur Rank in England.

Owen McLean shifted from Eagle Lion to Universal-International as casting director.

Herbert Marshall leaves for Majorca next month for role in Miguel Salkin's "Black Jack."

Marlin Ragaway returned to his scripting chore at Universal after a bout over virus pneumonia.

Frank Fouce to Mexico City to round up entertainers for his Mason and Mayan theatres here.

William Wellman to Lawrenceville, N. J., to direct location shots for "You're Only Young Twice" at boys' school there.

Clyde W. Eckhardt presented with radio-phonograph-television set at dinner commemorating his 50 years in show biz.

Westport Emmet Dolan back from "Texaco" radio, where he gandered "Texaco" "Lil' Darlin'," for which he composed the music.

Academy of Motion Picture Arts and Sciences announced that it had no connection with the Academy of Arts and Sciences Motion Picture College.

Cecil B. DeMille and Jesse L. Lasky will be handed honorary memberships in Society of Motion Picture Art Directors at annual dinner, Sept. 15.

Bucks County, Pa.

By Sol Jacobson

Tom Ewell house-hunting. Bernie Hart recuperating at his brother Moss' Aquetong home from appendectomy.

Justin Herman shooting Pace-maker short this week in vicinity on country doctor.

Novelist Millen Brand has moved his brood into Solebury home recently purchased from artist Ethel Wallace.

J. J. Shubert and Charlie Abramson in to gander Lambertville Music Circus production of "Up In Central Park" last week.

Shirley Rich, production secretary in Rodgers & Hammerstein office, spent vacation emoting in "The Winslow Boy" at New Hope last week.

Emlyn Williams in Mon. (5) to catch Eva LeGalienne and Dick Waring in "The Corn is Green" at New Hope. First time author has seen his hit in America.

John and Marian Byram week-ending at the Theron Bamberger's; ditto Carl Fishers with John Roots; and Arlene Francis and Martin Gabel with Moss Harts.

Ann Harding due in at Logan Inn for "Yes, My Darling Daughter" rehearsals, opening Mon. (12) at New Hope. Eva LeGalienne troupe motored in from Stockbridge Sunday.

Vienna

By Emil W. Maass

MPEA holding film festivals in Salzburg Sept. 10 to 17.

Josefstadt theatre reopened with Noel Coward's "Weekend."

Opera manager Franz Salmhofer recuperating from appendix operation.

Another small legitier will be opened by Wolfram Skalicky in Konzerthaus.

Theatre on der Wein now used by State Opera, entirely renovated during holidays.

Bernard Kreiser of International Film Associates Corp. here on biz.

Gene Markey in Thiersee, Tyrol, discussing a new film with producer Karl Hartl.

Moscow Central Theatre guesting in Skala.

Volkstheater rehearsing Karl Zuckmayer's "Barbara Blomberg." Author will be present at prem.

OBITUARIES

ABRAHAM B. MINSKY

Abraham B. Minsky, 68, senior member of the Minsky brothers and vet-burlesque producer, died in the Flower-Fifth Avenue hospital, N. Y., Sept. 5. He had been active in show business until recent weeks in running the Colonial Inn in Hollywood, Fla., and operating the Carnival in New York early this summer together with his son, Harold.

Abraham Minsky and his brothers, William, Herbert and Morton, became dominant burlesque impresarios during the 1920's and, at one time, operated a chain of 12 burlesque houses in New York, Philadelphia and New Orleans. In 1939, they closed their last burlesque house since after their N. Y. houses were shut down by municipal restrictions.

Minsky also pioneered as a film exhibitor, operating a nickelodeon in New York in 1905. Later, when Billy Minsky took over the National Winter Garden theatre on the lower East Side, Abraham joined his brother in directing the firm. The theatre, originally bought by their father as a real estate investment, first was a film house and then turned to a vaudeville policy. During this period the Minskys came in contact with burlesque through shows booked from the American Burlesque Wheel.

In 1923, the Minskys stepped out as burlesque producers on their own and showcased many comedians and actors who later became name stars. In the 1930's, however, the Minsky brothers began facing a series of cleanup drives by local governments which finally resulted in shuttering all their houses. Abraham also was associated with several legit musicals, such as "Strut, Miss Lizzie," and others staged at the Park Music Hall, later called the International and now used as a television theatre.

Surviving are his wife; the brothers Morton and Herbert; his son, Harold, a daughter and two sisters.

MATT ALLEN

Matt Allen, 62, manager and part owner of El Capitan theatre, died Sept. 3 as aftermath of a surgical operation performed last April.

Starting his theatrical career as an usher in Lincoln, Neb., Allen moved to New York where he was associated with John Golden for 15 years. Among the successful plays he managed during that period were "Turn of the Mind," "Three Wise Fools" and "Lightnin'" which he handled for three years on Broadway and eight years on the road. While connected with "Lightnin'" Allen was married to Bessie Bacon, femme lead in the play and daughter of Frank Bacon, who developed the show from a vaudeville act.

Shifting to Hollywood in 1923, Allen joined with Henry Duffy and produced shows at the old El Capitan theatre on Hollywood Boulevard, later purchased as a showcase by Paramount. After the transfer he became part owner of the present El Capitan on Vine street and functioned as manager of the Ken Murray's "Blackouts" during its long run.

His widow and two step-daughters survive, in addition to his brother-in-law Lloyd Bacon. He was buried beside Frank Bacon at Los Altos, Cal.

PIERRE SANDRINI

Pierre Sandrini, 52, co-owner and production head of the Bal Tabarin, Paris, was killed in an automobile accident in Paris Sept. 4. Sandrini started in the theatrical field as a dancer and acquired control of the Bal Tabarin with the late Pierre Dubout some years ago.

Sandrini came to the U. S. in 1937 to produce the shows at the International Casino, N. Y., which was operated by Clifford C. Fischer. Joe Moss and George Olsen and which became costliest nitery flop in cafe history. Jacques Charles was co-producer with Sandrini on that show.

About 10 years ago Sandrini married one of his can-can dancers. Four children survive. He was the son of the late Mme. Sandrini, who started out as a dancer in the Paris Opera and at one time was an important agent in Paris.

RICHARD FORBES

Richard Forbes, 63, who died in Dublin, Aug. 21, after a long illness. He was author of several Abbey theatre productions under the name of Cormac O'Donoghue. These included "Silver Jubilee" awarded the Abbey Prize, 1936, and "Rose

of Battle." Born in Cork, Forbes started theatrical life as a trap-trummer and tap dancer, moving on to opera singing until a throat infection caused his voice to fail. From 1932 he was a vaude artist, switching to scrip-writing in 1940 for a series of revues and pantomimes at the Theatre Royal, Dublin. He also wrote a number of radio plays and a series of Irish radio revues, "Minto's Gag-Time Band," and was nearing completion of a new play, "The Almond Tree," at the time of his death. He was vice-president of the Catholic Stage Guild, of which he was one of the founders.

Survived by his widow and two daughters, Pauline and Twinkle, both of whom are vaudeurs.

MOE KRIDEL

Moe Kridel, 71, pioneer motion picture exhibitor in the N. Y. metropolitan area, died in his home in South Orange, N. J., Sept. 1. Kridel established the Criterion and Bedford Rest theatres in Brooklyn in 1912 before moving to Newark five years later.

In the last 35 years, Kridel operated more than a dozen theatres in Newark and Essex County suburbs and the present Kridel circuit, which number three houses. He was among the earliest exhibitors to hold over pix for extended runs and also used extensive billboard and newspaper ads to promote his theatres. He was a member of the Independent Theatre Owners of New York and Allied Theatre Owners of New Jersey.

Survived by wife and two sons, Jerome and Myron, both continuing in theatre work.

HANS KINDLER

Hans Kindler, 56, founder of the National Symphony Orch in Washington, died in Watch Hills, R. I., Aug. 29. Kindler played with orchestras in Amsterdam, London, Berlin and other European capitals prior to his arrival in the U. S. in 1914.

After a world tour as a concert artist in 1920 he founded the National Symphony in 1931. He also appeared as guest conductor with the N. Y. Philharmonic and played with orchestras in Philadelphia, Chicago, Cleveland, Mexico City, Los Angeles, Amsterdam, The Hague, Paris and Vienna.

Survived by wife, two sons and a daughter.

CHARLES KELLOGG

Charles Kellogg, 80, vet vaudeville famous for his bird imitations, died in Morgan Hill, Cal., Sept. 3, of a heart attack. Known as the "California Nature Singer," Kellogg was a headliner at the old Palace on Broadway in the era of Eddie Foy and Nora Bayes.

He possessed an unusual voice box which permitted him to reproduce the song of any bird. Examination of his throat by scientists revealed that he was born with a normal larynx plus that of a bird. In 1926, a group of scientists at the U. of California tested and authenticated his vaude trick of blowing a flame out with one of his high notes.

MORRIS BERNIS

Morris Bernis, 58, indie film salesman and former operator of legit theatres in Philadelphia, died in New York, Sept. 4, as result of a heart attack. He started as a theatre usher after immigrating to the U. S. from Russia and later leased and operated the Arch street, Casino, Gibson Lyric and Adelphi theatres in Philly. More recently, Bernis was manager of the Heights theatre in Brooklyn and several other film houses in New Jersey.

Survived by his wife and two sons, Bill Bernis, a radio and television performer, and Samuel Bernis, a Hollywood theatrical agent.

MRS. LILLIAN MAY TRACY

Mrs. Lillian May Tracy, 67, founder of the Philadelphia Civic Opera Co., died Sunday (4) in Philadelphia. A Canadian by birth (the daughter of former Mayor James McShane, of Montreal) Mrs. Tracy was the widow of Henry M. Tracy, Philadelphia lawyer.

In 1922 she organized the Philadelphia Operatic Society and then became president of the Civic Opera Co. which she headed for seven seasons until it failed for lack of funds in 1931. The group was responsible for introducing such young artists as Nelson Eddy, Rose Bampton and Albert Mahler.

BENJAMIN BROWN

Benjamin Brown, Ohio-born stage union leader and theatre operator, died Aug. 29 in Erie, Pa.,

where he had made his home for last three years. Former Cleveland was a charter member of Local 160 of International Alliance of Theatrical Stage Employees, as well as an international representative of it while living in Cleveland. Once supervisor of projection for Warner houses in Pittsburgh, he operated two of his own theatres in Connelisville, Pa., until he returned to Cleveland in 1945.

Surviving are his wife, son and daughter.

FLORANCE SULLIVAN

Florance Sullivan, 74, Youngstown, O., stagehand and theatrical figure, died Aug. 16. He married Josephine Gassman, an opera singer, and went into vaudeville, touring abroad when World War I began. When the old Opera House in Youngstown was torn down, Sullivan conceived the idea of building an actors' boarding house with the lumber. The dwelling on Hillman St. became the rendezvous of stage people going through town. He was a member of the stagehands' union, White Rats, Theatrical Mechanics' Assn., and St. Columba Cathedral.

Wife, a sister, and two half-brothers survive.

JAMES A. HARRIS

James A. Harris, 60, manager of Paramount's Boston branch office for the last five years and associated with the firm since 1933, died suddenly Sept. 1 at his office in that city.

After having served in the first World War as an officer in the 345th Infantry of the 89th Division, Harris became associated with several stage productions, touring this country and Canada as stage manager. Before joining Paramount, he was with Pathe. He was a member of Milton Post, American Legion.

Survived by wife and father.

NICK LONG, JR.

Nick Long, Jr., 43, vaude and musical comedy dancer, died Aug. 31 in Jewish Memorial Hospital, N. Y., following an auto crash on the Henry Hudson Parkway the night before. Long was on his way back to New York from vaude and nitery dates in New England at the time.

Long's last legit appearance was in the musical, "Lousiana Purchase." He played most of the Broadway presentation houses.

LOUISE BASCOM BARRATT

Louise Bascom Barratt, 62, magazine editor and writer, and wife of scenic designer Watson Barratt, died Sept. 3 at her summer home in Highlands, N. C., where she was born. She had been ill about a year. For the last 14 years she was editor of The New York Visitor, monthly publication distributed on N. Y. Central trains. Before that she wrote magazine stories and articles.

Husband survives.

ARBA BLODGET

Arba Blodgett, 70, Philadelphia drama critic of the old Philadelphia Record 30 years ago, died in Philadelphia Aug. 31. After leaving the Record, Blodgett worked on Broadway with such producers as Arthur Hopkins, Henry W. Savage and William Harris and also managed Walter Hampden and several other stars.

His widow survives.

JOSEPH P. SANDES

Joseph P. Sandes, 65, died in Dublin, Aug. 20. He was founder of the Brisan Opera Co. and later manager for the late Walter McNally, noted Irish tenor, and business manager for longhair concerts in Ireland.

Subsequently he joined the "Sunday Independent, on which he served for a number of years as theatre and film critic.

DONALD BARR

Donald Barr, 43, vice-prexy and manager of the Hollywood service section of Young & Rubicam, died in his home in Tucson, Sept. 5. He was an expert in food marketing before joining Y&R as a vicepee at the end of 1945.

Survived by his widow, father, sister and brother, Gig Young, a film actor.

ALBERT HEINECKE

Albert Heinecke, 64, former Montana showman, longtime part owner and manager of the Judith, Bijou and other theatres in Lewistown and other central Montana cities, died in Oakland, Cal., Aug. 29.

He withdrew from the theatre business in 1925 to locate in California.

HARRY M. TAYLOR

Harry M. Taylor, 57, veteran Philadelphia booking agent and partner in the entertainment bureau of Taylor and Smith, died

Wednesday (31) of a heart attack. Survived by wife, Anne Elizabeth and a brother, George Y. Taylor.

JOHN HALLEN

John Hallen, 70, a former actor and stage manager, died of a heart attack, Aug. 30 in Chicago. Hallen last operated a dancing school in his home there.

Surviving are his widow, Edna, three sons and three daughters.

Leslie Eugene Cuffe, 52, former chief projectionist at Paramount and later a theatre owner in Redlands and Palm Springs, died Aug. 26 following a heart attack in Lone Pine, Cal.

Jen Vies, 81, vet French film actor known as Sinoel, died in Paris Aug. 31. He was last seen in the U. S. in the French pic, "Voyage Surprise."

Frank Steele, 72, one time member of the Metropolitan Opera who appeared in several Broadway musical hits, died Sept. 2 from a heart attack in Minneapolis, his home.

Carl Debbertine, bandleader at Johnny Brown's Club in Pittsburgh, died Aug. 22 at Shadyside Hospital after ailing for several months.

Ben Brown, theatre owner and long time head of projection department in WB's Pittsburgh zone, died in a hospital near Mercer, Pa., on Aug. 30 after a long illness.

Son, 5'2, of Alvin Boretz, radio and television writer, in New York, Sept. 1. He was a victim of cerebral palsy.

Nathan Boasberg, 59, film house operator, died Sept. 2 in Hollywood.

Mrs. Aline Eglington, wife of William Eglington, camera chief at RKO, died Aug. 28 in Los Angeles.

Lionel J. Bennett, 60, prop maker at Paramount for 25 years, died Oct. 30 in Hollywood.

Capt. Arthur G. D. West, 52, British television expert, was killed by falling 100 feet in a gully at Flonnyay, Switzerland.

MARRIAGES

Jeanne Biegers to Dean Martin, Sept. 1, Los Angeles. Groom is member of the comedy team of Martin and Jerry Lewis.

Inez Howard to Mische Novy, Las Vegas, Aug. 31. Bride is an opera singer; he's an orchestra leader. Eleanor Kathleen Norris to Rudy Vallee, Sept. 3, Oakland, Cal. Groom is vet radio performer, bandleader and film actor.

Micheline Puelle to William Marshall, Sept. 3, Santa Barbara, Cal. Bride is French film actress recently pacted by 20th-Fox; groom is a film writer and producer.

Patricia Van Iver to Vic Orsatti, Las Vegas, Nev., Sept. 2. Bride is an actress; groom an agent.

Ruth Butler to Bob Wetzel, Pittsburgh, Sept. 3. Groom is with Ily Edwards orch at Copa.

Helen Grossegge to Edmund Weinheimer, Pittsburgh, Sept. 3. Groom is on WCAE staff.

Sara Shershin to Menahem Pressler, Jerusalem, Aug. 25. Groom is concert pianist.

Lillian Raymond to Edward Trotta, New York, Sept. 4. Bride is Met Opera soprano.

APOLLON, HAAKON TOP OPENING MEMPHIS BILL

Memphis, Sept. 6. Memphis also has been afflicted with the current surge for live talent, and now gets into the revived nationwide vaudeville act.

Vaude, dormant here almost a decade and a half, will bounce back with seven acts booked into the Malco theatre Oct. 2 on a full-week basis. Bill will be headlined by Dave Apollon. Other acts to include Paul Haakon, Stephanie Antle, Three Swifts, Arnaud Bros, Bobby Brandt, Ruth Petty and the Roulettes.

Oct. will mark the date of the official split between Malco and Paramount.

Malco, an M. A. Lightman house, plans to pencil vaude on spot bookings. House formerly operated here under Orpheum circuit.

Is. Fair's 72G Net

Des Moines, Sept. 6. Attendance at the 91st Iowa State Fair last week was 463,000 and ended with a profit of approximately \$75,000. Profit last year was \$120,000 and in 1947, \$187,000. "Thrill Day," on Sunday, was the only day in the 10 when attendance was better than last year, 87,068 over 31,509 a year ago.

Russe's Bid

Continued from page 1

of 20. It named three of them on which it wanted to make a deal. They are "Madame Curie" (M-G), "Mark Twain" (WB) and "Winter Time" (20th). It added, however, that it had not finished screening other potential selections, out of which it might want to buy a few more later.

Soviets also declared that the price of \$50,000 per picture in blocks of 20 was too high. It could not be learned this week what the actual figure was that the Russians now offer, but it is believed to be about half that.

Refusal of the Americans to cut either the number or price of the films has left the deal dangling. Russe desire to change the terms was communicated to Louis Kanturek, eastern European rep for the Motion Picture Export Assn., who accompanied to Moscow the 24 prints which the Russians wanted to screen. Kanturek sent the request to the MPEA in New York, where it was promptly nixed, and he reported that to the Russians. He has since left Moscow.

Americans are not so adamant on the price question as they are on the number of films the Soviet takes. They are anxious that the Russian people see a substantial quantity of Hollywood films in order to adequately present aspects of the American way of life. It was on that basis that the deal was made and that's why the minimum figure of 20 pix was set.

While the \$50,000 fee is something more than a nominal sum, it is believed that the Americans might eventually agree to take somewhat less if the Soviet government buys a substantial quantity of pix. Two hundred titles from which they might make selections have been submitted to them to date. There was an original list of 160, out of which the Soviets asked for 24 prints which they might screen and which were taken to Moscow by Kanturek. They then asked for further nominations and the MPEA sent over a second list of 100, on which nothing has been heard.

BIRTHS

Mr. and Mrs. Freeman F. Gosden, son, Aug. 31, Hollywood. Gosden is Amos of "Amos 'n' Andy."

Mr. and Mrs. Frank Manente, son, Aug. 24, Toledo. Father is manager of Loew's Esquire theatre, Toledo.

Mr. and Mrs. William F. Crouch, son, White Plains, N. Y., Aug. 28. Father is vicepee in charge of production of Special Purpose Films, Inc.

Mr. and Mrs. Henry F. Greenberg, son, Hollywood, Aug. 26. Father is a story analyst at 20th-Fox.

Mr. and Mrs. Robert M. Baird, daughter, San Angelo, Tex., Aug. 30. Father's manager of KTXL there.

Mr. and Mrs. Bill Burton, daughter, Santa Monica, Cal., Aug. 31. Mother is Margo Woods, actress.

Mr. and Mrs. Gerald Gorman Heinmueller, son, Aug. 25, Hollywood. Father is a booker for Fox West Coast.

Mr. and Mrs. John Strauss, daughter, Hollywood, Aug. 30. Father is a film back.

Mr. and Mrs. Robert Latta, son, Orange, N. J., Aug. 30. Father is an actor; mother is former Jane Morin, of Pittsburgh Playhouse.

Mr. and Mrs. Paul Richardson, son, Pittsburgh, Aug. 30. Father is an announcer at WPGH.

Mr. and Mrs. Ed Simmons, son, Hollywood, recently. Father is a comedy writer.

Mr. and Mrs. Herb Steinberg, son, N. Y., Aug. 30. Father is with Paramount Pix publicity.

Mr. and Mrs. Mort Lippman, daughter, N. Y., Sept. 2. Father is staff pianist with NBC.

Mr. and Mrs. Jesse White, daughter, N. Y., Aug. 24. Mother is Simmy Conn, former legit-radio actress; father is in N. Y. "Born Yesterday" company.

Mr. and Mrs. Peter Godfrey, twin daughters, Hollywood, Sept. 4. Father is a British film director.

Mr. and Mrs. John Hall Bolter, son, New York, Sept. 4. Bride is former Met Opera soprano and daughter of Ezio Pinza, stage and opera singer.

NEWEST DECCA RELEASE—"COUNTERFEIT LOVE" and "PLAY THAT BARBER SHOP CHORD"



EVELYN KNIGHT

Back Again for Another Season on

Campbell Soup's

"CLUB 15"

Tuesdays and Thursdays

CBS 7:30-7:45 EDT

Direction—WILLIAM MORRIS AGENCY

FILMS

RADIO

VIDEO

MUSIC

STAGE

VARIETY

THE NEW YORK
PUBLIC LIBRARY
526023H
AYTOR, LEIGHT AND
TILDEN FOUNDATIONS
1950 - L

Published Weekly at 154 West 45th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 15 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 176 No. 1

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1949

PRICE 25 CENTS

SEE SHOW BIZ NIFTY FOR '49-'50

Petrillo-AGVA Hassle Puts Agents In Middle; Battle Front Widening

Talent agencies are in their greatest muddle because of the jurisdictional squabble between the American Guild of Variety Artists and the American Federation of Musicians on the question of acts who use a musical instrument as part of their act. In the main they can't see this crisis at a time when it's tough enough selling packages and creating employment.

Percenterers are now afraid to act because of fear of franchise revocation by either union. A course of action by the agencies is still to be taken. Artists Representatives Assn. the agencies or organization in New York has not yet made a decision.

Both AGVA and AFM are in the process of pressuring the talent offices. Performers union has already notified agencies that acts working in the AGVA jurisdiction must be and remain members of that union. On the other hand Local 802 AFM is ready to send out notification to the agencies that an act playing a musical instrument during any part of their turn must be an AFM member and booked on an AFM form.

So far AFM chief James C. Petrillo has taken no action after his declaration of war on AGVA. Threat to close some of the 140 spots in New York using both music and acts hasn't yet materialized.

The front on which this war is being waged has widened since the Associated Actors and Artistes of America parent organization of all performer unions last week issued a statement declaring it would back AGVA to the limit in its fight with AFM.

Paul Dillhoff, 44, president of the (Continued on page 61)

Triple-Anni Salute To Guy Lombardo in N.Y.

A salute from the entire entertainment world honoring Guy Lombardo on the occasion of his 25th anniversary in the band business, his 20th anniversary at the Hotel Roosevelt, N. Y., and his 15th anniversary as a Decca artist has been put into the works. Climax will be a formal party to take place at the Hotel Roosevelt's Grill on Monday, Sept. 26.

Unusual aspect of the Grill shindig, priced at \$12.50 per head, is that there will be no turnover crowd that evening. A full program for the evening is being mapped by Dean Carpenter, the Roosevelt's head. Johnny Dugan of MCA, and David O. Alber, Lombardo's flackery. The idea is to get the crowd in early and keep them in until the shindig winds up in the wee hours. Lombardo's regular annual Grill opening takes place the following night (27).

Indication of the plane of this affair can be seen in fact that the Roosevelt, official hosts for the evening, are mailing invitations to a "Who's Who" list on a first-come-first-served basis.

Jackie Robinson Shops For a Network Spot

Jackie Robinson, Brooklyn Dodgers Negro second sacker who had his own show on WMCA, N. Y., is shopping around for a major network spot to fill at the end of the current baseball season. It's understood that ABC is interested in the hallplayer with plans for his appearance on both AM and TV. Harry Solow agency is handling him.

Robinson already has several guest spots lined up on network shows and he definitely plans to resume his work at the Harlem YMCA as a juve counselor.

See World Series TV Pool; 1st Time On Theatre Video

Which television network will carry the World Series this year remains the problem of the week. While both NBC and CBS have figured most prominently in speculation until now, it is generally expected that all stations wanting the games will carry them on a pooled basis similar to that in effect last year. Collette, as sponsor, would pay time charges on a pro-rated basis.

Decision on which web's camera crew will draw the pickup assignment is expected to be determined by the outcome of the pennant races. If the Brooklyn Dodgers win the National League flag, the job would probably be done by CBS-TV, which has carried all (Continued on page 63)

Big 10 Bans Vidpix On Football; Fears Scouts

Hollywood, Sept. 13
Big 10 football coaches this week told NBC plans to film highlights of all conference college games live transmission, several days later over KNHI here. Hollywood division sales chief Frank Budd Berend was told the coaches feared that their teams would be scouted on a show-station re-run. Interest in Big 10 teams here is particularly high since one of them will play a Coast team in the Rose Bowl. It had been thought that sale of the films to sponsors would be a natural and when NBC's Chicago office advised Berend the deal was cooking, he lined up at least three clients to underwrite the games. Next day came the letter-type from Chi "No deal on Big 10 games, they won't go for it."

LEGIT FACES SLACK ALONE

With the exception of legit show business looks set to outstrip last year's gross figures during the 1949-50 season now getting under way. Realistic appraisal by VARIETY this week of all segments of the amusement field indicates—unless the unforeseen arises—all the elements present for heavy patronage and highly profitable operation during the next nine months.

Film, radio, television, music and vaude-cafes all are looking forward to grosses that may approach the record-breaking figures of 1946-47. Only weakness is in legit—here purveyors find that angels now fear to tread on Broadway. Slump that generally sandbagged the amusement industry last spring started to reverse itself in August and there's been a steady upbeat since then. Most facets of the entertainment field—particularly films, radio and tele—are showing a real bounce now. The gloom days, for the time being, anyway, appear to be over.

Optimistic feeling within the industry resulting from the recent (Continued on page 58)

New Cleanup For Chi Strip Joints

Chicago, Sept. 13
Chicago's Strip Road, long known for its local bounciness, left the full force of Chi officialdom when the Board of Health moved in last week and closed spots for health code violations. Heat brought on by the Chicago Daily News expose of West Madison street conditions, and subsequent crackdown by authorities, has closed a half dozen girl joints, the largest being the L&L.

In addition, police have been warning the dancers and owners to "keep shows clean and stationary." Continued... are drifting south to nearby Calumet City, near liberal on the girl shows.

No Backfire Yet

Detroit, Sept. 13
About six weeks ago W. B. Doner ad agency launched Teal Bros. Hudson car dealers, upon a radio campaign that's set off repercussions in all parts of the country. Herb and Barney Teal set up a baiter system for new cars. Their spot announcements used CKLW, WJLB, WNYZ and WJLB advertisement they will accept anything of value from diamonds to doughnuts as down payments on new cars. To date everything from pianos, washing machines, pen and pencil sets, silverware, furniture have been swapped for new cars. A woman in North Carolina wrote in that she wanted to trade in two lots in Florida for a new car.

Hollywood Execs and Stars to Hit The Road in Move to Sell Industry

Vet Director Quits Films for Video

Hollywood, Sept. 13
Eddie Cline, who directed the first Mack Sennett bathing beauty comedy in 1915, last week deserted motion pictures for television.

Vet director inked a contract to direct the Olsen & Johnson show over NBC-TV. Program goes back on the web during the first week in October.

Cline has been directing and scripting at Monogram until recently.

Laine, Damone Disks Help Merc Steal Spotlight

Chicago, Sept. 13
With the new Frankie Laine recording of "That Lucky Old Sun," selling as fast as copies can be pressed, Mercury Records has within the past few months completely stolen the play from its older recording mate, Laine's dueling, coupled with Vic Damone's "You're Breaking My Heart," gives Mercury the straight outstanding hits that no rival have been able to top.

Damone's "Heart" caught all it was intended. Nobody had recognized it in time to give his platters a battle in the retail marketplace and by the time competitive disks did get out, none could get within hearing distance. Laine's "Sun," a punchline was a bit different but the net result was the same. Mercury jumped the release date on the platter by releasing it in California only. It gathered such a quick hit stride that Robinson Music, fearful of hamstringing a possible hit, lifted all release restrictions.

Hollywood, Sept. 13
Hollywood is showing a growing conviction that the best way to sell both itself and its pictures to the public is by extensive hinterland tours of not only stars, but also top production execs. Within the next few months an unprecedented barrage of tours by production toppers will hit everything from key cities to crossroad hamlets. Studio biggies are operating on the theory that public illusions about Hollywood can be unsold while specific pix get the break of big names from the Coast.

While the flock of junkets will have a strong public relations flavor, the primary object is to cup as much attention as possible for the particular film in question. Battered both at the home-office and on the Coast is becoming stronger by the day that neither a star, producer nor director's obligation ends when the pic is canned.

As though mapped by a single brainstormer, all the junkets of the various studios will be handled with striking similarity. Production execs, as well as stars, are aiming for a raft of press interviews. (Continued on page 16)

'Boundaries' Pic Floods Prototypes With Mail

Keene, N. H., Sept. 13
Stacks of mail are piling up in town all over the U. S. addressed to Dr. Scott Carter, Old Bracket House, Keene, N. H. There's no such place, but the postmen know the letters should be delivered to Dr. Albert C. Johnston, Sr., 125 Washington Street, who, with his family of this city, inspired the story for the Louis de Rochemont film "Last Boundaries."

The Negro doctor and his wife, who could pass for white, state that the revelations in the film had caused no prejudice or antagonisms among Keene citizens, who once regarded the family as white. Mrs. Johnston adds that their biggest problem isn't depicted in the film at all. That was whether they should permit production of the film. She's glad they decided affirmatively.

The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction of PHIL SPITALNY

Starting Fall Concert Tour

York, Pa. —Sept. 15-16	Binghamton, N. Y. —Sept. 17
Buffalo, N. Y. —Sept. 17	Rochester, N. Y. —Sept. 20
Syracuse, N. Y. —Sept. 18	Scranton, Pa. —Sept. 21

Listless Air Fans Cannes Film Fest; British Edge U.S. in Pub-Relations Job

Cannes, Sept. 6

The Cannes Film Festival of 1949 literally opened with a bang Friday night (2). A blistering fireworks barrage led off a formal party on the terrace of the Grand hotel. A runway was built from the hotel entrance from which the floorshow was presented. On hand to welcome the festival were Edward G. Robinson, Tyrone Power, Erich von Stroheim, Fernand Gravel, Jean Pierre Aumont and Errol Flynn.

The affair had a listless quality about it, and the hits of the evening were Von Stroheim and Robinson. Von Stroheim made a grand entrance in his stiff Prussian walk, bowed and went into the plot of his last Hollywood film which he made with Billy Wilder, "Sunset Boulevard." He made a plea for a producer to bankroll a great film he had in mind. As he put it, there was need for cash on the table. Robinson was then introduced and got an ovation. Flynn came out for honor. Robinson made a talk in broken French

and good English to the glory of cinema and may the best film win.

The next evening (3) the building having been brought in on time, the projections were officially started with formal attire required. The rich embroidered audience was greeted by the Mayor of Cannes, who paid homage to workers for their phenomenal burst of speed to complete the building on time. The first film then hit the screen. It was an Australian documentary which turned out to be a fiasco. The film dragged on for 30 minutes, and though well photographed, was a hopelessly dull, poorly mounted film.

A live French commentary accompanying the film did not help much either. The audience began to stamp and howl, and the last half of the film was lost in the shouting. The jury was furious at the farthest first choice. Elsa Maxwell also voiced her indignation. She also said she was trying to convince the Festival Committee to hold the festival in April from now on, to get a better choice of films. She was trying to convince Darryl Zanuck to give a special showing of the prize-winning "Snake Pit."

Robinson introduced the first big film, "House of Strangers," of which he is the star. The auditorium, though usually and acoustically perfect, was extremely hot. The audience sweltered throughout and there were many wilted collars. The air-conditioning unit is not installed as yet, due to lack of time and money. The heat continues in Cannes, and so far the films presented have not been worth the suffering. English pressagery is the best in town, with British film stars peering out of every shop window and monopolizing most of the billboards. Hollywood high-pressure is very lax and the only film star with his picture prominently placed around town is Lassie.

Metro Nixes Garland Guest Cycle for Bing, Settles for a 1-Shot

Hollywood, Sept. 13

Judy Garland will be the first guest on Bing Crosby's new CBS series for Chesterfield. She tapes the show with crooner Sunday (18). Crosby wants Garland for 13 guest shots.

Catelon Alsop, singer's manager, asked Metro clearance for seven, but only obtained permission for one. Peggy Lee has been signed for 13 guestings by Crosby, and gets \$1,750 flat per program.

Back to Blighty

Paris, Sept. 13

Heading homewards from the Continent this week are Serge Semanenko, ex-crooner of the First National Bank of Boston, his wife and Virginia Davis, sister of "wild child" Garry Davis.

Darryl F. Zanuck, 20th-Fox production chief who has been deferring his trip back to the U. S. for several weeks, is slated to return within a couple of days. Charlie Miller, Music Corp. of America veepee, wife and daughter also are en route home. MCA board chairman Jules C. Stein and wife leave 10 days later.



KEN MURRAY'S

"BLACKOUTS OF 1949"

NOW

ZIEGFELD THEATRE
NEW YORK

(Just completed 1-year run at
Capitol Theatre, Hollywood.)

1-Pic Deals Best Thing for H'wood In Years—Brown

Hollywood's recent swing to solo picture deals with top stars as exemplified by a raft of such contracts inked by Warner Bros. is "the healthiest thing that has happened to the film business in many years." Clarence Brown, Metro's veteran producer-director, believes Brown sees the new practice as both cost-cutting and a way of escaping the main trouble of the past—the inability of a studio to find three stories yearly to fit a particular star.

In the east with scripter Robert Pinsh to shoot background material for his next Metro offering, "To Please a Lady," Clark Gable starrer, Brown avers, "that the greatest trouble of the past was keeping our stars busy." "We've been forced to go ahead with incomplete scripts, to take certain good stories and weaken them by tailoring the yarn to fit the player," Brown declared. "We've hurt the story immeasurably and I guess the audiences have caught up with us on that practice."

"One of the troubles of the film business today is in casting well-known stars," Metro producer added. "The audience can tell you the whole story after the first 500 feet of film. That's why we're gunning for new faces. When the customers are unfamiliar with the actors, they can't tell by the casting which way the story is going to turn."

With studios confining themselves to one pic yearly for a star, "all the lost motion is taken out," Brown said. By dividing the thespians' chores among several lots, overhead is split and no one studio feels the pressure to keep the star working regardless of whether it has a suitable package. (Old method still used in a number of cases means a "terrific overhead" for a lot, Brown declared.)

Brown conceded that his studio could profitably use its Gables and Spencer Tracy's for more than one pic yearly since "they are the backbone of the company." But you can't build 30 pictures yearly on those few alone, he added. "You still must depend on single picture productions with other players."

With his experience in producing-directing "Intruder in the Dust" completely in Oxford, Miss., behind him, Brown "would like to make all my pictures away from the studio." He thinks better films can be made on location because the atmosphere is more authentic and more realism can be captured.

Secret of location shooting, Brown said, is to shoot the entire pic on the scene not just exteriors. While he had only 12 days sunshine out of 30 in Oxford, his troupe lost no time because the rainy weather was used for interiors.

Toscy's \$50 Scalped Tix

Venice, Sept. 6

Scalpers' collected as high as 30,000 lire (\$50) per ticket for the concert directed by Arturo Toscanini at Venice's La Fenice theatre, opening the Venice Music Festival.

Appearance was maestro's first in Venice since 1921 and was considered the major musical event of the year.

Irish, Mich., Tulane, Okla., N. C., Minn., SMU, USC Seen Grid Pacers

By MARTY GLICKMAN

The first big Saturday of college football is Sept. 24. The pros in both the National League and the All-American Conference have already started. In the play-for-pay leagues, the defending champions are the favorites to repeat. The Philadelphia Eagles are the class of the National League, with only the Chicago Bears to threaten them seriously. In the AAC, now starting its fourth year, the three-time champion Cleveland Browns are favored to repeat, with the San Francisco 49-ers and the Yankees the leading contenders.

It's a far different story among

State and Minnesota. The Gophers may take it all with their mammoth line and little Billy Byr behind it.

In the Southwestern Conference, SMU will go for its third consecutive crown. The backfield of Don Walker, Gil Johnson, Kyle Rote and Dick McKissack is the best quartet, collegiate-wise, in America. If anyone is to stop them, Texas, Rice or Baylor must do it.

When Southern Cal. field Notre Dame to its memorable 14-14 tie last season, the Trojans stamped themselves as the team to beat for the Pacific Coast Crown. California is defending champion, but with all America Jackie Jensen now a professional baseball player, he had another year of eligibility, the Golden Bears aren't quite as ferocious. Up in the northern half of the circuit, coach Howie Odell, ex-Yale, a well man again, has a good team abuilding in Washington.

Glickman Calls 'Em

Marty Glickman, radio-TV and newsreel sports-commentator, is back crystal-balling the nation's football games, college and professional, for VARIETY. His initial selections appear in next week's issue.

Glickman has had wide experience in sports, both as an active participant and as a professional analyst. Former star of the Syracuse U. grid-der (1936-37-38), he was also a member of the Olympic track team in 1936. He is currently a commentator for WGM, N. Y., CBS-TV and Paramount Newsreel.

the collegiate leaders of a year ago. Notre Dame and Michigan, mythical co-champions of the nation, are not likely to have undefeated teams this year. They'll be among the very best, but the Irish and Wolverines have almost impossible schedules, with too many last-season stars gone.

The Irish have to take North Carolina and Charles Justice, SMU with Don Walker, Michigan State with Lynn Chandonis, and Tulane with the greatest potential in its football history. And if you're looking for an undefeated ballclub-to-be, keep an eye on Oklahoma, champion of the Big Seven.

Cornell's Jolt

Uneasy rests the crown on every major conference king of 1948. Cornell, Ivy League champion, received a severe jolt when Jeff Fleischmann, junior fullback, was hurt on the first play in the first scrimmage of the season; he will be out for the season. But the Big Red has talent and lots of it. They'll need it all because the Ivy League will have as many top eleven as any league in the land. Dartmouth with T-quarter Johnny Clayton is deep. Penn has lost Chuck Bednarik, but it still has the running fireplug of a fullback, Ray Dooney, and Bob Deuber, tailback of two seasons ago, has returned after a year's absence because of a bad elbow.

Harvard, in its second year under Art Valpey's tricky spinner plays, has most of its veterans returned. The Cantabs are three deep in the line. Herman Hickman's Yales are strong in the backfield, with Captain Levi Jackson, Ferdinand (the Bull) Naderby, and shotputter champ Jim Fuchs, but the line may be below par. Columbia must start from scratch with all 11 starters of last season gone, including the touchdown twins, Kusserow and Rosides. Lou Little had a good freshman club last fall, though. Among the independents, Army is tops though Stuart, Scott, Bryant and Yoeman are now second looses. The key-dets have a terrific schedule, with Penn State and Michigan slated to be numbers two and three on the agenda. Boston College, Villanova and Penn State are among the east's standouts.

The Southeastern Conference is top-heavy. Tulane with Eddie Price, defending Georgia (without Johnny Rauch), Tennessee, Mississippi, Florida and Auburn with Travis Tidwell back, are loaded. Only the Red Tide at Alabama seems to have receded.

The Southern Conference must try to catch the Tarheels of North Carolina with Justice and Wiener. Peabody Walker, coach at Wake Forest, has a doubtful task. Clemson conference champion still has tailback Ray Mathews, and he's a good one.

The Big 10 will be a daylight among Michigan, Illinois, Ohio

Don't Sell H'wood Short as a Video Centre: Underhill

CBS television program chief Charles Underhill declared this week that Hollywood is bound to assume a steadily-increasing importance as a program originating point. Just back from a two-week trip to the Coast, he emphasized that N. Y. will continue in the No. 1 origination spot for some time but predicted that CBS within a year will be airing four or five hours of shows each week from Hollywood.

"The supply of talent and material in Hollywood makes it a natural for staging programs there," Underhill said. In addition, he pointed out, the Coast is gradually approaching N. Y. in the matter of facilities. CBS' new Studio A, which went into operation in Hollywood while he was there, is "better than anything we have in N. Y.," the CBS exec said.

Underhill believes that broadcasters may continue to feed programs from one coast to another via kinescope recordings even after the coastal cable link is completed, because of the tremendous cable charges. He foresees a gradual improvement in kinescope quality and averred it will soon compare favorably to a live show. In addition, he pointed out, the webs will be forced to use kine to feed stations in the southeast and southwest even when the coast-to-coast cable link is in.

Underhill watched the first closed circuit audition of the upcoming Ed Wynn show while in Hollywood and declared both the CBS and Spigel-Watch execs, who will sponsor, were pleased with the results. Wynn is handling all commercials himself and doing a good job on them. A second closed circuit test is to be run tomorrow (Thurs.) in preparation for the program's kickoff on the Coast Sept. 22. Show will be launched in the east via kine two weeks later.

GEORGIE PRICE'S BOOK AND NITERY BOOKINGS

Georgie Price's autobiography is nearing completion. Major problem for the Wall Street broker-comedian is "clean it up," i.e. so far as the too frank show his stuff is concerned. Working title is "This One's On Me" although the obvious "What Price Georgie" may be retained as a subtitle.

Price opens Thursday (15) at the 5 O'Clock Club, Miami Beach, which Ned Schuyler has taken over from Sam Barken and may follow Hildegarde into the Hotel Statler, Pittsburgh, in three weeks, providing he can cut his Florida engagement short a day or two in order to make connections. Incidentally, the Hildegarde-Price sequence into the Pitt hostessy sparks the Statler chain going back impudently into talent, after having summarily dropped acts and name bands in eight key cities.

Subscription Order Form

Enclosed find check for \$

Please Send VARIETY for One Year
Two Years

To

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 19, N. Y.

TOA's 'REVOLT' AGAINST MAJORS

MMPTA and TOA Board Approve Chicago Public Relations Program

This week may be the crucial one in determining the future of the all-industry public relations project which had its beginning at the east conference in Chicago Aug. 30-31. One important organization of the nine represented at that powwow voted endorsement yesterday (Tues.) while three others will be heard from on its recommendations before the week is out.

Board of the Metropolitan Motion Picture Theatres Assn. came through as the first to okay the p.r. meet's proposals in a resolution which backed the actions of Leo Brecher, pres. Oscar A. Doob, exec committee chairman, and D. John Phillips, exec director. Trio served as Chi delegates. Brecher was named permanent rep at the Conference Committee and Doob as his alternate.

Other three are Theatre Owners of America, which is holding its convention in Los Angeles, Independent Theatre Owners Assn. of New York, which will hold a special meeting at the Hotel Astor tomorrow (Thursday), and the Motion Picture Industry Council, which will convene in Hollywood tonight (Wednesday).

Action taken by these groups is considered of more than ordinary importance.

SEC Dubious On Indies' Future

Washington, Sept. 13. Securities & Exchange Commission takes a low view of indie production in Hollywood and wants the stock-buying public to know that it is no bed of roses. In giving the greenlight to the stock prospectus of the National Exhibitors Finance Co. new outfit sponsored by leading exhibitors to bankroll indie filmmaking, SEC first insisted on the insertion of new language to point up clearly to the investing public that profits in Hollywood do not grow on trees.

Typical example is the insertion "The producing enterprises so assisted will be subject to competition from firmly established companies having greater resources and regular lines of credit and term contracts for dramatic and other talent."

With the prospectus okayed, NEFC can now go ahead with its plan to float 100,000 shares to exhibitors at \$100 per share.

Fabian Sparking NEFC

Los Angeles, Sept. 13. While the Theatre Owners of America is convening here, execs of NEFC, led by St. Fabian, temporary president, are pushing full speed ahead toward getting the company actively under way. New company will become a full-fledged California concern this week with articles of incorporation being filed in Sacramento. This step and other legal matters were (Continued on page 23)

SAM GOLDWYN RETURNS 'PIMPERNEL' TO KORDA

Part of "The Return of the Pimpernel," recently completed in England under a joint production deal by Sir Alexander Korda and Samuel Goldwyn, will be reshot before the film is released in this country. Arrangements have been made for David Niven, who starred in the pic to return to London shortly for the new scenes.

Pie is a variation of Goldwyn's "Scarlet Pimpernel" released in 1935. It was made by Korda under a deal by which Goldwyn received all rights in the Western Hemisphere for partial financing out of his blocked sterling, for the story and for the loan of Niven, who was under contract to him. American producer was dissatisfied with the results, however, when the film was recently delivered to him.

Fidler's Oaters Via Rep?

Chicago, Sept. 13. Hollywood columnist Jimmy Fidler is planning to enter the film business. He's been holding talks with Republic proxy Herbert J. Yates, in Chicago, during the company's sales convention on producing a series of "Buckaroo Sheriff" westerns.

Star of the series would be an unidentified 13-year old thespian whom Fidler has under contract.

DOS Accenting Distrib Role In O'ceas Pix Deals

David O. Selznick, who returned last week from Europe for a two-week stay in the United States, said his plans for the immediate future are to concentrate on arranging production of films in England, France and Italy. He stated that he would take no active part himself in the actual picture-making but would put the deals together for European pix to be distributed in the Western Hemisphere by his Selznick Releasing Organization.

DOS said that as far as production was concerned he aimed to help on the scripts, consult on casting—using some of his own contract players in the pix when possible—and supervise the cutting of the American version. He'll take no part, however, in the actual studio operation.

His Hollywood plans are vague, producer indicated. He flies back to Europe next Wednesday (21) and probably will remain there the rest of the year. His wife, Jennifer Jones, has about eight more weeks' work in England in "Gone with the Wind," which is being produced jointly by DOS and Sir Alexander Korda.

Selznick is in Hollywood this week cutting "The Third Man," which was recently completed in England by Carol Reed and a print of which he brought back with him. It was likewise a joint Korda-Selznick venture. Selznick hopes to release it in the U. S. prior to Thanksgiving.

He expects to be back in New York from the Coast early next week to hold several days of confabs with Dan O'Shea, his financial associate, prior to returning to (Continued on page 20)

YATES ABROAD ON REP'S FROZEN COIN

Herbert J. Yates, president of Republic, says for Europe from New York next Wednesday (21). He'll confab in London with execs of British Lion, which distributes Rep product in Europe and explore possible uses of the company's frozen coin in Britain.

He'll be abroad, too, for six weeks, visiting France and other countries on the Continent as well as England. Yates was also overseas last year. He's due in New York from the Coast in time for a board meeting tomorrow (Thursday), which has been advanced because of his European trip.

'Stromboli' Would Go As Is Sans Roberto

Hollywood, Sept. 13. RKO is cutting a major part of "Stromboli" here, still waiting for final three days shooting from director Roberto Rossellini.

Sid Rogell, RKO production head, has screened rough-cut in present form and says it footage now in Italy isn't forthcoming soon, film will go out as is.

EXHIBS BALK ON BIDS, 'SHORTAGES'

Hollywood, Sept. 13. Theatre Owners of America is taking a tone more frankly critical of the major companies at the current convention here than in any time in the history of the organization. Attitude of the rank-and-file presages some future rough battles between distributors and exhibs, even those affiliated up to now with the majors, which can grow even more acid after divorce. Possible repercussions on the current all-industry public relations program is also seen although the TOA board today (Tues.) okayed the Chicago proposals.

Surprisingly strong sentiments on the majors were expressed today (Tues.) by St. Fabian, TOA exec committee chairman and pres of the new National Exhibitors Film Co., in a speech to the conventioners explaining the birth of the unit which will back indie production. Fabian cracked down on Hollywood, claiming an artificial product shortage was being created. A fight against the present bidding system as a way of jacking up rentals has also developed.

In the first two days of the convention, some important steps were taken. They were:

1. Election of Sam Pineski, head of American Theatres chain, as president of TOA, succeeding Arthur Lockwood.
2. Designation of Lockwood as board chairman in place of Ted Gamble.
3. Board approval of the (Continued on page 9)

Blumberg Sees Pix Biz 2-3 Years Ahead of Other Industries on Stabilizing

Y. J. Blumberg, president of Universal Pictures, sees the last two or three years' reorganization process of the film industry as decidedly on the plus side. For one thing, it spells the stabilization of the business. He deprecates the extreme fluctuations that obtain, or seem to obtain, in lush times, when the mercantile tendencies are such as to catapult one company to extreme heights and, conversely, to extraordinary depths.

The idea of bringing costs down and at the same time, striving for a better product is something which the picture business spearheads.

(Continued on page 20)

National Boxoffice Survey H.O.'s Fail to Halt Biz Upbeat — 'Morning' Takes Over Leadership; 'Heat,' 'Bride' Next Best

Current week's biz in most key cities covered by VARIETY continues reflecting the smart fall up-beat launched Labor Day week despite the larger number of hold-overs stemming from smash trade of previous stanza. Start of school in some sections interest in the two red-hot major league pennant races and rainy weather is failing to rattle in as much as might be expected. Big totals rolled up by new pictures, attest revived interest at the boxoffice generally.

Top "Morning" (Par.) is pacing the field with better than \$316,000 total in some 16 keys. It is definitely pushing ahead of "White Heat" (WB) last week's champ, by a substantial margin although both pictures are now on holdover in many spots.

"I Was Male War Bride" (20th) is reaching up for third money with solid to smash seasons in final cities. "Come To Stable" (another from 20th-Fox studios) will wind up fourth while "Jolson Sings Again" (Cul.) is finishing fifth on basis of terrific showings in three key cities.

Sixth place goes to "Rope of Sand" (Par.) with "Madame Bovary" (M-G) not far behind. "Slattery's Hurricane" (20th) will crop up eighth while "Good Old Summertime" (M-G) will be ninth.

Once Again, Both Majors and Indies Are Tiffing on Divvy of Foreign Take

Davie's U Stock Sale

Washington, Sept. 13. Preston Davie, director with Universal, has sold a block of 1,000 shares of U's common. Davie now holds 2,400 shares of the company's stock.

Divorcement Can Modify LB Mayer's New M-G Contract

Louis B. Mayer's new five-year ticket as first veepee and production chief of Metro may be called off before its normal expiration date by either side if divorcement is forced on the company. Under the terms of the new contract substantial divestiture gives both Mayer and Metro the right to terminate six months after written notice. The new pact also cuts Mayer's overall maximum yearly earnings to \$300,000 from its previous ceiling of \$500,000. It has been learned.

Contract extending his tenure of office to Aug. 31, 1954, leaves no doubt as to who is the studio boss. It states succinctly: "Mr. Mayer shall be director of all studio activities of Loew's." It moreover flatly provides that Mayer is to be elected first veepee.

Another possibility for ending the Mayer ticket before its regular expiration date is provided. Either side, part reads, may terminate the employment on Aug. 31, 1951 (two years after its inception) by giving written notice on or before June 30 of that year.

The \$300,000 ceiling applies to both fixed salary and percentage (Continued on page 20)

Walker an RKO V.P.

J. Miller Walker, secretary of RKO was elected vice-president of both RKO and RKO-Radio Pictures at meeting of the directors last week. He still retains position as being secretary of both RKO parent corporation and RKO-Radio Pix.

Walker is a veteran executive of both companies.

As in the past, when faced with the problem of divvying up foreign funds, the film industry is in a top-echelon hassle. It was learned this week, on division of funds allocated for films in Germany by the Economic Cooperation Administration. Inability of indies to agree with majors, and the majors to agree among themselves, is causing a delay that may go on indefinitely preventing films getting their share of the \$10,000,000 U. S. appropriation for information media in the Reich.

All-out effort to arrive at an agreement among the majors will be made at a session of company presidents and foreign managers in New York next Monday (19). Importance attached to the meeting is seen in decision of Eric Johnston, Motion Picture Assn. of America president, to delay his scheduled trip abroad as he can attend. He has postponed his takeoff for Europe until next Tuesday on a mission for the ECA (unrelated with the film industry) in which (Continued on page 20)

B'way Pix Scales Back to Prewar

With the Capitol N. Y. lowering its starting price to 35c and trimming its scale considerably all along the line, Broadway firstruns now have cut back their admission price structures to near pre-war levels. Deluxers in midtown N. Y. have chopped off an average of 15c with admissions varying according to the hours of day but nearly all being lower than even a year ago. Some still have the same top weekend prices but few still go for the \$1.50 high unless having something extra special.

Significance of the Cap's trim is that now only the Roxy and (Continued on page 20)

Trade Mark Registered
Published Weekly by VARIETY, Inc.
114 West 43rd St., New York 18, N. Y.
Hollywood 29
4311 Sunset Street
Washington 1
1347 Second Avenue Building
Chicago 1
200 So. Michigan Ave.
London W1T
8 de Marini 25, Telegraf 89

Subject	100	100	100
Editor	100	100	100
Manager	100	100	100
Vol 178			No 1

INDEX

Bills	56
Chatter	62
Film Reviews	8
House Reviews	54
Ice Show Reviews	52
Inside Music	46
Inside Pictures	18
Inside Radio	39
Inside Television	32
International	15
Legitimate	57
Literati	61
Music	40
New Acts	55
Night Club Reviews	53
Obituaries	63
Pictures	3
Radio	24
Radio Reviews	30
Records	40
Frank Scully	61
Television	20
Television Reviews	34
Vaddeville	50

DAILY VARIETY
(Published in Hollywood by
Variety, Inc., 1241
115 & Year-Old Foreign)

Exhib 'Victory' Forces Industry To Seek Better Bally, Sez Berger

Atlantic City, Sept. 13

North Central Allied prez Ben Berger declared today (Tues.) that the film industry was forced to call last week's public relations confab in Chicago as a direct result of exhibitors' victory in the 25-year fight leading to the recent decree on divorce.

Speaking at the New Jersey Allied convention here, Berger avowed that National Allied was mainly responsible for the exhibitors' triumph in the fight. Allied will offer all possible assistance to districts in getting the pub. relations campaign under way, Berger said, but set forth the stipulation that the districts must first recognize the small indie exhibitors. Fireworks of some kind on Allied's stand in the p.r. campaign are expected tomorrow (Wed.), when Abram J. Myers, general counsel and board chairman, is slated to speak. Paramount board chairman Adolph Zukor will also address tomorrow's windup session.

Twentieth-Fox sales veepee Andy W. Smith Jr. guesting at the meet today called for some uniform clearance policy to be set up by districts for the benefit of theatre operators. Smith noted that the problem of clearance and availability and that of the future position of old established customers, both arising out of the court decision, are the most important facing exhibitors and distributors and said that "time, and above all a realistic approach and complete cooperation," are necessary to solve them.

Pointing out that 20th had reduced clearances to the advantage of its customers, Smith said this had created problems because "each individual distributor has a different clearance and availability arrangement." Resultant confusion has left the theatres in a position where there is uncertainty as to the pictures he'll receive and when he'll get them. Smith avowed exhibitors could do more to solve the problem than he could but offered them all help possible.

As for old customers, the 20th veepee said it was no longer possible. (Continued on page 23)

'Innocence' Yarn Still Tied to UA Under Prior Deal; Deutsch's Impasse

Efforts to effect a deal whereby United Artists would release its hold on "This Side of Innocence" so that Armand Deutsch could produce Taylor Caldwell best-seller for Metro have failed. There is just a slight possibility that a new attempt to come to an agreement will be made during the current visit of UA pres. Grad Hess to the Coast.

Deutsch, now a producer at Metro, committed the picture to UA release when he was with the presently defunct Story Productions. Sears won't give up the commitment without cash or other compensation. Producer Stanley Kramer, who owns a 5% interest in the property, has been attempting to get Deutsch and Sears together to salvage his potential profits.

Deutsch is also understood to have tried to buy out the author's interest. She received \$100,000 against 10% of the producer's share of the gross. He at one time offered \$100,000 for the 10%, but she refused. Latest offer was reportedly much less and that "book was published in 1946."

Mrs. Caldwell, incidentally, has the unique distinction of having sold two values to Hollywood without a single one ever being produced. Initial was her first published novel, *Days of Death*, bought by Walter Wanger in 1938. It was about a lady's that great wealthy making millions and was made unsuitable for production by the war.

Author's second book acquired for filming was *The Torchlight*, bought by Street & Smith, theatre operator and educational pic producer. Story Productions, in which Deutsch and Kramer were partners with Pat Boone, bought the next two, *Innocence* and *The Wide House*. Latter is now owned by Kramer, who acquired it in the dissolution of SP.

Just Black

Nate Blumberg teed off the annual Universal Pictures board meeting last Thursday (8) with the crack:

"The truck just backed into the joint and hauled off 97 lbs. of red ink. I don't think we'll have more need for it from now on. I'm pleased to report that we're now more than breaking—even and, in fact, may show a little profit."

U Cuts Loss to 775G, Envisions Break-Even By End of Fiscal Year

Despite a loss of \$775,018 reported this week by Universal for the first 39 weeks of the current fiscal year, U's toppers insist that the company will break even or close to that when the 49 period ends, Oct. 30. Citing the final writoff of expensive but weak pix released in 48, the new deal with J. Arthur Rank and improved grosses in the past six weeks, one spokesman for the company declared last week. For the first time in two years, we can turn around.

While U's loss for three quarters is substantial, it is still far less than the \$1,709,807 worth of red ink reported for the equivalent period of last year. For the third quarter, ended July 30, loss came to \$309,778 against \$1,942,674 suffered in 48. Final figure in 48 was \$1,162,812, behind the break-even point.

Recent deal with Rank gives U the right to receive over \$1,000,000 in future U. S. revenues from the Britisher's pix released here by the company. Included in these films are "Hamlet," which still has its general release ahead of it, and "Christopher Columbus," regarded by U as a promising entry in the U. S. scene. "Christopher" will be given mass screenings in October.

Another important factor which should help the company are the negotiations to win approximately \$4,000,000 in tax rebates from the Treasury Dept. reportedly an offer of some \$2,000,000 has been made by the Treasury but U is holding out for better terms. It is expected that the rebate can will find its way into U's coffers during the coming fiscal year.

ZANUCK DEFERS RETURN TO U.S. ANOTHER WEEK

Twentieth-Fox production veepee Darryl F. Zanuck originally slated to return to the U. S. last weekend from Europe has postponed his trip a week and is now due back Monday (19). Studio chief is bringing back from Paris a print of his most recent personal production, "Pinky," which he edited abroad, and is expected to remain in New York for the picture's preview at the Broadway Rivoli tentatively scheduled for Sept. 29.

Date of Zanuck's return after 10 weeks in Europe on combined business and vacation also marks the 125th anniversary of his taking over the top production job at 20th. Company has not publicized the fact too widely in the trade but instead has set aside the current week of the running branch managers' testimonial sales drive as a personal tribute to him.

Zanuck also will bring back with him a print of "12 O'Clock High," which he edited in Paris. While abroad he supervised final production work on three of 20th's major upcoming releases—"Black Rose," "Night and City" and "Two Crowthers East." He also set plans for the filming during the coming year of "Lidia Bailey" in Haiti.

Zanuck said 20th would continue to produce abroad whenever stories are found that fit specific backgrounds. He was quoted in Europe as having said that no American film company should produce there unless it can make use of special pictorial and historical backgrounds.

U'S 75-100 DAY-DATER ON 'CHRIS COLUMB'

Universal is bullish on J. Arthur Rank picture, "Christopher Columbus" (Fredric March), which so far has 75 day-and-dates for its Columbus Day teedoff in America. They're all top playdates with the Victoria, on Broadway, as the Gotham showcase.

U feels that it may hit 100 day-and-dates for this picture, a peak booking for the company on a saturation campaign of this type.

MPSC's Disputes On Italo, Sex Pix

Neil Agnew-Charles Casanave unit, Motion Picture Sales Corp. is in a dispute with Ferruccio Caramelli, Italian producer-distributor, over its deal for American rights to "Vulcania." That's the Anna Magnani starrer (her first in English), directed by William Dieterle in Italy and known as "Stromboli" until the latter title was preempted by RKO for the Ingrid Bergman-Robert Rossellini film.

Caramelli, through his New York lawyer, James Murray, has served a notice of termination on MPSC. He claimed that MPSC hadn't made payments due him for the rights. It had made an initial payment of \$30,000 and was to give \$50,000 more in installments, which have not been met, according to Murray. MPSC claims that Caramelli has been trying to up the terms of the deal because value of the pic has grown considerably since Agnew and Casanave came to their original agreement with him. Caramelli is said to have had other recent offers of as high as \$200,000 for American rights, and MPSC maintains that it is his desire to accept a better deal that has led to the stoppage of payments.

Murray has been meeting with Agnew and Casanave in New York during the past week and it is believed likely that a compromise arrangement will be made. Dieterle is now editing the film in Italy. Casanave declared this week that MPSC would definitely have the pic. He said there was no doubt at all as to outcome of the negotiations. One of the reasons payments were not made, he declared, was at Dieterle's requests because of difficulties with Caramelli. Casanave added incidentally that MPSC has made another deal with Dieterle to produce "Rachel" in France later this year.

In the meantime, MPSC is continuing to rearrange its distribution setup to maintain national coverage at less cost than having its own men. It named Tom Bailey last week to represent it in the Denver-Salt Lake City territory on a franchise basis. Jack Ellis, the previous week was given the franchise for handling MPSC pix in the New York area.

In Toronto Mixup

Toronto, Sept. 13

Trial is set for late this month or early October on a dispute between Paul Maynard and his partners here on ownership of "Sins of the Fathers," a sexer. Results will determine Maynard's right to have made a deal with Motion Picture Sales Corp. of New York giving that outfit U. S. distribution privileges.

Pending outcome of the suit, MPSC has ceased payments for the U. S. rights. According to local attorneys for the plaintiffs, MPSC made a down payment of \$10,000 to Maynard against a total of \$50,000 to be paid over a period of time. Nothing beyond the original \$10,000 has been handed over but attorneys say that Maynard has made a new deal whereby he is to get the next \$40,000 of MPSC's receipts on the pic.

It is understood that "Fathers" has not done too well in the U. S. partly because of public apathy and partly because of ownership problems.

N. Y. to Europe

Robert B. Benjamin
Eric Bentley
Sidney L. Bernstein
Morris Houghton
Arthur B. Krim
Mr. and Mrs. Herbert Marshall
Agnes Moorehead

Mason's Bowout, Garbo's 'Alone' Act, Bank Deal Snag Wanger's Prod.

'West' Shall Be South

The Carl L. Lasker Took the West with him in its taking at the Capitol in the west, but in the south, too. Universal scheduled all-american regional screening starting today (Wed.) in Atlanta, Charlotte, Miami, Birmingham, Nashville and other southern tier cities today.

Actually, the reason for the southern preem is simply that U has had a yen to test out the regional opening idea and such a comprehensive lineup of cities was available just now to the company only in the south.

RKO Passes Dividend But Profitable Third Quarter Now Expected

Resumption of dividend payments by RKO in the near future is regarded as likely by top RKOers based on current returns being racked up by the company. After a bad second quarter in which RKO felt the double-edged slash of revenues from both distribution and its theatre chain because of the late spring slump, company is staging a rally in its third stanza. Report for the third quarter, ending at the close of September will again show a profit, it is said.

Following a decision of the RKO board late last week to pass its usual 15¢ per share quarterly divvy, its stock on the New York exchange went into a minor dip. On Thursday (8), in the wake of the announcement RKO common slid 1/4 of a point with a big 28,300 shares changing hands. Next day stock held fairly firm, dipping only 1/8 to 7 1/2 closing price after 9,300 shares were traded. By yesterday (Tues.), stock was firm with the closing price at 7 1/2.

RKO board's action resulted from an operational loss of \$157,840 for the second quarter although sale of theatre assets, mainly the company's interest in the Butterfield chain, gave it a net of \$1,169,357. Directors felt that cash obtained through the sale of capital assets should not be depleted by ordering a dividend which could not be paid out of normal profits. Net for the first half year, including \$1,037,480 in the opening quarter, totals \$2,207,837.

Divvy-passing adds point to the current application of Howard Hughes, RKO's controlling stockholder, for a postponement of the Nov. 8 divorce deadline. Distribution has been down for the entire year and loss of the theatre chain might spell continued red ink operations for the sole production-distribution outfit.

RKO is the second major to pass regular dividends since the end of the war. Universal, several years back, suspended payments. Latter is expected to renew dividends some time next year.

Gertrude Lawrence For 'Glass Menagerie'

Hollywood, Sept. 13

Gertrude Lawrence draws the Laurette Taylor role in "Glass Menagerie" for Warner Bros. She'll get \$75,000.

English actress' last American picture was "Stage Door Canteen," also for WB, in 1943.

Europe to N. Y.

Mr. & Mrs. Irving Allen
Sam Berger
Robert Busch
Joseph Cotton
Virginia Davis
Howard Dietz
H. C. Fontaine
Arthur Lesser
Charles Miller
Nicola Muscone
Daniel O'Shea
Jimmy Savo
Serge Semenovsk
Murray Silverstone
Rose Stevens
Sam Wanamaker
Joseph Warton
Darryl F. Zanuck

James Mason's last-minute withdrawal from "Lover and Friend" this week put another snag in Walter Wanger's difficulties in selling his deal for production of the film in Europe. Up to now, aside from headaches connected with co-star Greta Garbo—which may or may not have been press agency—the producer has been involved in trying to get his financing straightened out.

It was learned in New York that Wanger's contemplated deal with Bankers Trust Co., N. Y., for the dollar portion of the coin, has not gone through, although it is still open if the producer accedes to the bank's terms. In the meantime, Wanger is in Paris now and has been in Rome attempting to set up some other scheme of financing so he will not need American bank funds.

Deal for RKO to distribute the film, originally known as "Duchess of Langeais," is also in abeyance and may be called off completely, hinging partially on financing plans. The entire deal as Wanger originally set it is extremely complex, since he is partnered with Eugene Frenke and with two Italians who get Italian rights to the pic in perpetuity, and European rights until they recoup their investment plus an undisclosed percentage.

Bank's World Divvy Yen

Bankers Trust stipulation to which Wanger won't accede is that it must have a lien on worldwide income of the film, as is customary in all such film loans. Because of the partnerships abroad Wanger wants to give the bank only a lien on Western Hemisphere income. Bank's insistence on sticking to its policy is pointed up by the lien it made in Wanger on "Juno of Arc." It may well be that the foreign income will be the safety area that permits the bank to get its coin back.

Mason said on the Coast that he was withdrawing from the pic because of postponements resulting from the financial complications. He stated that \$75,000 which was to be put in escrow in New York as part payment of his salary had not been deposited. He was to have left the Coast Monday (12) with his family and flown to Italy today (Wednesday). Meantime, Miss Garbo, according to Italian news reports, is objecting to photos and reporters hounding her in Italy and wants the picture moved to Paris, threatening to pull out otherwise.

L. A. to N. Y.

Fay Bainter
Compton Bennett
Milton Berle
Don Castle
Dan Cheadle
Marge & Gower Champion
Jeanne Crain
Henry Daniell
Steve Hannagan
John J. Hill
Alfred Hitchcock
John Hodiak
Irving L. Jacobs
Gregg Juarez
William Lundigan
Andrew Marton
Jimmy McHugh
Arthur Michael
David O. Selznick
Barbara Stanwyck
Dean Stockwell
Paul Vogel
William Wellman
Cary Wilson

N. Y. to L. A.

Barney Balaban
Solon Barry
Mindy Carson
Steve Cochran
Gary Cooper
Michael Curtis
Laraine Day
Kirk Douglas
Lynn Farnell
Henry Glenar
Sid Gloran
Louis Jourdan
Harry M. Kalmine
Angela Lansbury
Ted McCord
Albert G. Miller
George J. Schaefer
A. W. Schwaberg
Pier Shaw
Sherry Shrouds
George T. Shupert
Lawrence Tibbett
Hal Wallis

RANK'S ALL-OUT DRIVE FOR PIX \$

Distributors Askance at 'House Nut' Before %; Claim Geared Too High

Next move by distributors in their continuing effort to up rental returns is expected to be an onslaught against the figures which many theatremen have fixed as the operating nut of their houses. Distributors claim these are inflated and must be brought down to more realistic levels if there's to be a fair shake for producer as well as exhibitor.

Deals in many first-run situations are based on the figure which the theatre operator claims is the minimum cost to him of running his house. He is permitted to recoup this amount by taking an abnormally large chunk out of a film's first receipts, and then there is a more even division of income after that.

This whole system is wrong, distributors say, because it puts all of the chance-taking on the producer and none on the exhibitor. Latter is virtually sure at least to cover his costs and make a little profit while the producer can well come out with nothing if the pic proves a dud. Acknowledging that that is perhaps as it should be—although the producers don't really see why exhibitors shouldn't do some chance-taking, too—distributors maintain the theatremen are "being completely unfair by inflating their break-even figures."

Amounts now used by most houses as their nut were established back in the heydays of 1946-47, the distributors declare, and were known to be generous even then. Costs, they say, have come down considerably in the past couple (Continued on page 63)

Deal Set to Sell Paramount Bldg.

In a complex deal involving the creation of a new holding corporation, Paramount is preparing to sell its Times Sq. home office building which houses the Paramount theatre for \$9,250,000. The new corporation, owned by Par, will take title to the building. It is understood, and then sell the equity and the lease on the Paramount theatre separately. It is expected that some \$6,000,000 will be realized from the equity and another \$3,250,000 on the theatre lease.

Transaction will be financed by the Prudential Insurance Co. which will put up a major part of the loan. Prudential, however, is not expected to take back title to the property but rather a first mortgage. Building is presently owned by Par free and clear of any mortgage.

Under any arrangement the new United Paramount circuit which comes into being Jan. 1 will retain operation of the flagship theatre. Transaction merely means that the circuit will pay rental to whatever party purchases the lease.

As part of the proposed deal, a minor boost in the rental now paid by the theatre to the parent Paramount company is contemplated. At present, Paramount theatre pays a minimum of \$200,000 yearly on a percentage lease scaled at 1% for every \$250,000 grossed by the house to a ceiling of 25% of the entire take. It is likely the minimum will be raised to \$250,000.

After sale of the building, a moderate boost in square footage charges against tenants other than the theatre is probable. Understood, however, that Par will seek to limit the boost as part of the contract of sale.

Milstein Joins Cinecolor

Hollywood, Sept. 13. J. J. Milstein, former sales manager for Du Art Film Corp., N. Y., joins Cinecolor as special sales representative to work with Karl Herzog, exec vicepres., on customer relations. Milstein formerly was worldwide sales manager for Republic.

Al Horwitz' Baseball Pic

Hollywood, Sept. 13.

Al Horwitz, Universal's studio publicity chief, may ankle his current job with U in favor of turning producer. Understood that Horwitz is dickering with Connie Mack, veteran manager of the Philadelphia Athletics, for the film rights to Mack's life. He wants to produce a baseball epic under the label "The Connie Mack Story."

Horwitz was formerly a Philly baseball reporter assigned to the Athletics.

Goldwyn and WB 'Happy' in Selling Away from Fox

Samuel Goldwyn Productions last week followed the lead of Warner Bros. in opening itself to the wrath of Fox-Intermountain by selling "Roseanna McCoy" to John P. Wolfberg in Denver for day-and-date preem in his downtown house and two drive-ins. Arrangement is highly unusual but both WB and Goldwyn are very well pleased with it, claiming it multiplies their first-run film rental out of Denver by several times.

Wolfberg has four owners surrounding the town and the Broadway theatre in the centre of the city. Arrangement is for a two-week engagement at the Broadway with the first week day-and-date with two of the drive-ins and the second stanza day-and-date with the other two.

Until he derived the combo deal with the fresh-air theatres, Wolfberg had been having a great deal of difficulty for the past few years getting product for his Broadway. He's been something of a maverick and has been in constant battle with his competition, which consists of five Fox houses and the RKO-operated Orpheum.

WB was first to take the day-and-date deal for "Look for the Silver Lining" and followed with "Girl from Jones Beach." Goldwyn is in currently with "Roseanna." Both outfits are highly pleased with the results.

While the setup admittedly takes a lot out of a pic as far as the sub-sequents are concerned, both WB and Goldwyn distrib exult contend that is immaterial. They point out that first-run film rental from Wolfberg is running three or four times what they get out of initial engagements in Denver previously, while all the sub-sequents in town only produce about \$2,000 for a moderately important pic.

De Rochemont's 'Prison' Not Releasing Via FC?

Film Classics and Louis de Rochemont have crossed wires on distrib plans for the next pic to be produced by the Readers Digest-de Rochemont company, Joseph Bernhard, proxy of FC, which is releasing de Rochemont's "Last Boundaries," recently announced that his company is set to handle the producer's upcoming film, "Prison Without a Wall." De Rochemont, however, claims "no plans for distribution have as yet been made," leaving the door open for dickers with other companies.

Current relations between FC and de Rochemont, however, are continuing on an amicable basis. FC's sales force has been driving for high terms on "Last Boundaries" and rentals in spots where the pic has opened have proved to be satisfactory. It's understood, however, that "Boundaries" be a click is cueing de Rochemont's move to switch over to a bigger distrib company.

REVERSE FIELD; INT'L MARKET AIM

Echoing the concluded Anglo-American financial consultations of Government biggies in Washington, J. Arthur Rank, Britain's prime filmmaker, is embarking on an all-out drive for dollars. In his new campaign to help both his own empire and the British search for dollars Rank is calling on every maneuver in the books, including pix made specially for the international market, joint production ventures with American companies, and even the sale of U. S. distribution rights to some of his films for hard dollars.

Visit of Earl St. John Rank's new production house to the U. S. which ended last week put much of the final touches to the big campaign now completely blueprinted. The plan got its start earlier this summer, it has been learned, when John Davis, Rank's chief aide, was in the States on a flying quickie. Davis and Nate J. Blumberg, Universal's pres., inaugurated the line of thinking.

The dollar drive represents a far-reaching change in policy by the Rank empire and a complete reversal of the oldtime British stand voiced by Rank and his subordinates on frequent occasions. That stand now being discarded was that the British must aim their pix for the home market and, if they did, the overseas kudos and patronage would follow as a matter of course. Pressure for dollars has (Continued on page 22)

Cowan-Marx Bros. Pic In the Middle Between Consol. and DeLuxe Labs

Battle between Lester Cowan and Consolidated Laboratories over approximately \$30,000 latter claims the producer owes it is hindering distribution of the Marx Bros. starrer, "Love Happy." Since United Artist has only four prints and Consolidated won't release the negative for processing of any more, distrib has ordered its exchanges to cease selling the pic and accept no dates. It was originally on the release slate for late August, but has now been pushed back indefinitely by U.A. pending receipt of further prints.

Cowan is understood to have negotiated a loan from Consolidated on the basis of its doing his production lab work. He then arranged a further loan from DeLuxe Labs on the promise that it would get the order for release prints. This has led to a dispute in which Consolidated has refused to turn the negative over to DeLuxe so it can make the prints.

Film has played a few engagements with the four prints now available and has done moderately well. In the meantime, Eagle Lion this week sends into release the rerelease of Cowan's "Story of GI Joe." On the basis of that deal, the producer negotiated a loan of \$75,000 from Chemical Bank & Trust Co., N. Y., to permit him to complete "Love Happy." Chemical took its lien on "GI Joe," rather than "Love Happy," since there were prior creditors on the latter.

SCHAEFER-KRAMER IN RENEWAL DISCUSSION

George J. Schaefer leaves New York for the Coast next Monday (19) for two weeks of confabs with Stanley Kramer on renewal of his part as sales rep for the producer. It is expected that they will ink a new deal by which Schaefer, former RKO and United Artists proxy, will rep Kramer on "The Men," which is about to go into production.

Schaefer, it is understood, will again get 3% of the gross, as he has on Kramer's previous three films, "So This Is New York," "Champion" and "Home of the Brave."

Gov't Seeks 1-Yr. Divorcement Limit; Plans Wide Probe of Big 3 Theatres

See No Devaluation

American film prospects in Britain remain clouded following announcement in Washington that an Anglo-American fiscal agreement has been reached by the two governments. If the deal stops the flight of dollars from Britain, without further restrictions on imports, chances of American distributors holding their present ground or even bettering it is good.

On the other hand, Sir Stafford Cripps, British Chancellor of the Exchequer, declared after the announcement that even more austerity may be required which could mean a cut in films.

U. S. Situation In Britain Won't Get Worse—Cripps

Washington, Sept. 13.

There is no foreseeable prospect of the American film industry situation getting any worse in Britain, although the chances are it will not be bettered for some time and the matters of motion pictures will not come up at the current international monetary conferences. That is the way the situation shapes up in Washington, despite reports that something affecting pictures is liable to be brought into the Anglo-American fiscal talks.

Sir Stafford Cripps, British Chancellor of the Exchequer, made clear most of this last week, when he addressed a luncheon of the National Press Club. Cripps was asked if the British government contemplated any further curbs on imports of U. S. films in the near future, or if there would be any further restrictions on the remittances of U. S. film companies.

"The answer is," replied Sir Stafford, "not so far as I am aware."

His attitude indicated that things would remain the same, for some time. This indirectly gave the tip-off that the subject would probably not be brought up at the conferences with U. S. Treasury and State Department toppers.

Only likelihood of the matter developing would be if members of Congress were suddenly to demand some action. Senator William Knowland (R., Calif.) does have an amendment to the reciprocal trade act extension which would bar benefits to countries clapping restrictions on our products in violation of the General Agreement on Trade and Tariffs. However, nothing much is expected to come of this.

State Dept. Pressuring Brit. on Quota, Is Claim

London, Sept. 13.

Allegations that the U. S. State Dept. was putting the strongest pressure on the British government to abolish or substantially reduce the British quota was made at the annual Trades Union Congress by Ralph Bond, vice-president of the Assn. of Cine and Allied Technicians.

Commenting on the slashing of British schedules, Bond declared that a considerable portion of films produced in Britain before long would be American, and financed out of frozen assets. If Hollywood pressure on the motion picture industry succeeds, it will kill production of British films. Similar pressure, he added, had brought the French and Italian film industries to the brink of ruin.

Believing that the current Washington negotiations may lead to a (Continued on page 36)

Dept. of Justice is getting set for a tremendous enterprise which would involve the investigation of every affiliated theatre owned by 20th-Fox, Warner Bros. and Metro throughout the country. It has been learned. The probe will be made to determine which theatres the Government will ask be divested from the three circuits after they are divorced from the parent production-distribution companies. No specific request for divestiture will be made by the D. of J. it is understood, until the investigation is completed.

With the Government's proposed decree now taking final shape, it is indicated that the majors will be given a fairly free hand in mapping their own divorcement of theatre biz from production-distribution. Whether a trusteeship of stock along the lines provided in the Paramount consent decree is provided will be up to the companies themselves. Government will reserve opinion until the majors offer their own plans. No objection will be raised so long as the divorcement is real and not simulated, it is indicated.

Government's proposed decree, now at the printer's, is reported to require the majors to submit divorcement plans in less than six months. Previously, D. of J. was willing to give the three companies (Continued on page 36)

Woolf's Anglo-U.S. Production Setup

London, Sept. 13.

Expanding British projects for joint Anglo-American productions, John C. Woolf's new distrib and production financing company is setting an initial program of 12 pix to be made mainly with Yank stars and directors. Woolf, formerly co-director of J. Arthur Rank's main distrib outfit, General Film Distributors, formerly exited the company Friday (9).

Deals between Woolf and American producers will be similar to the ones recently set up by Earl St. John in Hollywood for Rank. Woolf's plans call for a territorial division of distrib rights in which American indie producers would loan the stars and directors to British filmmakers in return for exclusive U. S. franchises on the pictures.

KORDA MAY VISIT N.Y. IN OCT. ON LATIN PIX DEAL

Sir Alexander Korda has tentative plans to come to New York from London in October. He will be in the U. S. to finalize a deal now being worked out for distribution of his product in Latin America.

Producer's projected trip might interfere with the Joint Anglo-American Film Council sessions that are tentatively slated for London in October. Korda is one of the three British reps on the Council. Decision is expected shortly on when—and whether—the meeting is to be held.

In the meantime, Korda's U. S. rep, Morris Helfin, has a deal pending for bulk sale of a group of the producer's pix to an undisclosed buyer for distribution in this country. Package comprises "Dolwyn," "Saints and Sinners," "Small Back Room" and "Bonnie Prince Charlie."

Korda currently has five pix in production under the banner of his London Film Productions. "Happiest Days of Your Life" is being directed and produced by Frank Launder; "Seven Days to Noon" is a Boulting Bros. production; "My Daughter Joy" is a Gregory Ratoff production, now on location at San Remo, Italy; "State Secret" is a Launder-Gilliat film on location at Trento, Italy, and "Cure for Love" is a Robert Donat production in which Donat also stars.

YES SIR, THAT'S MY BABY

The surprise picture of the year! Opened B & K Roosevelt Theatre, Chicago, to sensational business! Set terrific pace all through Midwest in 400-city day-and-date booking and now hitting top grosses all over the country!

DONALD O'CONNOR • CHARLES COBURN
GLORIA DE HAVEN
IN "YES SIR, THAT'S MY BABY"

COLOR BY TECHNICOLOR
with JOSHUA SHELLEY
and introducing BOOPERS
Best of the Year
Story and Screenplay by Oscar Brodsky
Produced by Leonard Goldstein
Directed by George Sherman

HOWARD DUFF • SHELLEY WINTERS
DAN DURYEA in
"JOHNNY STOOL PIGEON"

with ANTHONY CURTIS • GAY MOORE
JOHN MCINTIRE
Screenplay by Robert L. Richards
Story by Henry Jordan
Directed by William Castle
Produced by Aaron Rosenberg

"Johnny Stool Pigeon"

Following the fast pace set in its premiere engagements in Los Angeles, San Francisco, Vancouver, this thrilling drama never let up at the box-office. Small town and big city, alike, are chalking up top grosses and plenty of holdovers!

The nation's box-offices are RIDING HIGH

with **U-I**

Now more than ever
the
Showman's
buy
is—



ROBERT MONTGOMERY • ANN BLYTH in
"ONCE MORE, MY DARLING"

with JANE COWL
Screenplay by Robert Carson
Based on his story
"Come Be My Love"
Additional dialogue by Oscar Saul
Directed by Robert Montgomery
Produced by Jean Harrison
A Neptune Production

Sword in
the Desert

Running stronger than ever in its fourth week at the Criterion Theatre, New York. Showing tremendous power in first openings all over the country.



J. Arthur Rank presents
A Gillet-Lauder Production
JEAN SIMMONS • DONALD HOUSTON
In "THE BLUE LAGOON"
COLOR BY TECHNICOLOR
From the Novel by H. de Vere Stacpoole
with NOEL PURCELL • CYRIL CUSACK
JAMES HAYTER
Screenplay by Frank Launder
John Bates • Michael Hogan
Directed by Frank Launder
An Individual Picture

"THE BLUE LAGOON"

A sensational grosser holding its own with the best Hollywood product. In test engagements, it hit near record figures in such theatres as RKO Keith's, Washington, D. C.; Coliseum, Seattle; Allen, Cleveland, and others. A money maker!



SOLD OUT

"LOU ABBOTT and LOU COSTELLO MEET THE KILLER. BORIS KARLOFF"

Outgrossing "Abbott and Costello Meet Frankenstein" in nearly every engagement! One of the best of the Abbott and Costello box-office hits ever turned out by Universal-International.



"LOU ABBOTT AND LOU COSTELLO MEET THE KILLER. BORIS KARLOFF"

with LENORE AUBERT • GAR MOORE
BORNA MARTELL • ALAN MOWBRAY
Screenplay by Hugh Wedlock, Jr.,
Howard Snyder and John Grant
Howard Snyder and John Grant
Story by Hugh Wedlock, Jr. and Howard Snyder
Directed by Charles T. Barton
Produced by Robert Arthur

"Once More, My Darling"

A real box-office honey if there ever was one. People love it. Montgomery and Blyth in that long, long laugh your box-office has been waiting for.



"ABANDONED"

Watch this one! It will be backed by the type of sensational showmanship that got you those fabulous grosses with pictures like "THE LIFE OF RILEY," "MA AND PA KETTLE" and "YES SIR, THAT'S MY BABY."

"Christopher Columbus"

The Technicolor spectacle you have been waiting for is now ready for its cross-country day-and-date premiere on Columbus Day (October 12). Get in on this one!

"The Gal who Took the West"

The eyes of the nation are on the South as the spectacular box-office grosses on "THE GAL WHO TOOK THE WEST" start coming in from the 400 day-and-date world premiere engagements! It's a Technicolor hit!

mind between them. Grandfather

(Continued on page 20)

Johnston Details Swap Technique Whereby Pix Biz Thaws Out Funds

Hollywood, Sept. 13. — Willingness of the American film companies to trade in anything from bibles to limestone in pushing the intricate business of converting soft overseas coin into hard Yank dollars was explained in detail here yesterday (Mon.) by Eric Johnston, Motion Picture Assn. of America prez. "We have done very well in remittances in the past year—better than we anticipated," Johnston said. "And we hope to do better next year. The big problem is to convert these currencies into dollars."

In Finland, for instance, MPAA head said, "We buy phonograph record sleeves, send them here and sell them to the record companies for dollars." Citing another example, Johnston added, "We quarry limestone in country A, ship it to country B, where we have frozen dollars and where it will be made into cement, and then sell it to country C, which has oil and therefore dollars."

In the past, companies have closed for a shipment of Finnish bibles to the U. S. and have also bought paper from that country. Also previously disclosed was a transaction in which the majors undertook the repair of a Swiss ship in a Tinker-to-Evers-to-Chance conversion of blocked currencies into dollars.

"It has been this flow of dollars that has kept us going," MPAAer continued. "All these deals have to be legal, however. There will be no under-the-table transactions." As for England, by this business method, film companies now have less than \$7,000,000 frozen. "We have worked \$25,000,000 out of there during the past year, including the \$17,000,000 allowed under the Anglo-American agreement."

Johnston said that "what happens after next June is anybody's guess in discussing current international finance talks in Washington. This industry is peculiarly dependent upon foreign business. Most people here don't realize how much, but approximately 38% of our income comes from outside the United States."

"Most other industries get only 8 to 10% from outside. Without that foreign revenue there would be a revolution in Hollywood. People out here are so wrapped up in production they don't understand the worldwide problem. You would think they would understand it better."

"One producer told me," he continued, "we ought to send a battleship up the Thames and make them pay. But you can't squeeze blood out of a turnip. The British are down to a Mother Hubbard status. My problem is particularly acute because of this."

The head of the Motion Picture Assn. of America was here to address Theatre Owners of America convention.

THEATRE TV SET FOR RCA SHOWING TO TOA

Los Angeles, Sept. 13. — First commercially practical instantaneous theatre television system will be displayed by RCA Thursday and Friday (14-15) at TOA convention. This is the same equipment which is being produced by RCA for Fabian's Brooklyn Fox theatre, Brooklyn, and to be installed there next year.

Equipment so far has only been demonstrated at Society of Motion Picture Engineers' convention last spring and at Fabian's Brooklyn Fox presentation of Joe Walcott-Ezard Charles fight for theatre's regular audience last June. Screen is 15 by 20. Shows will be live-action telecast by KFI-TV.

U's Coast Pub Powwow

Full-scale huddles of Universal's top ad-pubbers will be held at the company's studio at the end of the current month. Heading for the Coast during the last week of September will be Henry A. Linet, eastern advertising chief, Charles Simonelli, national exploitation director, and Philip Gerard, eastern publicity manager.

trio will meet with David Lipton, ad-pub head, Al Horwits, studio publicity chief, and other execs on the lot to map out future campaigns.

Lana Delays M-G Pic

Hollywood, Sept. 13.

Lana Turner has refused to okay script of "A Life of Her Own" at Metro, and it will be re-written.

Picture was scheduled to roll late this month, but start has now been delayed until October.

Commerce Sec'y Urges Repeal Of 20% Admish Bite

Los Angeles, Sept. 13.

Secretary of Commerce Charles Sawyer came out for repeal of the 20% Federal admission tax in a speech here before Theatre Owners of America conventioners. Recognizing the injustice of a tax "payable whether you make the money or not," Sawyer urged its dumping as soon as possible. He also advocated the establishment of some international trade organization to provide means for talking out economic problems before slapping restrictive currency measures such as directed against films.

Sawyer will be followed by another cabinet member, Defense Secretary Louis Johnson on Thursday (15), and latter is expected to kudo the industry's part in the war. Johnson will aim a plea at continued film cooperation with the armed services.

Speaking on the tax, Sawyer said, in part, "I am greatly impressed by the argument that taxes which are imposed originally to prevent people from spending their money for so-called luxuries should no longer be effective when the object is now to encourage people to spend their money for whatever they need or want. I am also impressed with the argument against a tax based upon admissions, regardless of profit. The income tax is justifiable on the theory you don't pay the tax unless you have the income. The tax on admissions is payable whether you make the money or not. There is general agreement that wartime excise taxes should be repealed. As soon as possible here, as elsewhere, the problem for the Government is to replace or lose the revenue which comes from this source."

"At a time when we are undertaking to stimulate consumer expenditures, we should survey carefully the possibilities of reducing taxes which discourage such expenditures. In order that you may continue, you must operate your business at a profit. I, of course, do not advocate any Government action which guarantees a businessman a profit in spite of stupid mismanagement or neglect."

Seek Swift FCC Action On Theatre Television

Washington, Sept. 13.

Film industry legites agreed Friday (9) to push for swift action by the Federal Communications Commission on granting channels for theatre television. At a session at Motion Picture Assn. of America headquarters they exchanged ideas and also swapped briefs which they had prepared on the subject.

Meeting was a preliminary one, which is expected to be followed by another called soon by Edward Cheyfitz, video specialist for MPAA. Briefs have been filed with FCC by MPAA, Theatre Owners of America, 20th-Fox, Par and Society of Motion Picture Engineers, but until last Friday had not been passed around among the company and trade association lawyers.

Present at the meeting were Eric Johnston, Gerald Cahill, Sidney Schreiber, Joyce O'Hara, Cheyfitz and Manning Clagett, for MPAA; Marcus Cohn, TOA; Boyce Nemes, SMPE; John Southmayd, Warner Bros.; Kenneth Royall and Vincent Welch, 20th; Abe Fortas, Paramount; and William Porter, Herbert Bingham; Herbert Petty and Leo Friedman, for Loew's.

TOA Meet

Continued from page 3

Chicago p.r. meet and its program. Rank-and-file membership will vote on the board's recommendation tomorrow (Wed.).

3. Named Denver as the next convention city.

4. Increased the executive committee from seven to 13 to have a quorum more easily available.

TOAers frankly fear a post-divorcement drive by the distributors for higher rentals. In their championing at developments to date, they appear to more closely approximate the attitude of National Allied, chief TOA rival, than at any previous time. Should the TOA stance continue to veer, an alliance of thought between the two orgs is not impossible.

Another development at today's "Tues" session was featured by RKO proxy Ned Depinet's appeal for approval of the Chicago public relations program. He said, "The finest program we could possibly devise will only be as good as the manpower we can enlist to carry it out. The actions taken in Chicago, which the trade papers referred to as 'bringing the dawn of a new day' have opened the door to unprecedented opportunities for our industry. Let us all grasp these opportunities and make the most of them."

Stand to fight for a program establishing rules of fairness both on bidding and clearances was taken Monday (12) at opening of TOA four-day convention. Movement is now before TOA exhibitor-distributor Committee, of which Ted Gamble is chairman.

Exhibitors are presenting their proposals during early stages of the convention. More than 100 theatremen are working on a draft of the program. Move is being taken to halt growing practices due to Government consent decree and theatre divorce, of jacking up film prices through competitive bids disregarding old established customers and the making of indiscriminate switches of availability.

'Insure' Bidding Fairness

"Whether we like it or not, competitive bidding is with us, and whether it's compulsory or not, it is up to the convention to take action to establish means to insure its equitable use," was general line of talk from exhibs leading the fight. Exhibs were extremely vocal in airing their demands for uniform availability rather than staggered clearances now coming into use. "This is a very serious problem," Gamble said at board directors meeting. He said rules of fairness must be made and there can be no intra-industry relations if asserted unfair trade practices are permitted to continue.

The opening day's session saw Pinanski elected TOA prez vice Lockwood. Gael Sullivan per contract continues as the paid executive director.

Charles P. Skouras was elected treasurer for the third time. Edward Zorn, secretary, Mitchell Wolfson, Sherill Corwin, vicepres, Herman Levy continues as general counsel. Finance committee co-chairmen are Ben Strouss, of Rock Hill N. C., and Claude Mondo Little Rock, Jr. ex-officio committee members are J. J. O'Leary, Robert With, Ted Gamble, St. Fabian Nat Williams, Leonard Goldenson, Robert J. O'Donnell, Robert W. Coyne, Morris Lowenstein, Max Connert, D. B. Cockrill, William Ruffin and R. H. Livingston.

Highlights of TOA Agenda

Prominent on the agenda of the TOA is the possible use of television to bully the b.o. A committee has been assigned to work out that problem and its ultimate results on the average film house grosses. Other committees are working on various other subjects, such as the film industry's diplomatic relations with the public, unity within the industry itself, the effect of the divorcement of studios from theatre chains, new ideas for better screen dramas, drive-in theatres, and the idea of civic service and community programs.

Hollywood producers' dinner tomorrow (Wed.) night will honor the exhibitors. Eric Johnston, MPAA proxy, will be spokesman for the producers at this fete.

Thursday night's all-star show is the blowoff, produced and directed by Joe Pasternak.

UA's Big 1950 Lineup Includes 5-8 British Pix Under High Percentages

Hazen Sails Sept. 22

Joseph H. Hazen, partner with Hal Wallis, embarks for the U. S. Sept. 22, from Paris after a six-week visit to Europe with his family.

While in England, according to Wallis, Hazen checked into the possibilities of using the unit's frozen pounds in either production or other ventures.

Wallis Wary Of Lensing O'seas To Thaw Funds

Hard road ahead for indie production is sighted by Hal Wallis, partner with Joseph Hazen in Wallis-Hazen, Inc., unless and until frozen currencies abroad are thawed by one means or another. Wallis, who returned this week from a shooting chore in Italy, is far from convinced that Yank production in other countries is the answer. So long as the indie must depend on the American market without the "cushion of foreign revenues," Wallis believes there will be no easing of the indie's difficulties.

Although his unit has frozen pounds in Britain which may be lost in part unless used by next June, Wallis declared himself uncertain whether his company would tackle a British picture before the deadline. In order to produce a pic in England with fair chance of it being a success here, Wallis estimates a minimum of \$500,000 in American dollars must be spent besides the frozen pounds. This expenditure, he said, represents a risk which may not be recovered if the film fails to click in U. S. theatres.

Wallis would not attempt a British film unless he can bring one or two American principals to England to star in the venture. Moreover, it would also probably mean the use of an American director. Adding these requisites to travelling expenses and other items brings the bill in dollar expenditures to the \$500,000 figure. He believes American stars necessary to a film made in England to insure the film carrying box office in the U. S.

As for production elsewhere on the Continent, indie producer does not think much, if any coin can be saved as against a Hollywood-made film. Since foreign costs are up and a Yank troupe must be shipped overseas, Wallis estimates the net to be equal to a project on the Coast. Only if the film is (Continued on page 23)

Meets on Pix Salesmen's New Demands Continue

Reps of the major companies and the "Film Coliseum of America" are continuing to meet in virtually continuous sessions this week in an effort to hammer out a new pact for the nation's 1,000 film salesmen. Biggest hitch in the talks to date has been the union's demands for a 25% wage boost and a lift of the present minimums from \$70 to \$85 weekly.

Coliseum, whose first pact with the majors expired Sept. 1, is also asking for retirement benefits, health and accident insurance, and increased expenses for salesmen on the road. It's estimated that union demands in the current form will mean an additional \$1,500,000 annual payroll for the major distributors. Negotiations are being conducted in Warner Bros. headquarters.

UI Sets Aubrey Schenck

Hollywood, Sept. 13. — Universal International handed Aubrey Schenck a long-term producer contract starting Oct. 1.

Under pact for three years at Eagle Lion, Schenck has been working at EI on a weekly basis to wash up "Part of New York," his last job on that lot.

United Artists is about to close a deal which will give it five to eight British films for distribution in the next two years. Producers are Anatole de Gruwald and Anthony Asquith, who have formed World Screenplays, Ltd., to make the pictures. The pair formerly operated under the Sir Alexander Korda banner.

Already closed is a deal for "Oh Mistress Mine," filmization of the Terence Rattigan play in which Alfred Lunt and Lynn Fontanne starred on Broadway two seasons ago. Pending now is an extension of that for four to seven additional pix for worldwide release. "Mistress" is to be delivered before next April, but UA has only U. S. and Latin-American distribution.

Both deals, arranged by exec v.p. Arthur W. Kelly, are unusual in the high percentage they give UA for distribution in the U. S. In the case of the second deal this is in return for a distribution fee arrangement in England.

UA is to get 52½% up to the first \$400,000, 35% for the next \$200,000 and 40% over that on the U. S. gross. In England, however, it is taking only 20%, until the negative cost is recouped and—if there is any take beyond that—25% on the rest. Films are to be budgeted at the equivalent of about \$750,000.

Delivery of these films would be a generous supplement to UA's already unusually big slate for the next year and beyond. In a release schedule compiled by pub-ad director Howard LeSueur last week on his return from huddles with the company's producers in Hollywood, he listed 15 films going out between now and next May. All are in the can, in production or very close to production. LeSueur said he anticipated at least six of the films would be big grossers.

Biggest Lineup

This is the longest lineup that UA has had in a number of years, in addition to which LeSueur said that 10 to 12 productions were on the griddle to start between now and next February. He declared that the indie production situation had improved somewhat through new money coming in from oil, fruit and vegetable and theatre tycoons. Banks and regular coin sources, however, are still as tight-fisted as ever in putting up production money. LeSueur said he learned in talks with producers.

ITOSCA ATTACKS TOA'S NON-INDIE AGENDA

Los Angeles, Sept. 13.

Independent Theatre Owners of Southern California and Arizona has sent a letter to Gael Sullivan attacking failure of Theatre Owners of America to include problems of indie theatre owners on its convention agenda here. Letter emphasizes charge that TOA is unprepared to tackle questions affecting indies, such as unreasonable clearance and arbitrary clearance systems.

Discriminations are in favor of affiliated and non-affiliated chains, and excessive discriminatory rentals indie outfit claims. Sullivan had no comment on letter, signed by Fred Weller, general counsel for group.

No. Central Allied Meets On Checking Nabe Duals

Minneapolis, Sept. 13.

With double featuring on the increase among local independent neighborhood and suburban houses, and "A" pictures being used on the twin bills for the first time, North Central Allied is holding an emergency meeting this week to see if the development can't be checked.

Those exhibitors using the "A" pictures on the dual bills claim they're driven to the policy by the fact that independent competitors are getting earlier clearance.

Incidentally for the second successive year, North Central Allied is lifting its ban on theatre collections at member theatres to permit the Northwest Variety club again to pass the hat for its heart hospital fund. The Minnesota Amus. Co., which ordinarily turns thumbs down on theatre collections, also will permit them in this instance.

The HATFIELDS and McCOYS

...and the score every



AFTER BREAKING ALL MONEY AND
ATTENDANCE RECORDS IN CINCINNATI,
INDIANAPOLIS, CHARLESTON, W. VA.
LOUISVILLE AND HUNDREDS OF
OTHER OPENING ENGAGEMENTS...
"ROSEANNA McCOY" CONTINUES ITS
BOXOFFICE ONSLAUGHT WITH THESE
AMAZING RESULTS:

SAMUEL GOLDWYN
 PRESENTS
"ROSEANNA McCOY"

starring

FARLEY GRANGER
 CHARLES BICKFORD
 RAYMOND MASSEY
 RICHARD BASEHART
 GIGI PERREAU
 and introducing JOAN EVANS

Directed by IRVING REIS
 Screen Play by John Collier
 from a Novel by Alberta Hannum
 Director of Photography
 LEE GARMES, A.S.C.



RE GUNNING FOR RECORDS!

where is sensational!!

ASHVILLE, N. C. — sets all-time attendance record.

BIRMINGHAM, ALA. — tops "Walter Mitty" and "Bishop's Wife".

BOSTON, MASS. — largest attendance
at any week-day opening in history of theatre.

CHARLOTTE, N. C. — beats record-holder by 50%.

CHATTANOOGA, TENN. — highest Goldwyn gross except "Best Years".

COLORADO SPRINGS, COLO. — biggest grosser this season.

DAYTON, OHIO — biggest receipts of the year.

HUNTINGTON, W. VA. — new house record, double any Goldwyn picture.

LAFAYETTE, IND. — 125% above normal.

LEXINGTON, KY. — biggest yet — beats "Best Years".

NASHVILLE, TENN. — tops "Walter Mitty" gross and "Bishop's Wife".

NEW ORLEANS, LA. — one of biggest Goldwyn weeks ever.

PITTSBURGH, PENNA. — season's biggest opening.

SPRINGFIELD, OHIO — new attendance and money record.

TERRE HAUTE, IND. — opened to 200% of average and still building.

SAMUEL GOLDWYN

PRESENTS

ROSEANNA McCOY

RELEASED THRU RKO RADIO PICTURES, INC.



Heat Wave Bops L. A.; 'Stampede' OK \$24,000, 'Crazy' NSH 16G; 'Heat' Hep 38G, 'Stable' Strong \$34,000, Both 2d

Los Angeles, Sept. 13.—Torrid weather of the last weekend and lack of new bills will keep first-run grosses at a low level the current frame. Only new entry, "Stampede," in five theatres, is fairly satisfactory with \$24,000. Release of "Crazy" shows disappointing \$16,000 in four spots.

Of the holdovers, "White Heat" still is registering in stout fashion at possible \$38,000 for second round in three Warner houses. "Come to Stable" looks pleasing \$34,000 second stanza, four sites. "Good Old Summertime" is light \$24,000, second week, three locations.

Third and final round of "Rope of Sand" looks okay \$19,500 in two Fox houses, while six-day second frame of "Easy Living" shapes fairish \$22,000, two situations. Rebirth of vaude at Orpheum is bringing nifty \$20,000, with bill headed by Eddie Peabody and "Post Office Inspector."

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (674, 902, 1,106, 512, 55-41)—"Movie Crazy" (Indie) (reissue) and "Sinister Journey" (UA). Disappointing \$16,000 last week. "Black Magic" (UA) (3d wk-6 days, fine \$15,000).

Chinese, Loew's State, Loyola, Uptown (F.W.C.) (2,048, 2,404, 1,248, 1,719, 60-81)—"Come to Stable" (20th) and "House Across Street" (WB) (2d wk) Dandy \$34,000. Last week \$57,500.

Downtown, Hollywood, Wilburn (1,757, 2,246, 2,344, 60-81)—"White Heat" (WB) (2d wk). Holding up to \$38,000. Last week, torrid \$32,200.

Egyptian, Los Angeles, Wilshire (F.W.C.) (1,538, 2,096, 2,296, 60-81)—"Good Old Summertime" (M-G) (2d wk). Light \$24,000. Last week, fair \$38,000.

Million Dollar, Belmont, El Rey, Iris, Culver (Downtown-F.W.C.) (2,093, 1,532, 861, 828, 1,145, 60-81)—"Stampede" (Monol) and "Angels in Disguise" (Monol) Okay \$24,000. Last week, "Savage Splendor" (RKO) and "Stagecoach Kid" (RKO) 19 days, \$28,000.

Pantages, Hillstreet (RKO) (2,112, 2,890, 50-41)—"Easy Living" (RKO) and "Follow Me Quietly" (RKO) (2d wk-6 days). Fairish \$22,000. Last week, fancy \$37,500.

Los Angeles, Hollywood Paramounts (F.A.M.) (3,390, 1,451, 60-81)—"Rope of Sand" (Par) and "Down Dakota Way" (Rep) (L.A. only) (3d wk). Down to \$19,500. Last week, neat \$27,000.

United Artists, Ritz, Studio City, Vogue (UA-F.W.C.) (2,100, 1,370, 880, 875, 60-81)—"Abbott-Costello Meet Killer" (U) and "Counterpunch" (Monol) (2d wk-4 days). Dull \$7,500. Last week, slight \$19,000.

Orpheum (Downtown) (2,210, 50-95)—"Post Office Inspector" (Rep) (2d wk) with vaude headed by Eddie Peabody. Nifty \$25,000. Last week, "A Canterbury Tale" (EL) (2d wk), with vaude headed by Wierie Bros. smash \$31,000 for teeoff week of new B-act vaude policy.

Fine Arts (F.W.C.) (679, 82-40)—"Red Shoes" (EL) (37th wk). Nice \$4,500. Last week, \$5,300.

Four Stars (UA-F.W.C.) (900, 74-51)—"Lost Boundaries" (FC) (6th wk). Okay \$4,500. Last week, \$5,800.

'Heat' Torrid \$18,000, Buff; 'Kid' Fine \$13,000

Buffalo, Sept. 13.—New product is helping big here this week. "White Heat" shapes outstanding with big session at the Paramount. "Yes Sir, That's My Baby" and "Kid From Cleveland" at Lafayette and Century respectively also shape nice.

Estimates for This Week
Buffalo (Loew's) (3,500, 40-70)—"Slattery's Hurricane" (20th). Good \$14,500. Last week, "Madame Bovary" (M-G) \$12,500.

Paramount (Par) (3,400, 40-70)—"White Heat" (WB). Torrid \$18,000. Last week, "Sky Liner" (SG) with Edgar Bergen on stage for 3 days, sturdy \$13,000.

Century (Par) (3,400, 40-70)—"Top O' Morning" (Par) (2d wk). Down to \$12,000 after great \$20,000 opener.

Lafayette (RKO) (3,000, 40-70)—"Yes Sir, That's My Baby" (U) and "The Judge" (RKO). Nice \$13,000. Last week, "Mr. Soft Touch" (Col) and "Air Hostess" (Col) \$13,500. Century (20th Cent) (3,000, 40-70)—"Kid From Cleveland" (Rep) and "Brimstone" (Rep). Fine \$13,000. Last week, "Roseanna McCoy" (RKO) and "Palooka in Counter Punch" (Monol) \$18,000 in 10 days.

Broadway Grosses

Estimated Total Gross This Week \$633,000
(Based on 18 theatres)
Last Year \$578,000
(Based on 15 theatres)

H.O.'s Clip Cleve; 'Morning' \$19,000

Cleveland, Sept. 13.—Slight letdown in all key spots is noticeable here currently, shaving even State's "Top O' Morning" which looks like week's best draw. Holdovers dominate downtown sector. Stayover of "White Heat" at Hipp showing power. Ditto for Stillman's second stanza of "Kid From Cleveland," still riding on socko ballyhoo of national prem here.

Estimates for This Week
Allen (Warners) (3,000, 55-70)—"Blue Lagoon" (U). Satisfactory \$9,500. Last week, "Slattery's Hurricane" (20th), fast \$14,500.

Esquire (Community) (704, 55-70)—"Lost Boundaries" (FC) (8th wk). Still pleasing \$7,000 following \$8,000 last folio.

Hipp (Warners) (3,700, 55-70)—"White Heat" (WB) (2d wk). Extra good \$15,000 on heels of great \$26,000 last week.

Ohio (Loew's) (1,305, 55-70)—"Madame Bovary" (M-G) (m.o.) Nice \$8,000. Last week, "Great Gatsby" (Par) (m.o.) light \$6,000.

Palace (RKO) (3,200, 55-70)—"Roseanna McCoy" (RKO) (2d wk). Better than average \$11,500 following fancy \$17,500 last round.

State (Loew's) (3,450, 55-70)—"Top O' Morning" (Par). Fairly breezy \$19,000. Last week, "Madame Bovary" (M-G) \$17,500.

Stillman (Loew's) (2,700, 55-70)—"Kid From Cleveland" (Rep) (2d wk). Slipped to \$11,000 still profitable after great \$22,500 opener.

Vaude Lifts 'Roughshod' Virile \$26,000 in Mpls.; 'Jane' Best Pic, \$11,000

Minneapolis, Sept. 13.—With new fare at minimum and current trend to vaude, RKO-Orpheum is having clear sailing, thanks to its second Palace vaudeville unit with "Roughshod." Off to a fast start, it looks plenty virile. Lone major film newcomer is "Calamity Jane and Sam Bass," fine at State. It's second week for "Top O' Morning," still strong at Radio City. Century, one of Paramount's loop "A" houses, is closed for week to facelift.

Estimates for This Week
Lyrle (Par) (1,000, 50-70)—"Home of Brave" (UA) (m.o.). Still rolling at \$6,000 clip. Last week, "Red Pony" (Rep) (2d wk), good \$4,700.

Radio City (Par) (4,000, 50-70)—"Top O' Morning" (Par) (2d wk). Sturdy \$12,000. Last week, great \$17,500.

RKO-Orpheum (RKO) (2,800, 50-76)—"Roughshod" (RKO) and second Palace vaude unit. Stage practically entire draw. Plenty virile \$26,000. Last week, "Mighty Joe Young" (RKO), hefty \$12,600.

RKO-Fox (RKO) (1,600, 50-70)—"Mighty Joe Young" (RKO) (m.o.). Here after prosperous initial canto at Orpheum. Fine \$7,000. Last week, "Mr. Soft Touch" (Col) (2d wk), satisfactory \$4,800.

State (Par) (2,200, 50-70)—"Calamity Jane" (U). Fine \$11,000 or near. Last week, "Home of Brave" (UA) \$12,000.

World (Mann) (400, 50-70)—"Brother Jonathan" (Monol). Okay \$2,000. Last week, "They Met at Midnight" (M-G), \$2,700.

'Colo.' Stout \$15,000, Toronto; 'Wind' Big 16G

Toronto, Sept. 13.—With plenty of holdovers and stout new product, grosses are in the upper brackets at most main stemmers. "Top O' Morning," "Silver Lining," "Stratton Story" and "Come to Stable" all in second weeks, are doing well. Sensational is "Gone With Wind" reissue because of four-hour bill at the (Continued on page 22)

'BRIDE' LUSH \$27,000, PORT; 'BRAVE' HOT 17G

Portland, Ore., Sept. 13.—This looks as one of biggest weeks of the year at most first-run houses. "I Was A Male War Bride" may set new attendance record at Oriental and Paramount. Lines are also in evidence at the Broadway for "Home of Brave," "Calamity Jane" and "Sam Bass" is okay at Mayfair.

Estimates for This Week
Broadway (Parker) (1,832, 50-85)—"Home of Brave" (UA) and "Cover Up" (UA) (10 Days). Torrid \$17,000. Last week, "Any Number Play" (M-G) (2d wk), big \$9,000.

Mayfair (Parker) (1,500, 50-85)—"Calamity Jane" (U) and "Ringing" (Monol) (9 days). Nice \$7,500. Last week, "Brimstone" (Rep) and "Trail Yukon" (Monol), \$5,000.

Oriental (H-E) (2,000, 50-85)—"Male War Bride" (20th) and "Sky Liner" (SG). Day-date with Paramount. Gigantic \$10,000. Last week, "Slattery's Hurricane" (20th) and "Leave To Henry" (Monol), \$3,700.

Orpheum (H-E) (1,750, 50-85)—"Great Feeling" (WB) and "Kazan" (Col). Solid \$8,500. Last week, "Slattery's Hurricane" (20th) and "Leave To Henry" (Monol), \$7,400.

Paramount (H-E) (3,400, 50-85)—"Male War Bride" (20th) and "Sky Liner" (SG), also Oriental. Scorching \$17,000. Last week, "Reign of Terror" (EL) and "Sleeping Car Trieste" (EL), okay \$6,000.

United Artists (Parker) (895, 50-85)—"Great Sinner" (L-G). So-so \$7,000. Last week, "Good Old Summertime" (M-G) (3d wk), fine \$8,200.

Vaude Tilts 'Cat' Lusty 26G, St. Loo

St. Louis, Sept. 13.—Biz at mathem houses took a nosedive over the past weekend, and an ill-day rain yesterday (Mon.) further slowed down trade. City is up to its ears in National League pennant race, with thousands glued to radio and television sets if not at actual game. Vaude is pushing "Big Cat" to best money in town at the Fox with fast session. "Top O' Morning" is next best entry.

Estimates for This Week
Ambassador (F.A.M.) (3,000, 50-75)—"Top O' Morning" (Par) and "Special Agent" (Par). Fine \$17,500. Last week, "Great Feeling" (WB) and "Great Gatsby" (Par), \$12,000.

Fox (F.A.M.) (3,000, 50-75)—"Big Cat" (EL) and vaude. Fancy \$26,000. Last week, "Sand" (20th) and vaude, \$22,000.

Loew's (Loew's) (3,172, 50-75)—"Too Late For Tears" (UA) and "Great Dan Patch" (UA). Okay \$16,000. Last week, "Madame Bovary" (M-G) and "Leave To Henry" (Monol), \$17,500.

Missouri (F.A.M.) (3,500, 50-75)—"White Heat" (WB) and "Lone Wolf Lady" (Col) (2d wk). Down to \$9,000 after nice \$14,000 initial session.

St. Louis (F.A.M.) (4,400, 50-75)—"Come To Stable" (20th). Sturdy \$16,000. Last week, "Meet Killer" (U) and "Hellfire" (Rep), \$10,000.

Shubert (Ind) (1,500, 60-75)—"Guadalcanal" (20th) and "Purple Heart" (20th) (reissues). Good \$6,000. Last week, "Geronimo" (Par) and "Lonesome Pine" (Par) (reissues), \$6,500.

Holdovers Hurt Frisco; 'Touch' Smooth \$17,000, 'Darling' Nice \$11,000

San Francisco, Sept. 13.—It is the usual post-Labor Day week dip here this session, with surplus of holdovers slowing pace generally. "Mr. Soft Touch" at Orpheum and "Once More, My Darling" at United Artists are doing fine as newcomers. Virtually all holdovers are sagging sharply with even "Top O' Morning" way off from opening stanza.

Estimates for This Week
Golden Gate (RKO) (2,844, 60-85)—"Easy Living" (RKO) and "Against the Wind" (EL) (2d wk). Down to \$11,000 or near. Last week, nice \$15,000.

Fox (F.W.C.) (4,651, 60-95)—"White Heat" (WB) and "Lovable Cheat" (FC) (2d wk). Weak \$12,000. Last week, hefty \$23,000.

Warfield (F.W.C.) (2,656, 60-85)—"Come to Stable" (20th) and "Trail of the Yukon" (Monol) (2d wk). Okay \$15,000. Last week, buff \$23,000.

Paramount (Par) (2,646, 60-85)—"Top O' Morning" (Par) and "Sky" (Continued on page 22)

Bergen-Noble Boost 'Bargain' Boff \$30,000, Hub; 'Bovary' Brisk \$32,000

Key City Grosses

Estimated Total Gross This Week \$2,804,000
(Based on 24 cities, 205 theatres, chiefly first runs, including N.Y.)
Total Gross Same Week Last Year \$2,604,000
(Based on 23 cities and 212 theatres.)

'Steal' Standout In K.C., Oke 11G

Kansas City, Sept. 13.—Take for week is down from brisk pace of Labor Day week. "Abbott-Costello Meet Killer" in three Fox Midwest firstruns is light. "Big Steal" is much stronger and okay at the Missouri. Weather remains cool.

Estimates for This Week
Esquire-Apollo (Fox Midwest) (R20, 1,050, 45-65)—"Not Wanted" (FC) and "C-Man" (FC). Temporary day-date set-up for this combo. Big \$8,500. Last week, Esquire alone, "Hangover Square" (20th) and "The Lodger" (20th) (reissues), \$3,000.

Midland (Loew's) (3,500, 45-65)—"Secret Garden" (M-G) and "Doolins of Oklahoma" (Col). Mild \$12,000. Last week, "Great Sinner" (M-G) and "Gay Amigo" (Col), \$15,000.

Missouri (RKO) (2,650, 45-65)—"Big Steal" (RKO) and "Old-Fashioned Girl" (EL). Okay \$11,000. Last week, "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO), hefty \$15,000.

Paramount (Par) (1,900, 45-85)—"Top O' Morning" (Par) (2d wk). Very good \$13,000. Holds a third. Last week, great \$18,000.

Roxey (Durwood) (900, 45-85)—"Little Chickadee" (U) and "Bank Dick" (U) (reissues). Pleasant \$4,300. Last week, "Tarzan Triumphs" (RKO) and "Tarzan's Desert Mystery" (RKO) (reissues), \$5,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700, 45-65)—"Abbott-Costello Meet Killer" (U). Light \$10,000. Last week, "Come to Stable" (20th), started slowly but hit okay \$16,000 on week.

'Heat' Warm \$12,000 In Cincy; 'Pony' Sturdy 9G, 'Pigeon' 8G, 'Crime' 10G

Cincinnati, Sept. 13.—Biz at downtown houses this round is generally taking a late-summer yawn. Four new bills are registering only moderately with "White Heat" showing the way over "Scene of Crime" and "Red Pony," closely bunched and a jump ahead of "Johnny Stool Pigeon." "Top O' Morning" is okay holdover.

Estimates for This Week
Albee (RKO) (3,100, 55-75)—"Top O' Morning" (Par) and "Song of India" (Col) (2d wk). All right \$11,000 trailing great \$23,000.

Capital (RKO) (2,000, 55-75)—"Scene of Crime" (M-G). Moderate \$10,000. Last week, "Madame Bovary" (M-G) (2d wk), satisfactory \$8,000.

Grand (RKO) (1,400, 55-75)—"Red Pony" (Rep). Sturdy \$9,000. Last week, "Secret Garden" (M-G), fairish \$7,500.

Keith's (City Inv.) (1,542, 55-75)—"Johnny Stool Pigeon" (U). All right \$8,000. Last week, "Yes Sir, That's My Baby" (U) (2d wk), big \$7,500.

Lyrle (RKO) (1,400, 55-75)—"Gone With Wind" (M-G) (reissue) (2d wk). Held for first half, and "Tough As They Come" (Ind) and "Singing Sheriff" (Ind) (reissues). So-so \$4,500. Last week, "Wind" alone, breezy \$7,000.

Palace (RKO) (2,600, 55-75)—"White Heat" (WB) and "Shamrock Hill" (Col). Pleasing \$12,000. Last week, "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO), \$12,500.

Shubert (RKO) (2,100, 55-75)—"Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO) (m.o.). Modest \$4,500. Last week, "It's Great Feeling" (WB) and "Arctic Manhunt" (U) (m.o.), same.

Boston, Sept. 13.—Last week's buff biz has resulted in holdovers at most major houses here this stanza. Personal of Edgar Bergen and a strong vaude-bill at RKO Boston is headed for smash week with "Strange Bargain." Only other newcomer, "Madame Bovary," at State and Orpheum, looks strong. "Rope of Sand" is still sturdy on holdover in two houses.

Estimates for This Week
Astor (Jayrox) (1,200, 40-85)—"Roseanna McCoy" (RKO) (2d wk). Neat \$12,000 after big \$13,000 for last week.

Boston (RKO) (3,200, 40-85)—"Strange Bargain" (RKO) plus Edgar Bergen, Ray Noble, Pat Patrick, others, onstage. Boff \$30,000 at no increase in prices. Last week, "Arctic Manhunt" (U) plus vaude, nice \$21,000.

Fenway (NET) (1,373, 40-85)—"Rope of Sand" (Par) and "Down Dakota Way" (Rep) (2d wk). Okay \$6,500 after good \$8,000 first.

Mayflower (ATC) (700, 40-85)—"Not Wanted" (FC) (7th wk). Holding up nicely with \$3,000 after \$3,300 last week.

Memorial (RKO) (3,000, 40-85)—"Come to Stable" (20th) and "Make Mine Laughs" (RKO) (2d wk). Fine \$22,000 following solid \$30,000 for first.

Metropolitan (NET) (4,367, 40-85)—"Top O' Morning" (Par) and "Forgotten Women" (Monol) (2d wk). Big \$21,500. Last week, solid \$27,000.

Orpheum (Loew's) (3,000, 40-85)—"Madame Bovary" (M-G) and "Blondie Hits Jackpot" (Col). Strong \$20,000. Last week, "Good Old Summertime" (M-G), tasty \$24,200 in 8 days.

Paramount (NET) (1,700, 40-85)—"Rope of Sand" (Par) and "Down Dakota Way" (Rep) (2d wk). Nifty \$16,000 after terrific \$22,000 for first.

State (Loew's) (3,500, 40-85)—"Madame Bovary" (M-G) and "Blondie Hits Jackpot" (Col). Okay \$12,000. Last week, "Good Old Summertime" (M-G), neat \$15,800.

'Roseanna' McCoy 25½G, Denver; 'Lucasta' 16G

Denver, Sept. 13.—"Roseanna McCoy" is cropping top money at Broadway and two drive-ins of day-date combo here and making best showing this week. Pic is holding at Broadway and moving to two other drive-ins for added week. "Anna Lucasta" looks barely passable in three theatres. Pre-school shopping cut first-run trade this round.

Estimates for This Week
Broadway (Wolfberg) (1,500, 35-74)—"Roseanna McCoy" (RKO) day-date with East, West Drive-Ins. Nice \$8,000. Holds. Last week, "Girl Jones Beach" (WB) (2d wk), good \$6,500.

Denham (Cockrill) (1,750, 35-74)—"Top O' Morning" (Par) (3d wk). Down to \$9,500. Last week, fine \$15,000.

Denver (Fox) (2,525, 35-74)—"Anna Lucasta" (Col) and "Hold That Baby" (Monol), day-date with Esquire, Webber. Fair \$12,000. Last week, "Come to Stable" (20th) and "Lost Tribe" (Col), fine \$17,000.

East Drive-In (Wolfberg) (900 cars, 74c)—"Roseanna McCoy" (RKO), also Broadway. North Drive-In. Fine \$8,500. Last week, subsequent-run.

Esquire (Fox) (35-74)—"Anna Lucasta" (Col) and "Hold That Baby" (Monol), also Denver. Webber. Fair \$2,000. Last week, "Come to Stable" (20th) and "Lost Tribe" (Col), fine \$3,000.

Orpheum (RKO) (2,200, 35-74)—"Good Old Summertime" (M-G) and "October Man" (EL). Nice \$15,000. Last week, "Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO), fine \$15,000.

Paramount (Fox) (2,200, 35-74)—"Johnny Stool Pigeon" (U) and "Kazan" (Col), day-date with Rialto. Fair \$7,000. Last week, "Slattery's Hurricane" (20th) and "Incident" (Monol), \$8,500.

Rialto (Fox) (875, 35-74)—"Johnny Stool Pigeon" (U) and "Kazan" (Col), also Paramount. Okay \$2,500. Last week, subsequent-run.

Webber (Fox) (750, 35-74)—"Anna Lucasta" (Col) and "Hold That Baby" (Monol), also Denver. Esquire. Fair \$2,000. Last week, "Come to Stable" (20th) and "Lost Tribe" (Col), \$3,000.

West Drive-In (Wolfberg) (950 cars, 74c)—"Roseanna McCoy" (RKO), also Broadway. East Drive-In. Fancy \$9,000. Last week, subsequent-run.

Chi Holds Up; 'Bride'-Pearl Bailey Sock \$55,000, 'Feeling'-Vaude Tasty 53G; 'Kiss' 15G, 'Hurricane' 16G, Nice

Chicago, Sept. 13.

Usual post Labor Day dip didn't materialize here as strong as expected. However, heavy rain starting Monday hurt. "Not Wanted" at Palace, looks only fairish \$16,000. Second week of "Last Boundaries" at Grand is breaking recent house record with \$22,000 expected.

Oriental has a smash \$55,000 with "I Was a Male War Bride" and Pearl Bailey heading vaude. Neal \$53,000 is shaping for "It's a Great Feeling" and Betty Reilly and Sid Caesar in person at Chicago. Slattery's "Hurricane" at the Roosevelt is drawing lusty \$16,000. "Midnight Kiss" at United Artists looks nice \$15,000. Rita Hayworth reissues "Cover Girl" and "Never Love a Stranger" at the Rialto might catch okay \$10,500.

"Jolson Sings Again" continues at its record-breaking pace at Woods with rousing \$38,000 third week. "Rope of Sand" at the State-Lake looks smart \$16,000 for second frame.

Estimates for This Week

Chicago (B&K) (2,900, 50-98)—"Great Feeling" (WB) with Betty Reilly and Sid Caesar onstage. Neal \$53,000. Last week, "Top O' Morning" (Par) with Alan Young, Liberace and Lind Bros. topping vaude (2d wk), \$56,000.

Garrick (B&K) (900, 50-98)—"Post Office Inspector" (Rep) and "Brimstone" (Rep). Bright \$8,000. Last week, "Sleeping Car Triste" and "Reign Terror" (EL) (2d wk), \$6,000.

Grand (RKO) (1,500, 50-98)—"Last Boundaries" (FC) (2d wk), \$22,000. Last week, \$31,000. Oriental (Esaness) (3,400, 50-98)—"Male War Bride" (20th) with Pearl Bailey in person. Smash \$53,000 or near. Last week, "Black Magic" (UA) with Louis Prima orch (2d wk), \$38,000.

Palace (RKO) (2,500, 50-98)—"Not Wanted" (FC). Good \$16,000. Last week, "Roughneck" (RKO) with eight vaude acts, \$23,000.

Rialto (Indie) (1,700, 50-98)—"Cover Girl" (Col) and "Never Love a Stranger" (Col) (reissues). Okay \$10,500. Last week, "Miracle of Life" (Indie) (5th wk), \$6,000.

Rex (H&K) (1,500, 50-98)—"Slattery's Hurricane" (20th). Fancy \$16,000. Last week, "Man handled" (Par) and "Big Cat" (EL) (2d wk), \$9,000.

State-Lake (B&K) (2,700, 50-98)—"Rope of Sand" (Par) (2d wk). Bright \$16,000. Last week, \$26,000.

United Artists (B&K) (1,700, 50-98)—"Midnight Kiss" (M-G). Nice \$15,000. Last week, "Madame Bovary" (M-G) (2d wk), \$10,000.

Woods Esaness (1,073, 98-125)—"Jolson Sings Again" (Col) (3d wk). Still big at \$38,000 for third record week. Last week, \$50,000.

World (Indie) (387, 80)—"Quiet One" (Indie) (3d wk). Final stint crop \$3,500. Last week, \$4,000.

Crosby Okay \$18,000 in Pitt; 'Heat' NSH 16½G, 'Stable' Nice With 14G

Pittsburgh, Sept. 13.

"White Heat" at Stanley and "Top O' Morning" at the Penn are leading the town, which is no surprise. But the way they're doing it has a touch of disappointment since both are not up to what was expected. "Come to Stable" shapes fairly fast at Harris and looks like a holdover.

Estimates for This Week

Fulton (Shea) (1,700, 45-80)—"Roseanna McCoy" (RKO) (2d wk). Dropping from opening stanza to about \$6,000 on top of fancy \$12,000 last week.

Harris (Harris) (2,200, 45-80)—"Come to Stable" (20th) (off to fairly good start and looks nice \$14,000, and figured enough to hold last week, "Slattery's Hurricane" (20th), \$10,200.

Penn (Loew's-USA) (3,300, 45-80)—"Top O' Morning" (Par). Shouting for okay \$18,000 but not what management looked for from Crosby Fitzgerald comedy. Last week, "Madame Bovary" (M-G), \$17,000.

Stanley (WB) (3,800, 45-80)—"White Heat" (WB). Under hopes, too, although \$16,500 isn't so bad compared with what house has been doing last week, "Great Feeling" (WB), \$17,500.

Warner (WB) (2,000, 45-80)—"Great Feeling" (WB) (m-o). Tepid and lucky to get \$5,500. Last week, "Gunga Din" (RKO) and "Last Patrol" (RKO) (reissues), healthy \$10,500.

Estimates Are Net

Film gross estimates as reported here with from the various key cities are net, i.e., without the 20% tax. Distributors share on net take when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices however as indicated, include the U. S. amusement tax.

'Everything' Tall 14G, Tops L'ville

Louisville, Sept. 13.

Nothing outstanding this week on the main stem, with no evident upswing in business. Weather has turned cooler, which should help trade, but product is not too sturdy. "You're My Everything" at Rialto looks good and "Great Sinner" at State is just ordinary. Holdover of "White Heat" at Mary Anderson is still plenty torrid. Kentucky State Fair opened Sunday (11) and this is no help.

Estimates for This Week

Mary Anderson (People) (1,400, 45-65)—"White Heat" (WB) (2d wk). Still romping along at torrid \$9,000 and may hold. Last week, sock \$11,000.

National Standard (2,400, 50-75)—"Model Wife" (U) (reissue) and "State Dept. File 649" (FC) plus seven-act vaude bill. Strong \$8,000. Last week, "Flying Deuces" (U) and "Sudden It's Spring" (Par) (reissues) plus vaude headed by Charleaxes \$8,500.

Rialto (Fourth Avenue) (3,000, 45-65)—"You're My Everything" (20th) and "U Man" (FC). Healthy \$14,000. Last week, "Top O' Morning" (Par) \$15,000.

State (Loew's) (3,000, 45-65)—"Great Sinner" (M-G) and "Mama Moon" (M-G). Medium \$12,000. Last week, "Madame Bovary" (M-G) and "Lone Wolf Lady" (Col), \$12,000.

Strand (FC) (1,000, 45-65)—"Not Wanted" (FC) and "Daughter of West" (FC). Resonant \$6,500. Last week, "Loneliness Pine" (Par) and "Gerontius" (Par) (reissues), \$6,000.

'Morning' Seattle Ace, \$14,000; 'Heat' Big 12G

Seattle, Sept. 13.

Summer weather continues but the big films are doing real well currently. Ace newcomer appears to be "Top O' Morning" at Liberty, where sock "White Heat," also new, shapes big at the Orpheum. "Male War Bride" still is great at Fifth Avenue.

Estimates for This Week

Coliseum (H-E) (1,877, 50-84)—"Johnny Stool Pigeon" (U) and "Woman Hater" (U). Okay \$8,000. Last week, "Blue Lagoon" (U) and "Far Frontier" (Rep), \$8,500.

Fifth Avenue (H-E) (2,349, 50-84)—"Male War Bride" (20th) and "Follow Me" (RKO) (2d wk). Great \$11,000 after smash \$15,500 last stanza.

Liberty Theatres Inc. (1,650, 50-84)—"Top O' Morning" (Par). Sock \$14,000 or better. Last week, "Great Gatsby" (Par) and "Air Hostess" (Col) (re), \$7,200.

Musie Box (H-E) (850, 50-84)—"Blue Lagoon" (U) and "Far Frontier" (Rep) (m-o). Fair \$2,000 in 5 days last week. "Silver Lining" (WB) and "One Last Thing" (WB) (6th wk), swell \$1,400.

Musie Hall (H-E) (2,200, 50-84)—"Last Boundaries" (FC) and "California Ahead" (FC) (2d wk). Slow \$3,000 after big \$10,200 last session.

Orpheum (H-E) (2,600, 50-84)—"White Heat" (WB) and "House Across Street" (WB). Big \$12,000 or near. Last week, "Great Feeling" (WB) and "Postoffice Investigator" (Rep) (2d wk), \$7,600.

Palomar (Sterling) (1,350, 40-65)—"Crooked Way" (UA) and "Not Wanted" (FC) (2d runs) plus vaude. Mild \$3,000. Last week, "Home of Brave" (UA) plus Show & Lee unit onstage, \$4,800.

Paramount (H-E) (3,059, 50-84)—"Rope of Sand" (Par) and "Jackpot Jitters" (M-G) (2d wk). Okay \$4,000 to 4 days. Last week, good \$9,000.

'ROPE' \$18,000, D. C.; 'BRIMSTONE' FINE 7½G

Washington, Sept. 13.

With flurry of vacations, virtually level mid town but seems headed toward steady pace. "Top O' Morning" at Loew's Palace seems surefire to top town. Too late for "Tears" at Loew's Capitol hyped by Blue Harmon band on stage looks solid. "Brimstone" is fine at Met.

Estimates for This Week

Capitol Loew's (2,434, 44-75)—"Too Late for Tears" (UA) plus Blue Harmon orch onstage. Firm \$22,000. Last week, "Once More Darling" (A) plus Vic Damone heading show, soared to smash \$32,000 over hopes.

Keith's (RKO) (1,939, 44-80)—"That's My Baby" (U). Okay \$11,000 if a bit below hopes. Last week, "Mighty Joe Young" (RKO), hot \$20,000 for 11 days.

Metropolitan (WB) (1,163, 44-80)—"Brimstone" (Rep). Fine \$7,500 for this small-seater. Last week, "Great Feeling" (WB) (2d wk), \$7,000.

Palace (Loew's) (2,370, 44-74)—"Top O' Morning" (Par). Smash \$26,000 or near. Last week, "Come To Stable" (20th), \$20,000, below expectations.

Playhouse (Laport) (432, 50-85)—"Girl in Painting" (U) (3d wk). Slightly over \$4,000 after \$3,500 last week.

Warner (WB) (2,164, 44-74)—"Rope of Sand" (Par). Good \$18,000. Last week, "White Heat" (WB), same.

Trans-Lux (T-L) (654, 44-80)—"Reign of Terror" (EL) (2d wk). Not up to hopes, but month with \$5,500 after disappointing \$6,500 opener.

'Living' Lively \$16,000 in Prov.

Providence, Sept. 13.

"Easy Living" is making the best showing this season at the Albee. School reopenings hurt over weekend and still hold down biz this round. Loew's State's "In Good Old Summertime" is good.

Estimates for This Week

Albee (RKO) (2,200, 44-65)—"Lady Gambles" (U) and "Flaming Fury" (U). Started today (Tues). Last week, "Easy Living" (RKO) and "Milk Mine" (Laport) (RKO), nice \$16,000 in 8 days.

Carlton (RKO) (1,200, 44-65)—"Brimstone" (Rep) and "Treasure Monte Cristo" (S-G). Good \$5,500. Last week, reissues.

Fay's (Fay) (1,400, 44-65)—"One Last Thing" (WB) and vaude headed by Al Lund. Good \$7,500. Last week, "Riders Whistling Pines" (Rep) and return of vaude, nice \$8,500.

Majestic (Par) (2,200, 44-65)—"Come to Stable" (20th) (2d wk). Very nice \$14,000 after big \$17,000 first week.

Metropolitan (Snider) (3,100, 44-65)—"Big Cat" (EL) and "Sleeping Car Triste" (EL). Meek \$4,000. Last week, "Movie Crazy" (Indie) (reissue) and "Tuna Clipper" (M-G), \$4,000.

State (Loew's) (3,200, 44-65)—"Good Old Summertime" (M-G). Good \$19,000. Last week, "Great Sinner" (M-G) and "Law Barbary Coast" (Col), \$19,000.

Strand (Silverman) (2,200, 44-65)—"Rope of Sand" (Par). Second week, began Monday (12). First was good \$12,000.

'Steal' \$20,000 in Slower Philly; 'Kiss' Loud 30G After Record 1st

Philadelphia, Sept. 13.

Film biz here still is stirred by enormous hit created by preem of "That Midnight Kiss" which broke 20-year-old house record at Boyd opening week. It still is smash in second. Personal by Mario Lanza and Kathryn Grayson plus great body by Warner and Metro flacks did trick. Risky weather brought out weekend attendance to bolster returns at most houses where holdover late predominated. The big steal only big newsworthy of the portance, looks fairly good at Earle.

Estimates for This Week

Aldine (WB) (1,303, 50-99)—"Madame Bovary" (M-G) (2d wk). Holding well at \$11,500 after neat \$14,000 for second.

Boyd (WB) (2,360, 50-99)—"Midnight Kiss" (M-G) (2d wk). Still pacing town at \$30,000 after record \$42,000 opening round.

Earle (WB) (1,700, 50-99)—"Big Steal" (RKO). Good \$20,000. Last

B'way Still Big Despite Schools Opening, H.O.'s; 'Capricorn' on Top \$140,000, 'Heat'-Cugat Wow 70G, 2d

Despite the usual reaction from a big Labor Day week and school opening influence, Broadway first-run grosses are holding in nice fashion this season. Start of fall terms in public institutions of learning on Monday (12) was not as much detriment to trade as had been expected although preparation for school over the weekend hurt somewhat. Risk business showing is being made despite the number of holdovers and extended runs. Rain last Thursday (8) and yesterday (Tues.) had small effect.

Lone major newsworthy—Under Capricorn at the Music Hall is retooling out for a big \$140,000 or better. This is close to the pace set by "Silver Lining" another Warner picture in its first fall week.

Both the Paramount and Strand are holding up in strong style on second weeks. "Par" flagship, with "Top O' Morning" and "Carmen Cavallaro" band topping stagershow, shapes very fine \$74,000. "White Heat" plus Xavier Cugat band also in initial holdover stanza continues sock at around \$70,000 at Strand.

"Male War Bride" with Jack Haley heading stage bill still is doing nicely with \$85,000 or close for third week at Ross with fourth

"Sword in Desert" is maintaining a highly profitable gait at Criterion, finishing third round with \$26,000 even though down from a big second week. "Jolson Sings Again" with big \$52,000 or thereabouts is off from third round at State. However, just how smash business is for "Jolson" is shown by the fact that it will have passed the \$250,000 mark in four weeks at State.

Current Palace week with "Blondie Hits Jackpot" and usual eight acts of vaude is disappointing near \$19,000.

Estimates for This Week

Astor (City Inv.) (1,300, 60-51, 50)—"Last Boundaries" (FC) (11th wk). Holding nicely at \$17,000 after fancy \$18,000 last week, but below hopes. Stays on index.

Bijou (City Inv.) (500, 50-98, 50-98)—"Red Shoes" (FC) (47th wk). Doing well at \$10,500 after sturdy \$12,000 last week. Continues.

Capital Loew's (4,820, 55-51, 50)—"Madame Bovary" (M-G) with David Rose orch. Edson Barton Jay Marshall heading stage bill (3d wk). Down to \$51,000 this round after big \$79,000 last week. "Midnight Kiss" (M-G) due next, but combo holds fourth stanza.

Criterion (M-G) (1,700, 50-51, 75)—"Sword in Desert" (U) (4th wk). Third season ended last night (Tues.) staying up very nicely at \$26,000 after fancy \$36,000 for second week.

Globe (Brandt) (1,500, 50-51, 20)—"Crooked Way" (UA) (2d final wk). Off to \$17,000 after fairly good \$17,500 opener. Abbott-Costello Meet Killer (U) opens Saturday (17).

Gotham (Brandt) (900, 44-99)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

Revue (Brandt) (1,500, 50-51, 20)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3d wk). Holding nicely at \$15,000 after big \$18,000 second frame. Stays index.

Mayfair (Brandt) (1,736, 50-51, 20)—"Kid From Cleveland" (Rep) (2d final wk). Down to \$10,000 this week after midweek \$16,000.

opener "Fighting Kentuckian" (Rep) opens Saturday (17).

Palace (RKO) (1,700, 55-51, 20)—"Blondie Hits Jackpot" (Col) with vaude. Off at \$19,000 or bit better. Last week, "House Across Street" (WB) plus vaude, great \$28,500, one of biggest weeks here with current vaude film policy.

Paramount (Par) (3,064, 55-51, 50)—"Top O' Morning" (Par) plus Carmen Cavallaro orch. De Marco Sisters heading stagershow (3d wk). Holding up strongly in first holdover round at \$74,000 after very big \$90,000 opening week, but lower than expected.

Park Avenue (U) (583, 51-20, 52-40)—"Hamlet" (U) (51st wk). Back to normal pace here for 50th week ended last Monday (12) at \$7,000 after \$8,200 in week ahead, due to holiday biz and extra matinee. Continues.

Radio City Music Hall (Rockefellers) (5,945, 80-52, 40)—"Under Capricorn" (WB) with stagershow. First week zooming to big \$140,000 or near after opening strongly on rainy day. Holds. Last week, "Good Old Summertime" (M-G) and stagershow (5th wk), strong \$132,000.

Rialto (M-G) (394, 44-98)—"Frustration" (FC) (3d final wk). Fine \$7,500 after \$9,000 last week.

Rivoli (UAT-Par) (2,092, 60-51, 25)—"Come to Stable" (20th) (7th wk). Back to recent gait around \$20,000 after sturdy \$25,000 last stanza, albeit a bit under hopes. Stays on.

Roxey (20th) (5,000, 80-51, 50)—"Male War Bride" (20th) with Jack Haley, Martha Stewart, Maxwell, Leahow (3d wk). Off this frame at \$85,000 but still very good for this stage of run and enough to warrant fourth week, second was big \$116,000.

State (Loew's) (3,450, 50-51, 80)—"Jolson Sings Again" (Col) (5th wk). Fourth season ended last night (Tues.) slipped considerably with about \$52,000 or better in prospect, albeit still very smash. Third week soared to terrific \$70,000, considerably better than hopes, and second best week of run.

Strand (WB) (2,756, 50-51, 25)—"White Heat" (WB) with Xavier Cugat orch and Latin-American revue onstage (2d wk). Continues parking them in with smash \$70,000 likely after giant \$79,000 opener. Stays on.

Sutton (R & B) (561, 70-51, 20)—"Quartet" (EL) (25th wk). Still highly profitable at \$7,200 after \$8,200 last week. Continues.

Victoria (City Inv.) (1,000, 95-51, 50)—"The Window" (RKO) (6th wk). Down to \$11,500 currently after big \$13,000 last week. Stays on.

White Heat (WB) (3,800, 45-80)—"White Heat" (WB) with Xavier Cugat orch and Latin-American revue onstage (2d wk). Continues parking them in with smash \$70,000 likely after giant \$79,000 opener. Stays on.

Sutton (R & B) (561, 70-51, 20)—"Quartet" (EL) (25th wk). Still highly profitable at \$7,200 after \$8,200 last week. Continues.

Victoria (City Inv.) (1,000, 95-51, 50)—"The Window" (RKO) (6th wk). Down to \$11,500 currently after big \$13,000 last week. Stays on.

White Heat (WB) (3,800, 45-80)—"White Heat" (WB) with Xavier Cugat orch and Latin-American revue onstage (2d wk). Continues parking them in with smash \$70,000 likely after giant \$79,000 opener. Stays on.

Sutton (R & B) (561, 70-51, 20)—"Quartet" (EL) (25th wk). Still highly profitable at \$7,200 after \$8,200 last week. Continues.

Victoria (City Inv.) (1,000, 95-51, 50)—"The Window" (RKO) (6th wk). Down to \$11,500 currently after big \$13,000 last week. Stays on.

White Heat (WB) (3,800, 45-80)—"White Heat" (WB) with Xavier Cugat orch and Latin-American revue onstage (2d wk). Continues parking them in with smash \$70,000 likely after giant \$79,000 opener. Stays on.

Sutton (R & B) (561, 70-51, 20)—"Quartet" (EL) (25th wk). Still highly profitable at \$7,200 after \$8,200 last week. Continues.

Victoria (City Inv.) (1,000, 95-51, 50)—"The Window" (RKO) (6th wk). Down to \$11,500 currently after big \$13,000 last week. Stays on.

White Heat (WB) (3,800, 45-80)—"White Heat" (WB) with Xavier Cugat orch and Latin-American revue onstage (2d wk). Continues parking them in with smash \$70,000 likely after giant \$79,000 opener. Stays on.

Sutton (R & B) (561, 70-51, 20)—"Quartet" (EL) (25th wk). Still highly profitable at \$7,200 after \$8,200 last week. Continues.

Victoria (City Inv.) (1,000, 95-51, 50)—"The Window" (RKO) (6th wk). Down to \$11,500 currently after big \$13,000 last week. Stays on.

White Heat (WB) (3,800, 45-80)—"White Heat" (WB) with Xavier Cugat orch and Latin-American revue onstage (2d wk). Continues parking them in with smash \$70,000 likely after giant \$79,000 opener. Stays on.

Sutton (R & B) (561, 70-51, 20)—"Quartet" (EL) (25th wk). Still highly profitable at \$7,200 after \$8,200 last week. Continues.

Victoria (City Inv.) (1,000, 95-51, 50)—"The Window" (RKO) (6th wk). Down to \$11,500 currently after big \$13,000 last week. Stays on.

White Heat (WB) (3,800, 45-80

THE BIGGEST KISS IN MOVIE HISTORY!



SMACK!

(in Technicolor)

World Premiere in Philadelphia breaks 20-year record of Boyd Theatre for first week. M-G-M's Sweetheart of Technicolor Musicals is headed for terrific long run!



M-G-M presents "THAT MIDNIGHT KISS" starring KATHRYN GRAYSON • JOSE ITURBI with ETHEL BARRYMORE • KEENAN WYNN • J. Carrol Naish • Jules Munshin • Thomas Gomez Marjorie Reynolds • And Introducing MARIO LANZA • Color by TECHNICOLOR • Screen Play by Bruce Manning and Tamara Hovey • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK

Arg. Pix Industry Faces Crisis With Dollar, Stock Snarls, Peron Problem

Montevideo, Sept. 6

Although the Argentine press has orders to suppress any stories that might give an impression that all is not flourishing in Argentina's film industry, stories reaching this neighboring country of Uruguay make it quite clear that the Argentine film makers are up against as severe a crisis as any they weathered during the last war.

Chiefly their troubles stem from the uneasy dollar situation and the consequent scarcity of raw stock. Although this has been overcome, according to official Argentine versions, by importation of raw stock from Europe, the reality is that studios have to bid against each other for allocation of the European shipments, through the government import agency, and that they must pay over 60% above the actual import value of the celluloid. Many studios try to overcome this snafu by purchasing stock on the black market. This only gets them into worse hot water, as the quality of the raw stock acquired in this way is uneven, to say the least, and in the case of one picture recently released at a swank preem in the most important theater in Buenos Aires, the producers were not certain until the very moment of screening whether the film they had in the cans would actually stand up to projection.

These problems do not refer to raw stock alone, but to all kinds of technical equipment, even to photographic plates for stills. So that what with purchases of material on the black market, delays while raw stock and other equipment are unavailable, and all the attendant on poor organization, Argentine studios have to face up to steadily mounting costs, which eventually wind them up in

(Continued on page 17)

Wilson, Grand National Head, Planning U.S. Trip On Film Product Swaps

London, Sept. 6

Maurice J. Wilson, chairman and managing director of Grand National Pictures, which he took over when in liquidation, turning it into an important indie producing company, expects to go to New York and Hollywood in the next few months. Prime object is to line up indie American product for England, and also to dispose of some of his pictures just made and currently in production, which he feels have an international appeal.

These are "Murder at the Windmill," story backgrounded with the Windmill theatre, which stages continuous revue and was a famous GI spot during the war. Another pic, "Miss Pilgrim's Progress," produced and directed by Daniel M. Angel and Val Guest, same directors of "Murder," has American Yolande Donlan as star. Most promising of his bunch is "The 20 Questions Mystery," from the radio feature "20 Questions," with Stewart MacPherson, Jack Train, Richard Dimbleby and Daphne Padel, all the leads in the radio show, as the stars. Producer of latter is Victor Kalton, with Paul Stein, known in Hollywood, as director.

One of Wilson's biggest efforts will be "A Tale of Five Cities." This he is producing in association with Boris Morros and Alexander Paal. It stars Bonar Colleano in the role of an American journalist.

U. S. Gets 80% of Arg. 16m Commercial Film Biz

Washington, Sept. 13

There is little 16m commercial film biz in the Argentine but, such as it is, the U. S. grabs about 80% of it, according to a report today by the U. S. Dept. of Commerce motion picture photographic branch. There are no regular theatres showing the narrow gauge films and most of the traffic is for private showings in clubs and homes. There are few public showings in halls and open lots.

Pictures are largely reduced prints of the regular 35m films with rentals ranging from as little as approximately \$1 for single reel shots as to as much as \$10 to \$12 for some features. There are some Mexican and Italian 16m prints in the market.

Spain Will Continue Getting U.S. Pix Product

Barcelona, Sept. 6

Fear as to scarcity of American product for this season has been eased with publication of 1949-50 exhib lists.

Listed for showing in Spain are "Snake Pit," "Mr. Belvedere Goes to College," "Yellow Sky," "Gone With the Wind," "Command Decision," "Edward, My Son," "Joan of Arc," "Johnny Belinda," "Key Largo" and a good number of lesser titles.

Swedish Film Production Busy

Stockholm, Sept. 4

A total of 31 pictures is scheduled for production by nine Swedish film companies during the 1949-50 season. Of these, some are already before the cameras. In addition to the nearly completed productions of "Tors" (Third) and "Bara En Mor" (Only a Mother), Svensk Filmindustri will put four other films before the cameras.

Sandrew-Bauman Film will lens six new pictures, two of which, "Pippi Langstrump" and "Loffe Som Polis" ("Loffe as Policeman") are designed for children. SBF is also collaborating with the German producer-director Helmuth Kautner on a film about displaced persons authored by Stig Dagerman.

"Hoparegrend Och Himmelriket" ("Hoparegrend Street and Heaven") and "Menniskors Rike" ("The People's Land") will be filmed by Nordisk Tonfilm Svea Film has three new productions scheduled, two of them in association with Imago Film. "Pappa Bom" ("Bom as Daddy") will be produced by Filmbyreau.

Kungälv has slated three new films, "Lang-Lasse I Delsbo," "Svenske Rytteren" and "TVA Trappor Over Garden." Unproductive for more than a year, Wivefilm is back in operation with "Min Syster Och Jag" ("Det Var En Gang En Sjomann") and a new version of "Andersens Kalle." Terra film's production of "Singalla" is currently being edited and Europa Film has five new pix coming up.

IRISH TOURING LEGIT IN TWO GROUP SPLIT

Dublin, Sept. 6

Ibbs-Pringle Productions, after operating successful strawbatter in Bray, County Wicklow, has dissolved partnership and will hit the road with separate units this month. Gerald Pringle will run a fall season in Bray before moving out.

Ronald Ibbs starts tour at Theatre Royal, Waterford, next week and gets in a swing around south-east Ireland. His "Hamlet" was the top touring hit last winter, but former Abbeyite, Harry Webster, now managing Ronald Ibbs Productions, says emphasis will be on comedy this time, including "Arsenic and Old Lace," "Blithe Spirit," "Pygmalion," "Charley's Aunt" and "Night Must Fall," for a Saturday night chiller. Company will include Paula Byrne, Eric Ferguson, Maureen Halligan, Kendrick Huxham, Michael Gardner and Kathleen Feenan.

Rank's 'Diamond' Due For Novel Joint Premiere

London, Sept. 13

"Diamond City," described as Britain's first western, is being premed simultaneously in London, Johannesburg and Kimberley Sept. 22. It will be the first J. Arthur Rank film ever to have a joint debut in London and abroad. Arrangements have been made to fly special prints to South Africa for the occasion. Joint premiere is planned because locations for the pic were shot in the Kimberley district.

Union Boycott Asked Vs. BBC as 'Feudal Bastion'

London, Sept. 6

British Broadcasting Corp.'s consistent refusal to talk terms with any of the trade unions was denounced at the annual conference of the Trade Union Congress at Bridlington by George H. Elvin, general secretary of the Assn. of Cinematograph and Allied Technicians, and Tom O'Brien, M. P., chief of National Assn. of Theatrical and Kine Employees, who spoke on behalf of the TUC General Council.

In a fortnight attack Elvin described the BBC as "one of the last bastions of feudalism" and referred to cases where the minimum wage offered was at times \$20 below that decreed by union agreement. He urged adoption of the minority report of the Ullswater agreement signed by the present Prime Minister, Clement Attlee.

O'Brien, describing the BBC as the only public corporation which refused to deal with recognized unions, suggested that this "insult" could best be dealt with by a boycott of the BBC by every trade unionist.

French Defends British Policy on Foreign Film Fests; Good Pix Scarce

London, Sept. 13

A defense of the policy of the British motion picture industry in participating in all major continental film festivals, was made by Sir Henry L. French, director-general of the British Film Producers Assn. Friday (9).

Criticism has been strong all year. Trade press maintained the festivals were nothing more than a tourist racket and hadn't added a penny to the boxoffice receipts of pictures exhibited. Lay critics, on the other hand, have complained that British participation was too half-hearted and that there was inadequate publicity and a lack of personal appearances by top stars.

French admitted that the BFPA was by no means unanimous on the advantages of participation, but the majority viewpoint was that the festivals had played some part in enhancing the prestige of British pix throughout Europe.

The desirable objective, he thought, would be the establishment of a single annual continental festival, and he hoped the British producers would have the support of Americans campaigning for this. French frankly admitted that Britain this year hadn't had good films available. Last year at Venice they were able to shine.

In regard to star personnel, French said this was an expensive business and at the present time the British industry was trying to cut costs. In consequence, there will be no British stars at the Cannes Festival, but Sir Alexander Korda and Carol Reed planned out over the weekend to attend the gala showing of "The Third Man."

Sir Duff Cooper, recently appointed export roving commissioner for British producers, will also be at the Festival and will take part in discussions on the re-establishment of an international European confederation of film-producer organizations. He will also be representing the Foreign Office.

Austria Pix Exhibs Map Fight Vs. Kiba Control

Vienna, Sept. 6

Most of the Austrian film exhibitors have met in Salzburg recently and worked out plans to combat discrimination allegedly used against them by the Vienna city-controlled Kiba film chain. It was unanimously resolved to book all pix regardless of origin, jointly. Bitter complaints were raised against Kiba with charges that the chain forced exhibs to accept mediocre output.

Another aim—to lower rentals now averaging 35% to 20%—is liable to create a bitter hassle between producers and distributors.

Other Foreign News
on Page 17

Best Show at Festival Is Edinburgh Itself, Kilted, Tartaned & Bagpiped

By ALAN SCHNEIDER

Edinburgh, Sept. 9

Aussie Equity Wants Tax On U. S. Transcriptions

Canberra, Sept. 7

Aussie Actors' Equity plans appeal to politicians in capital here to slap a heavy tax on disks imported from U. S. and England, in order to protect home talent.

Equity secretary A. Diamond stated last week in Melbourne that opportunities for home talent in the local radio field were menaced by increase of transcriptions from abroad.

'Jolson' 16m May Start Aussie War

Sydney, Sept. 6

Indications point to a major battle developing between Columbia and other sponsors of the minny pix setup, including the 16m division of Metro, Warner and the Rank organization, latter distributed here via a special unit attached to Greater Union Theatres.

There's an agreement between Aussie exhibs here that no 16m feature pix will be screened within a certain radius in opposition to any regular cinema.

It's now alleged by the other top 16m distributors that Columbia has been playing "The Jolson Story"—one of the greatest b.o. hits of all times in the Aussie sector—to parents and citizens associations, to factory staffs in industrial areas, for coin admission, in opposition to regular cinemas in the areas concerned. It's using the 16m form despite the fact that this pic is still being released to regular showmen in its 35m form. Distributors say that if Columbia goes ahead on similar plans with other top features, they'll come in too and the battle will be on.

Nick Perry is presently making a big tour of Singapore and other Eastern spots for Columbia. As head of Columbia in the Aussie zone he'll be approached immediately on his return for a positive ruling on Columbia's policy covering the 16m field.

PADOVANI DUE IN BRIT. FOR MORE DMYTRYK PIX

Rome, Sept. 6

Lea Padovani, young Italian actress who recently finished playing the female lead in "Give Us This Day" at Denham Studios in London, has been vacationing in her native Rome and Capri. Sam Wanamaker played opposite other roles being filled mostly by British actors.

Miss Padovani has been approached by several Italian companies for future pix, but she will return to England end of September for future assignments there with Dmytryk.

New 'Film Colony' Combo Set for Port-of-Spain

Port-of-Spain, Sept. 4

The picture industry here, comprising 10 film companies, will converge on two acres of land near St. James Barracks, which will be converted into a "film colony." The land is being leased to the filmmakers by the government for a period of 25 years with an option of renewal.

Each company will be allocated a portion of the property on which they will erect their offices. It's expected that the area will be ready for occupation by next year.

Texas Appointment

Charles H. Major, Texas, has been appointed manager of the United Artists office in Trinidad, Puerto Rico, who will headquarter in Port-of-Spain, hold that position for U. A. from 1937-44.

Dekka Grabs 'Bal' For Mex

Mexico City, Sept. 5

Mexican distribution-exhibition rights in the postwar German pic "The Bal" filmed in Agassien has been obtained by Dekka, foreign pic and cinematographic equipment company here headed by Jacob Epstein.

Edinburgh at Festival time is its own best bit of theatre. Winding cobblestone streets dotted with bookstores, curio shops, century-old pubs, and local characters plentifully supplied with Scotch whisky. Kilts swinging and bagpipes singing out almost anywhere and anytime. An endless succession of tartan-bedecked shops crammed with visitors from every corner of the world. History and drama alike racing down the Gothic backbone of the Royal Mile's medieval fortresses. And a skyline of hills and church steeples to match any in Europe. Topped by Edinburgh Castle, whose natural mist formations make Oliver's Elbow seem phony, and when flood-lit nightly, would shame a Norman Bell Geddes setting for "Macbeth."

Not that this year's third International Festival of Music and Drama is entirely lost in this brightly-colored backdrop. In fact, so much goes on daily that a visitor—whether for three days or the entire three weeks—can't catch more than a handful of varied overlapping events. Festival program includes over 150 separate performances scattered over seven buildings and involving some 1,200 performers. Top-level names take in musical celebrities Sir Thomas Beecham, Sir John Barbiroff, Bruno Walter, Rudolf Serkin, Ernest Bloch, and theatre personalities T. S. Eliot, Tyrone Guthrie, Jean Cocteau, Henry Sherek, Mary Ellis, Alec Guinness and George Couthourts.

Combined program adds up to something Billy Rose might have thought up in a spare moment. There are four drama companies (Scottish, English and German) presenting five plays, including two premieres (T. S. Eliot's controversial "Cocktail Party" and Peter

(Continued on page 17)

Swiss Musical Hit Due For Int'l Presentation; U. S. Production Is Seen

Zurich, Sept. 6

Paul Burkhardt's musical comedy, "Der Schwarze Hecht," ("The Black Pickerel" with libretto and lyrics by Jürg Amstein, which topped last season's Schauspielhaus performances with 30, is due for wide international presentation this season.

Originally written in Swiss dialect, it is slated to be performed in a German version on several German stages such as Düsseldorf (under the direction of Gustaf Gründgens), Munich, Stuttgart and Hamburg. Other countries to negotiate for the stage rights include Holland where the star of the Zurich performance, Rita Woltawa, will probably take the female lead; Israel (Ortel theatre at Tel Aviv), Scandinavia, Great Britain and the U. S. In the latter two countries, the play is likely to be produced by Eve Charell, who saw it in Zurich last year.

Burkhardt's musical, "Hopsa—The Life of a Girl," written in 1935, will have its preem in Germany this month at Theater am Gaertnerplatz, Munich's leading operetta stage.

Mex Senators Launching Drive vs. 'Immoral' Films

Mexico City, Sept. 6

A clean-up campaign against what their constituents regard as immoral Mexican pix, including some Mexican newsworthy sequences, has been launched by a committee headed by Senators Guzman Uruchurtu and Antonio Canale.

First move in the campaign is to ask Antonio Motta Rojas, president of the film chain's own bank, the Banco Nacional Cinematografico, to refuse financing to producers who insist upon making pix the committee regards as immoral and in all cases not to lend producers coin until he is satisfied that the pix they are to make will be completely clean, as per the committee's standards. Committee claims dirty pix are hurting Mexico's film export trade.

SKY HIGH START

**OF THE BIG
BERGMAN
BONANZA!**

**THERE HASN'T BEEN
AN OPENER LIKE IT
IN THE MUSIC HALL'S
'49 BOXOFFICE HISTORY!**

ALFRED HITCHCOCK'S

'UNDER CAPRICORN'

**IS THE INGRID BERGMAN PICTURE
EVERYONE IS WAITING TO SEE!**

Warner Bros. Again!

RADIO CITY Music Hall RADIO CITY

INGRID BERGMAN JOSEPH COTTEN MICHAEL WILDING

**ALFRED
HITCHCOCK'S**

'UNDER CAPRICORN'

RADIO CITY

COLOR BY TECHNICOLOR INGRID BER

British Launching Drive to Sell TV to Public Via Olympia Exhib

London, Sept. 6. Biggest drive ever to sell TV to the public is being launched at Radio Olympic, Sept. 28-Oct. 8, when every known trick will be employed to glamorize this new entertainment medium. Although normally regarded as the principle channel for export sales, this year's radio and TV exhibition is making an out-and-out appeal designed to attract the native population.

On every exhibiting stand, the main emphasis will be on the new TV models, particularly the latest projection type of equipment, with which a moderately large size picture can be obtained without the use of the normal cathode ray tube. It is expected that this will be the go-sign for a wholesale slashing of retail prices, and it is understood that, inclusive of purchase tax, sets will be available at around \$150-\$160. In a few months it is believed this figure will be further slashed, and modest table models will be on the market for \$100.

Throughout the duration of the exhibition, a large section of the mammoth Olympia will be taken over as a studio by the British Broadcasting Corp. and the overall space for use will double that normally available at Alexandra Palace. It will be overlooked by a glass enclosed gallery which will enable visitors to watch rehearsals as well as transmitted performances.

The BBC intends to step out for the occasion, and is opening its program Sept. 28 with "Ice Cavalcade" in which the highlights of Tom Arnold's "Ice Show" will be presented on a specially frozen stage. Guest stars for this production will include Cecilia Colledge and Richard Hearne, both currently appearing in the current "Ice Show." There will also be Joe Jackson, Jr. ice comic brought over especially from America, and Peter Brough, ventriloquist, with Archie Andrews.

Other entertainment highlights will be "Show Time," a large-scale music hall show, starring Wilfred Pickles, Leslie Henson, Roy Fox and Julie Andrews, a new addition of "Cafe Continental," the Ballet Rambert and "Old Songs for New."

EIRE '48 PIX RENTALS UPPED TO \$2,000,000

Dublin, Sept. 6. Ireland paid a net \$2,000,000 for film rentals last year, according to an Irish Dept. of Commerce report just released here. Sum is amount remitted after deduction of distributors' office and sales force costs. It shows an increase of around \$200,000 over the previous year. Figures for preceding four years: 1947, \$1,812,000; 1948, \$1,692,000; 1949, \$1,504,000; 1950, \$1,496,000.

Cash is not remitted in dollars but in sterling to London offices of distributors.

British Films Building Overseas Trade Slowly

London, Sept. 6. Export difficulties confronting British producers are emphasized in the seventh annual report of the British Film Producers Assn., which refers to the progress made in the dominions and colonies.

It is asserted that in dominion and colony territories there is a definite British preference, and in Czechoslovakia and other countries under the Soviet influence, interest in British film has been well maintained under obvious difficulties. Substantial revenues have also been earned in Germany and Japan where British film have made a great impact, but so far the proceeds cannot be converted to sterling use. In America the success of "Hamlet" and "The Red Shoes" is cited as proving "beyond any doubt" that American audiences will support good British films in terms of substantial theatre receipts.

Overall picture of Britain's overseas film trade is presented as a mixture of great endeavors, frustrations and achievements with the view that a sound overseas business is being built up the hard way.

Rossellini, De Sica To Aid Perugia Pix Fest

Rome, Sept. 6. An International Film Congress will be held in Perugia, Italy, for three days, beginning Sept. 24. Included in the committee sponsoring the meet are Roberto Rossellini and Vittorio De Sica.

Among those invited to attend are Anthony Asquith, Charles Chaplin, Rene Clair, Edward Dmytryk, Julien Duvivier, Ben Hecht, Fritz Lang, David Lean, Laurence Olivier, Jean Renoir and Erich Von Stroheim.

Danny Kaye May Tour Aussie; Ink 'Streetcar,' 'Harvey' and 'Carousel'

Sydney, Sept. 8. Harold Bowden, general manager of J. C. Williamson theatres, plans to gain a talent hunt in Britain and U. S. It was his first trip abroad for a long time.

Bowden told newspapermen that Danny Kaye may come to Aussie within six months for a tour. He also said that a top film star would be brought out for "Harvey" due to preem in Melbourne next January.

"Streetcar Named Desire," with an all-U. S. cast will debut in Melbourne next spring, with another round of Gilbert & Sullivan opera going into Melbourne next November. Likely also for here are Song of Norway, "Carousel" and several other Broadway hits.

Arg. Pix Crisis

Continued from page 15

the red. Small wonder then that practically all the major studios are virtually owned by the Industrial Credit Bank which under the more recent protectionist laws is expected to loan them up to 60% of production costs.

Eva's Tongue-Lashing

Word has got around here that far from enjoying favored protection from the official banks and in Government House circles, Argentine producers are frequently hauled on the mat and told all their shortcomings. The economic wizards running Argentina's financial affairs have always hoped for good dollar revenue from the film industry and when instead of producing dollars they are continually presenting themselves in a body to ask for "pen loans or import licenses to solve their raw stock problems far from getting a helping hand they are given severe dressings-down. There are even stories circulating in South American film circles that in a recent interview with Mrs. Eva Peron, the Argentine President's wife, they were subjected to a willing tongue-lashing.

Apart from raw stock snafus, Argentine producers also have their censorship problems and word has reached here of a turbulent incident which developed when the Argentine actor Tito Gomez tried to approach President Peron at his private residence and was arrested by Presidential guards. Gomez had starred in a production called "Angelos de Uniforme."

"Angels in Uniform" based on the achievements of the air pilots in FAMA, an Argentine air line. The production has been held up by censorship officials in the Entertainment Board who claimed that the picture did not do a good enough propaganda job for the Argentine aviation strip. According to Gomez's story, one of the Entertainment Board officials exacted a bribe from him to get the picture released, and this was the story he had wanted to tell the President personally. The cups intervened and a considerable scandal ensued, with the result that it is doubtful whether the picture will ever be screened. The actor as a consequence is in the dog-house and nothing has been gained by his turbulence.

Best Show

Continued from page 15

Ustinov's (somewhat disappointing) "The Man in the Raincoat," and two Tyrone Guthrie-directed Scottish folk pieces, "The Gentle Shepherd" and "The Three Estates," both adapted by Robert Kemp, as well as the first German language production of "Faust" by the Dusseldorf Theatre Co. in Britain since the war.

Just Plain Fuss

Glyndebourne Opera Co., England's best, is presenting two operas in Italian Verdi's "Un Ballo in Maschera" and Mozart's "Così Fan Tutti." Ballet de Champs-Élysées from Paris is doing several new French ballets as well as standby stuff. In addition, there are seven symphony orchestras, including one each from France, Switzerland and Germany—four chamber music groups, a couple of choirs, and 40 soloists and instrumentalists. Plus displays of Scottish regimental dancing, parades, bagpipe concerts, an opening ceremony that brought together town mayors from 20 European countries—some of whom were technically still at war with each other—a much-heralded visit by the Queen of England, and other assorted pageantry, pomp, ceremony and just plain fuss. In terms of the other two Festivals held so far, the program is about normal.

Supplementing the official Festival activities are a flock of unofficial side-shows, musical, theatrical, artistic and social. Every showbiz outfit in town is pulling out a welcome act and showing its wares. Among more interesting theatre exhibits are production in nave of ancient Dunfermline Abbey of "The Saxon Saint," a new play by Scotland's leading dramatist, Robert Kemp, who already has two adaptations on the Festival schedule, international series of one-act plays by amateur companies from Scotland, Norway and Canada (brought over especially for the occasion), Theatre Workshop productions by Chekhov, Moliere, Lorca and Ewan McColl. Built around McColl, another talented young Scottish poet and playwright, and sparked by director Joan Littlewood—a combination of Margo Jones and Mary Hunter—Theatre Workshop has deservedly garnered a reputation as one of most enterprising and vigorous theatre organizations in the British Isles. Gateway theatre here is presenting "Hedda Gabler." People's Theatre is doing "Wind and the Rain" and Unicorn Players have aroused some interest with a new comedy, "Anna Maria" both plays dealing with life in Edinburgh.

Possible \$500,000 Take

Not counting side attractions, some 245,000 tickets to Festival events—totaling nearly \$500,000 in possible total receipts—were put on sale all over Britain in April. By opening date, Aug. 21, very few were left although a certain amount of barter and not too violent wrangling still goes on. Possible take represents slight increase over last year's gross of \$440,000, and marked advance from first year's total of \$300,000.

Concerts are biggest draw with 80,000 tickets on sale, most of which were sold far in advance. Drama, especially "The Three Estates" and Elia's play is a close second with 72,000 seats selling fast except for the Dusseldorf "Faust." Ballet, with fewer seats (48,000) and companies not equal to last year's Sadler's Wells troupe, also had practically no tickets left by opening date, but opera, perennial deficit-maker, was getting rid of only the lower priced of its 34,000 tickets. Guthrie's production of "The Gentle Shepherd," which was expected to repeat last year's sensational success of "The Three Estates," aroused much interest before opening. But subsequent reports have toned down sales.

In spite of almost capacity houses, however, the Festival committee expects to lose money—about \$40,000 this year. Last year's loss was about the same with deficit in 1947 amounting to \$84,000. (All losses are taken care of by the original \$240,000 Guarantee Fund plus annual contributions. Purpose of the Festival is not so much to make money as to make Edinburgh, on publicity, tourist dollars and prestige.)

On latter three counts, success is tremendous—which is why plans for 1950 and 1951 Festivals are already under way.

Eight U. S. Majors in Mex Give Help 10% Pay Hike; Strike Threats Rife

Col. Resumes British Pix Production With 'Lady'

London, Sept. 13. Columbia resumed British production Monday (12), when filming started at Nettlefold Studios on "Lady in Black" to be produced by Mario Zampi and starring Joyce Howard, Terence Morgan and Michael Medwin.

Story is authored by Aldo de Benedetti, who wrote "Four Steps in the Clouds." Mae Murray is signed as associate producer.

Arg. Pix Talent Exodus Continuing; Stars Off To Europe, Hollywood

Buenos Aires, Sept. 3. Argentina Sono Film is resuming production of "Crimen en la Tienda" ("Crime in the Store"), starring Mirha Legrand and directed by Daniel Tinayre. Subsequently both star and director will leave for Spain, where Tinayre is making a picture there, with another skedded to be made in Mexico.

Interamericana should start rolling "Pampa Fiere" soon, but director Hugo Fregonese is still in Hollywood and reportedly has been signed by a U. S. studio. This seems to herald a general exodus of Argentine talent, with Luis Cesar Amadori and cinematographer Zully Moreno also packing their grips for a Mexican trek. Fernando Lamas has been linked by a U. S. studio.

Argentina Sono Film is planning to team Arturo de Cordova with French actress Viviane Romance. De Cordova has also been signed to make a picture in Venezuela.

Lumiton has started work on the screen version of "Filomena Marturano," with Tita Merello, Guillermo Battaglia, Tito Alonso, Alberto de Mendoza, Gloria Ferrandini, Domingo Marquer and Agustín Barros, all of whom made up the cast of this legit production one of the best grossers of Buenos Aires' legit throughout last winter. There is a growing tendency in local films to take popular stage hits to the screen.

Bach Home Town Fest

Leipzig, Sept. 3. A Bach Festival will be given here next July at the Thomas church where Johann Sebastian Bach was organist for 23 years. Next year marks the 200th anniversary of Bach's death and festivals are scheduled all over the world. Bach is buried in the Thomas church. The festival will probably be under the direction of German organist Guntar Ramon.

It is expected the Russians will admit visitors freely as they have done for the fair.

Current London Shows

(Figures show seats of week)
London, Sept. 13.
"Annie Get Gun," Colm 119.
"Beau Stratagem," Lyric 30.
"Brigadoon," Majestic 22.
"Black Clifton," West 20.
"Daphne," Wyndham 25.
"Death of Salesman," Phoenix 7.
"Edwina Black," Ambassadors 9.
"Fading Mansion," Dorch 2.
"French Without Tears," N 13.
"Harvey," Prince of Wales 37.
"Heiress," Haymarket 33.
"Her Excellency," Hipp 12.
"Ice Cycles," Empress 12.
"Ice Vagues," Stoll 9.
"Lady's Burning," Globe 19.
"Latin Q. Revue," Casino 25.
"Love Alhambra," St James 9.
"Male Animal," New 12.
"Master of Arts," Strand 2.
"Oklahoma," Drury Lane 119.
"On Monday Next," Comedy 15.
"One Wild Out," Garrick 41.
"Savage Tartare," Cambridge 17.
"Summer Dream," St Mart 11.
"Third Visitor," York 14.
"Tobacco Road," Play 15.
"Together Again," Vic Pal 127.
"Tough at Top," Adelphi 9.
"Traveler's Joy," Criterion 68.
"Western Wind," Piccadilly 12.
"Worm's View," Whitehall 123.
"Young Wives Tale," Savoy 3.

Mexico City, Sept. 6. Eight major U. S. pic companies operating in Mexico have hiked their unionized help's pay 10%. Hike featured revision of the two-year contract and was signed at the labor ministry by the managers and chiefs of the national cinematographic industry workers union (STIC), to which their organized help belong.

STIC had demanded a 50% hike with the threat of a strike during September unless the companies bowed. STIC wrung a 20% pay hike from the Americans in 1947, when there was a strike threat.

American companies involved had a new setup this time. They are Warners, 20th-Fox, Paramount, Columbia, RKO, U-I, Metro, and Republic. Republic replaces U-I in the major American setup as U-I here is now Mexican-controlled and classed as a Mexican enterprise.

Radio stations XERS and XEAP at Nuevo Laredo, opposite Laredo, Tex., are under police guard following management complaints that laborites raided the plants, beat up loyal employees and did much damage, including cutting cables. Police protection was ordered by the federal board of conciliation and arbitration. Raid stemmed from resentment due to the board's outlawing a strike against both stations to enforce demands for a 100% pay hike.

Local 1 (cinema help) of the national cinematographic industry workers union has formally informed the federal board of conciliation that it will strike against Mexico City cinemas—Trans Lux Prado, Sept. 13, to enforce its demand for a 50% pay hike, and against the second run houses, Tepeyac, Odeon, Parisiana, Eden and Monumental Sept. 15.

NEW ANGLO-ITALIAN CO. SETS DEAL FOR 4 FILMS

Rome, Sept. 6. Two British film producers, John Sutra and George Minton, have joined forces with Lux Studios of Rome, and have formed a new company, Orlux. The deal is for four films. The idea is to have Lux furnish the equipment, locations, and anything else Italian. The English end would bring the cast. The story would necessarily be English.

The first of the group, "Her Favorite Husband," starring Robert Beatty and Jean Kent, has been completed. Mario Soldati directed. Sutra was producer of "The Seventh Veil."

'See How They Run' Looks Click in Sydney Legit

Sydney, Sept. 7. "See How They Run," Philip King's new farce, should rack up some solid hits at the Minerva for Whitehall Productions. It's a breathless type of show, in fast tempo set by producer Fifi Harward, but with plenty of laughs nevertheless. Given Plumb, well-known in local radio, scores the top hit as a British servant girl. "See How They Run" concerns a marriage between a smalltown clergyman and an actress. Cast, including Aileen Britton, Richard Harris, Grant Taylor, Lew Vernon and Daphne Winslow, is adequate. Production is good.

Goring to Do 'Daphne' in Berlin in German

London, Sept. 6. Martin Goring plans to Berlin to appear, with his wife Laurie Mannheim, in a German version of Laurence Olivier's "Daphne d'Aurora." Plan, which is first British play done in German since the occupation, opens at the Renaissance, Berlin Oct. 3.

Scots Yen TV

Glasgow, Sept. 6. Pending arrival of TV north of the English border, Scots are already buying up video sets. In the first two days of Scottish Industries Fair in Glasgow, 30 TV sets for private use were sold by the only Scottish TV maker, Seymour Products (Arbroath), Ltd.

Exhibits Plan Vigorous Merchandising Of Pro-Industry Shorts; More Bally

More vigorous plugging for bookings of the "Movies and You" industry public relations shorts is expected to result from the recently-arrived at arrangement by which heads of various exhibit associations will alternate as chairman of the committee in charge. There has been some criticism that branch managers and salesmen for the distributors have not been pushing the pic sufficiently hard, and only about 7,000 bookings have been obtained to date on the early issues in the series.

Under the new setup, which was arranged at a side-light session of the recent all-industry public relations confab in Chicago, the head of each major theatre organization will chairmen the shorts committee for six months. In this way it is hoped that pressure from within the exhibit groups themselves will provide a hypo. It was indicated at the Chi pawson that exhibits have not shown sufficient appreciation of the value to themselves and the industry as a whole of the one-reelers being made at cost by Hollywood studios and released without a distribution charge.

First to take the chairman post under the new setup is Arthur Lockwood, prez of Theatre Owners of America. He'll be followed at two half-year intervals by William Ainsworth, president of Allied, H. V. (Ratus) Harvey, proxy of Pacific Coast Conference of Independent Theatre Owners, Harry Brandt, topper of the New York Independent Theatre Owners Assn., and Leo Brecher, president of Metropolitan Motion Picture Theatres Assn.

To further strengthen the organization for showing the briefies and getting additional ones made, Joseph Vogel, v.p. of Loew's, Inc., was named treasurer of the setup, and Francis S. Harmon, v.p. of the Motion Picture Assn. of America in charge of exhibitor and community relations was named secretary. Pix are being produced by various of the MPAA member studios. Nine of the shorts are now completed and two more are almost ready.

It is hoped in about nine months to make the pix available in 16m for distribution to civic, church, school and other groups. Aim is to expose to the promotional films people who do not regularly come to theatres. They may also eventually land on TV, although there are severe difficulties in the way. These are the tremendous number of clearances that must be obtained because most of the shorts contain clips and scenes from old pictures. Special waivers must also be obtained from the Screen Actors Guild and the American Federation of Musicians.

Trailering 'Foxes'
Twentieth-Fox sales veepee Andy W. Smith Jr., and ad-publicity veepee Charles Einfeld are slated to set out Oct. 4 on a three-week nationwide tour to promote the company's upcoming "Prince of Foxes." Duo plan to visit as many 20th exchanges as possible during the trip and will also huddle with exhibitors and indie exhibit organizations.

Trip marks a repeat of one taken several months ago by Smith, Einfeld and veepee Al Larkman. At that time they confabbed with exhibitors on their new sales policy.

Trailers for Literature
Following through on its public relations pitch on Hollywood as a cultural center and stimulus, Motion Picture Assn. of America has issued a pamphlet titled "Literature and the Motion Picture" for distribution to schools, critics and exhibitors. It's second in a series, the first being on "Music in Films." Current eight-page giveaway details the influence of films on book circulation with special stress on the boom in the sales of Shakespearean plays as a result of their popularization via pix.

According to the MPAA booklet, "Schools and public librarians inevitably report waiting lists for classics whenever they are released as films." Flaubert's "Madame Bovary" for example, sold 500,000 copies soon after Metro announced its presentation of the novel. In addition to the classics, it's pointed out that films have become inseparable from modern literature since nearly all best-seller fiction in the last 20 years has been screened.

MG's Cuffo Trailer

Exhibits are working a 40-minute, cuffo trailer in place of a second feature, without any reported kickback from the customers. Pic is Metro's "Some of the Best," collection of scenes from old M-G hits which the company is distributing without charge. Practice started with the Loew's chain which billed the film on marquee along with "Any Number Can Play," Clark Gable starrer.

Large number of other exhibits have now followed through on what amounts to saving the price of a second feature. Metro reports 10,000 bookings to date with most of the exhibits billing the pic as the second half of a dualer.

Exhibits Take a Peek At 'Look' Plug and Beef; 20th Derides Charges

Twentieth-Fox this week derided charges of indie exhibitors that it had received a payola for plugging Look magazine in its "Mr. Belvedere Goes to College." According to company officials, it received no money whatsoever from the mag and had not even worked out a co-promotion stunt, although Look naturally gave the film considerable publicity.

Sequence in the picture showed Clifton Webb holding up a copy of Look. "What a shot that was," said one indie exhibit bulletin. "The climax of the picture, with over 100 feet of spread on the screen, revealing the name of the magazine. What did Fox get back in money for that great ad? Why should exhibitors advertise other products on their screen unless they get paid for it? It looks like we all got stuck and should holler for a rebate."

Explaining the sequence, 20th spokesmen averred the script called for a national mag to use and it was decided to feature Look rather than make up some phony name. They pointed out that the exhibits had not squawked about the publicity the films get, which helps their boxoffice, whenever some such situation occurs.

JEANNE CRAIN 'DOING A JOLSON' FOR 'PINKY'

Twentieth-Fox star Jeanne Crain will do an "Al Jolson" in New York as part of the exploitation campaign on "Pinky," in which she is starred.

Actress, who arrived in New York from the Coast over the weekend, will appear personally at 13 RKO and Skouras theatres in N. Y. and New Jersey tomorrow night (Thurs.) and Friday to plug the picture from the stage. Jolson made the same kind of a whirlwind tour of N. Y. nabe houses just previous to the opening of "Jolson Sings Again" at Loew's State on Broadway.

N. Y. Daily News columnist Ed Sullivan will accompany Miss Crain on her tour to introduce her to audiences.

AMPA Mulls Merging With N.Y. Variety Tent

Aiming to create one big show biz organization for social and charitable purposes, Variety Club of New York has proposed that the Associated Motion Picture Advertisers dissolve into the metropolitan Variety Club. AMPA execs discussed the proposal at an executive meeting last week and will place it before the full membership at an early meeting.

Most of AMPA's top officers have indicated readiness to accept the Variety Club's proposal. During the past couple of years, dissatisfaction has been growing over AMPA's lack of activity and many of its execs are ready to absorb it within the wider functioning of the Variety organization. On the other hand, some directors feel that there is no reason to lose the identity of AMPA, since the organization has a substantial treasury.

Stage-Struck Jolie

Columbia was surprised last week to receive a wire from Al Jolson offering his services for further plugging of "Jolson Sings Again." Telegram came within a matter of hours after the vet singer got back to the Coast from New York and Chicago, where he did whirlwind publicity jobs on behalf of the film.

Jolson wired that he was "bored" with the inactivity of being back in Hollywood and asked if Col could find some towns to which he might go.

Hollywood Execs

Continued from page 1

radio appearances, talks before civic and educational groups. Accent will be on the serious side of the news rather than flamboyant drumbeating and parades.

Better public relations is considered inevitable if only a by-product of the drive to sell the picture. Studios will be parading their brightest execs—those who can handle a tricky press question as well as a radio grilling in the form of a Hollywoodian meeting the press. As such, public reaction is expected to veer to the view that the Coast includes many men of artistic integrity rather than carnival characters out for a fast buck.

Mapping one of the biggest programs of exec p.a.s is Paramount. William Wyler, for one, will hit 15 key cities in October to pave the way for his latest film, "The Heiress." Cecil B. DeMille is going to comb the byways in advance of "Samson and Delilah." William Pine & Thomas hits the road in the spring to bally "Captain China," while other execs are being prepped for similar tours.

Meanwhile, Par is going in for star treks in a heavier-than-ever schedule. Among those who will see the country before the year is up are Marie Wilson, Corinne Calvet, MacDonald Carey, Bob Hope, Betty Hutton and Henry Willcox.

Metro and 20th-Fox

Metro, which was loath to take up the practice after the war, is also planning a big campaign for its producers and execs. Production toppers Louis B. Mayer and Dore Schary are among those slated to take junkets. Startoff will be made by Carey Wilson, producer of "The Red Danube," who will accompany Janet Leigh for the pic's Boston prem. Sept. 22.

Clarence Brown, producer of "Intruder in the Dust," will be on hand for that film's Oxford, Miss., opening. Schary and William A. Wellman, director of "Battleground," will attend both Washington and New York preems of the film. Number of stars, including Van Johnson, John Hodiak, George Murphy and Ricardo Montalban will be along. Audrey Totter, Ava Gardner, June Allyson, Kathryn Grayson and Mario Lanza are currently touring the country.

Twentieth-Fox is also sold on the practice, and already has had George Jessel, producer of "You're My Everything," on the road with Anne Baxter to push the pic. Studio is now considering enlisting other execs to get behind local preems via their personal appearance. It has stars Richard Widmark, Paul Douglas, Linda Darnell, Jeanne Crain and Barbara Lawrence listed for past and future p.a.s.

With its saturation preems in different locales, Universal intends to go in even stronger for not only star p.a.s but also appearances of studio execs. U has been drafting almost every one of its players for extended tours. Warner Bros. is starting the practice with a tour mapped for Danny Kaye to tout his for his first WB pic, "The Inspector General."

Once the practice catches on, it is expected that other studios will also use the same method of ballying releases. Hence it is regarded as inevitable that 1950 will see more Hollywoodians on the road than at any time in the history of the industry.

3,000,000 Rubber Balloons to Plug Hope

Hollywood, Sept. 13.
"See Bob Hope in 'The Great Lover' will be the legend on 3,000,000 balloons to be given away by Lever Bros. next month.

Balloons also will carry a picture of Hope. Paramount made the tie-up with the comedian's radio sponsor.

Inside Stuff—Pictures

Hypnotist John Gordon Spalding, who recently completed a tour of key cities in the U. S. in conjunction with the opening of United Artists' "Black Magic," is doing a similar job in Latin America. The mesmerist, who was technical advisor on the film, is currently appearing as an entertainer aboard the S.S. Brazil, which began a 38-day cruise Thursday. The ship is scheduled to make stops at Port-of-Spain, Rio de Janeiro, Sao Paulo, Montevideo and Buenos Aires. UA has notified its reps in each of these cities to arrange engagements for Spalding which would be reciprocated by his plugging of "Magic."

Though Spalding received coin for his U. S. tour, his Latino appearances are being offered gratis in return for the free publicity given him by UA. The hypnotist has agreed to cooperate in any press and radio interviews, stunts or stunts for the pic, but will not make cuffo appearances at any theatre, hotel or nitery where there is an admission charge.

Like polls on audience reaction to double features, surveys of filmgoers' preferences for specific types of pic are often contradicted by the b.o. payoff. Results of a recent poll by Audience Research, Inc., for example, showed that films were preferred in the following order of categories: musicals, light comedy, action, serious drama, mystery, romance, broad comedy, historical, military and westerns.

ARI admits, however, that the classification is of little value to producers. The fact that westerns placed last in the listing but are generally successful grossers, according to ARI, points up the limitations of this type of approach. Conclusion is that a specific pic's impact on the b.o. can only be assessed in terms of its particular subject matter, title and cast.

Paramount is counting heavily on word-of-mouth to give its "The Heiress" a fast sendoff when the William Wyler production hits the theatres towards the end of the year. To get the right people talking, Par's factory has already held over 60 screenings of the pic at the company's h.o. for the press, radio, civic and educational leaders and special groups. Following through, company will stage a series of screenings from Oct. 2 on in small theatres in key cities for wives, mothers, daughters and friends of exhibitors. Pic will be displayed mainly on matinee time since Par figures that to be the most convenient for the distaff side.

How unlimited the possibilities are for a small-budget picture, even if it does not go over so big in some of the largest key cities, has been pointed up to Universal in recent weeks via two of its films, "Ma, Pa Kettle" and "Calamity Jane." "Kettle" shapes as one of U's most profitable productions for the last nine months.

Costing only about \$350,000, "Kettle" already has topped \$1,500,000 in gross rentals. "Jane," which was released later, is now better than \$600,000. It also cost below \$400,000.

Twentieth-Fox has received a number of queries from exhibitors, film critics, etc., on the meaning of the word, "Pinky," title of its upcoming Darryl F. Zanuck production. Company thinks the title will do a good selling job but plans to incorporate an explanation into its advertising. Film is based on an anti-Negro discrimination theme. Title is a word used by Negroes to describe a colored person who is light-skinned enough to pass for white.

Pointing up the U. S. Navy's interest in Warner Bros. "Task Force" as a public opinion molder in the current inter-service battle for supremacy, the pic is scheduled to be previewed aboard the U. S.S. Midway in Gravesend Bay, Sept. 27. Arranged by the commandant of the Third Naval District in New York, the screening will be accompanied by a display of aircraft carrier operations at sea.

Chi Pub Relations Plan

Continued from page 2

importance by leaders in the p.r. move. They feel that an okay on the Chi plans by the first groups to vote on them will give a great impetus to favorable action by organizations which ballot later.

The more approvals that come in, they feel, the more likely are the remaining groups to go along. Specifically, the thinking in this regard is aimed primarily at Allied States exhibit association. Organization of highly independent theatre ops is thought most likely of any of those represented at Chicago to kick over the wares. Thinking of the p.r. leaders is that if other groups accept the Chi recommendations, Allied will almost have to go along to avoid being labeled as the one non-cooperative outfit in the industry.

Allied 'Cautious'?

Allied board chairman and general counsel, Abram F. Myers, exhibited great caution in his report last week to his members on the Chi conclave. Myers' attitude appeared to justify fears that Allied might be the maverick that bolts industry unity on public relations. Tone of the remarks was felt to be on the cold side, although Myers said that before the board meets in October to decide the issue "it would be improper for any member to express an opinion on the meeting or to make any statement which could be construed as favorable or unfavorable." Final vote by Allied will be at the annual convention to which the board will report in Minneapolis Oct. 24-26.

Under the agreement made at Chi, reps of each of the nine participating groups are going to their constituent bodies for approval of the resolutions passed there and for the go-ahead signal on further cooperative action. An overall committee consisting of one delegate from each unit was set up and is to meet in Washington in November to hear the results of the vote taken by the constituent bodies.

It was agreed that all actions require unanimous approval of the nine organizations, but it is believed that the p.r. plan will be carried through following the November meeting even if one or more of the groups bows out. As far as can be determined, however, it appears that with the exception of Allied all the other units are certain to give their okay.

There can hardly be any doubt about the vote by the board of the Motion Picture Assn. of America, since it sparkplugged the Chi meeting and its results were publicly accoladed there by prez Eric Johnston, Metro proxy Nicholas M. Schenck, 20th-Fox topper Spyros Skouras and RKO chief Ned E. Depinet, who chairmanned the sessions. In addition, word of approval came to the scene by proxy from Universal president Nate Blumberg, Paramount head Barney Balaban and Republic topper Herbert J. Yates. They represent more than a majority.

Indies

Exec committee of the Society of Independent Motion Picture Producers will hear a report within a few weeks from prez Ellis G. Arnall and vote on the issue. Pacific Coast Conference of Independent Theatre Owners will take action at its convention in Sun Valley, Idaho, Oct. 16-17.

Ninth major group represented at Chi was the trade-paper publishers. They have set no date as yet for a meeting or vote on the Chi plans, but since they all attended the session and voted approval individually, it appears certain they'll take similar action as a group.

A 10th organization—the Canadian Motion Picture Industry Council—was tentatively taken in as a participant at Chi, pending a vote by its membership. Issue as far as the Canadians are concerned will undoubtedly be determined at a meet of the Motion Picture Exhibitors' Assn. in Ottawa Oct. 12-13.

* THIS HAPPY SHOWMAN HAS
CISYFTEO



(Don't try to pronounce it -)
 just play it!!

- * **C**OME TO THE STABLE
Ringling the box-office bell!
- I** WAS A MALE WAR BRIDE
Topping "Salvadors" all along the line!
- S**LATTERY'S HURRICANE
Still Storming Across the Land!
- Y**OU'RE MY EVERYTHING
*"August Box-Office Champion"
 —N. Y. Herald*
- F**ATHER WAS A FULLBACK
Are you in the \$7,500 Premiere Contest?
- T**HIEVES' HIGHWAY
*"Another Mop-Up for 20th—Fox"
 —Daily Variety*
- E**VERYBODY DOES IT
"Stars, word-of-mouth assure top money-maker"—Showman's
- O**H, YOU BEAUTIFUL DOLL
Every Showman's Thanksgiving date!

There's No Business Like **20th** Business!
 CENTURY-FOX

New Lab Pact Ups Payrolls \$500,000

Hiking lab company annual pay rolls by \$500,000, a new two-year pact between lab technicians Local 702 and most of the eastern companies was ratified over last weekend by the union membership. Agreement provides for a flat 10% wage hike in 1,800 workers, plus 15% night shift premium pay two weeks' vacation after two years, and eight holidays per year. In compliance with Taft-Hartley law, closed shop provision has been replaced by the union shop and preferential hiring.

Union accepted the wage hike in lieu of its demand for a 20% reduction in the current working week of 40 hours. Welfare fund talks have been postponed for an industry-wide discussion of setting up an overall plan. Formal inkling of the pact will take place later this week.

Companies covered by the contract include Consolidated Film Industries, De Lave Paramount, Warner Bros., Pathe Du Art, Meca, Giffault, Mowbray, Circle Precision, Molekin, Marbury and Producers. Separate negotiations are slated with RKO National Screen Service, Amco and WPIX Television. It is expected that these companies will adhere to the industry pattern.

Blumberg Sees

headed Blumberg says. He feels Hollywood is at least two or three years ahead of many other American industries which are first seeing through its self-examination and self-stabilization.

The idea of getting the wrinkles back in the industry had for any and all business in Blumberg's opinion. It was when all Hollywood had gotten the wrinkles out that we started to slip even though customers were still rushing to the boxoffice. This kind of business was a snare and a temporary illusion because it was built on unsound standards. Pictures lacked quality, yet they did business. But as soon as other commodities opened up we soon discovered that the picture business wasn't getting that 75c on every amusement dollar as heretofore. The theatergoer was able to buy refrigerators and cars, he was able to buy gas and travel to outdoor sports events, etc. etc.

Blumberg is convinced that the picture business will always be a good business, and that goes too, for the foreign market. The accent on the international revenue is a reflex from Spyros Skouras' opinion that America wasn't getting as much out of the foreign market as it could.

Mayer's Contract

compensation. Mayer receives \$2,500 weekly plus 6 1/2% of the net profits after certain deductions. Under his old contract now extended, he also gets 10% of the net profits after he leaves active service of the company. Mayer's continued take totaled \$417,263 last year.

The pay on any earnings above \$20,000 applies in any fiscal year whether or not the employees' retirement plan is in effect. For any period less than 12 months, Mayer is to receive 1/32 of \$200,000 on a weekly basis. In addition, contract allows him an expense account not to exceed \$20,000 yearly.

Important amendment provision reads: If a final decree requires Louis to divest itself of all or substantially all its production business, or if an substantially all its theater business then at any time after such divestiture has been substantially completed, either party may terminate the contract for without notice. If such notice is given, employment ends six months thereafter. In the event of a dispute on the question of whether substantial divestment or completion of divestment is the property of the board of directors, staff is conclusive.

New contract is subject in all respects to stockholder approval at the next annual meeting.

Foreign Take Tiff

(Continued from page 1)

he'll survey publicity, the U. S. is getting on its Marshall Plan work. Industry is slated to get between \$2,000,000 and \$4,000,000 from the ECA to pay out-of-pocket expenses on sending pix there, plus part of the negative cost. Dispute within the MPAA is over devising a formula for division of this coin. Battle between majors and indies is over the 15-pic per year limit the majors have imposed on themselves. They're afraid that indies will take advantage of the ECA money by sending in a disproportionate number of films.

ECA and Pivers' D. C. Confab

Washington, Sept. 13. Meeting was held here yesterday (Monday) between ECA officials and spokesmen for the MPAA, the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Assn. Session was called by ECA to discuss recent proposals that the film companies receive not only out-of-pocket expenses for preparing prints for Germany but also a proper proportion of the production costs.

Sitting in were Joyce O'Hara and John McCarthys of MPAA, Robert J. Rubin for SIMPP and I. E. Chadwick IMPPA pres. Present for ECA were Sidney Milten of the guarantee division and Rush Taggart of the general counsel's office. It was the first time that spokesmen for the three producer organizations had ever sat down together on ECA matters.

No conclusions were reached. Understanding was that each man present would discuss the matter in detail with his own group. Chadwick, for example, returned to I. A. immediately following the conference which lasted about three hours. Another meeting is to be held soon.

The industry people explained what additional money they felt they were entitled to and the ECA officials explained that the pictures which go into Germany must satisfy three conditions:

1. They must further the purpose of the ECA act.
2. They must be consistent with the national interests.
3. They must show the best elements of American life.

With progress being made toward more coin being withdrawn in Germany, similar progress is being made in Japan. Herbert Erlanger, of the Motion Picture Export Association has been a regular visitor here discussing details with the Army which controls the film situation there.

DOS Accenting

(Continued from page 1)

Europe. O'Shea, who has also been abroad, gets into New York on the Queen Elizabeth next Monday (19). Also aboard will be Joseph Cotten, Selznick contract player, who stars in "Third Man".

Selznick's idea is to set up deals for production in England, France and Italy similar to the one he has with Korda. He may or may not provide the story and some of the cast. He'll provide partial financing out of blocked currencies. He'll also contribute a general sort of supervision. To lead producers out of pitfalls as far as the American market is concerned. The foreign producer would be entirely on his own, however, in the actual shooting of the film.

In return for his various contributions of money and talent, Selznick wants Western Hemisphere rights to the pictures to feed product in his SRO. Output is in a skeletonized state now because of lack of tax and Selznick's aim is to rebuild it.

Selznick Maps Italy Bard Shorts for Video

Rome, Sept. 6. David L. Selznick has been studying the possibilities of making some shorts for television on the subject of Shakespeare's plays many of which had an Italian locale. Veronesi, Veronesi, etc. This would mean that all artists, directors, and writers, here in Italy, who would collaborate on the local undertaking, would be under contract to Selznick during the undertaking. The deal has not been set yet, but they're in the talking stage.

20TH RENEWS 'LODGER' FOR ANOTHER 10 YEARS

20th-Fox last week renewed for another 10 years the lease it holds on story rights to "The Lodger." It originally acquired the novel by Marie Belloc Lowndes in 1939 and made a film of it in 1944, starring Merle Oberon, George Sanders and Laird Cregar. Company paid \$10,000 for the original 10-year lease and the same amount for the renewal.

It also bought "Family Skeleton," a mystery by Doris Miles Disney for \$10,000. It will be produced by Sol Siegel.

B'way Scales

(Continued from page 1)

Music Hall still are holding their 1948 scales. The Ruxs realigned its higher prices to fit the dull periods of weekdays but still has retained its starting admission of 80c. However, the house is watching the Capitol's price readjustments.

And even with many theatres which have seemingly altered their admittance levels, very little adjustments have been made downward so that peak weekday prices do not become effective until 6 o'clock in the evening. Then too a number of Broadway houses move their scale around to find the trend in attendance. If people are not coming, they will hold to a lower scale until big picks up. Generally speaking, straight-film houses have found plenty of resistance to fancy prices excepting on big holidays. To compete with stage-film theatres they acknowledge that it is difficult to get the public to buy once the scale goes over \$1.

Lowering of starting price in 5c by the Cap means that nearly every theatre has come down to the level launched by the Paramount about two years ago when it installed this price from starting on 11 p.m.

Music Hall's Stance

The N. Y. Music Hall has maintained its scale the same as a year ago, contending that its general admission on weekdays is a bargain as compared with most Broadway spots. The Hall management, ten points out that there is no occasion to lower their prices since they failed to boost their scale at the time many other theatres were pushing up their prices.

At the present time, most Broadway theatres now start the day with 50-55c as opening price. Exceptions are the Rialto and Gotham which launch their days at 44c. Few have dared to go to \$1.00 excepting where a big picture like "Jolson Sings Again" which has been getting \$1.00 on Saturday-Sunday nights. Even with this picture an attempt to install \$1.00 on Friday nights was not successful with the State going back to \$1.50 after about an hour when sales resistance was rated too big.

When the Strand reopened with stagefilm policy, it set 50c as its opening price as compared with 70c or higher as previously. Also it scaled its prices downward all along the line even dropping the price for loges from \$2.20 to \$2.

'PINK TOOTHBRUSH' TECHNIQUE FOR SPG?

As its latest tactical thrust against the majors in its one-year fight for a new contract, Screen Publicists Guild is planning to prepare dossiers on leading film execs for public consumption. Move is being made to counter charges of "irresponsibility" made by the film companies against the white-collar because of the latter's pocketing of theatres. The so-called dossiers are expected to rake up every unfavorable item in the personal and business affairs of the film toppers. Many rank-and-file publicists, however, are opposed to the step and are, saying it to be dropped.

Screen Office & Professional Employees Guild, meantime, has proposed a new set of demands to the major companies in negotiations which will resume at the end of the month. Scaling down its previous demand for a general 25% wage hike, SOPEG is now asking for 15% with a minimum of \$30 weekly for clerical employees. Both SOPEG and SPG are also stressing union security clauses, including amnesty and arbitration of layoffs.

Film Reviews

(Continued from page 1)

Blondie Hits Jackpot

etc., and the situations apropos his getting rehired from the framework for this yarn. Penny Singleton, as usual, plays Blondie and Larry Simms their son. There isn't much that any of the principals, not the rest of the cast, can do with the story.

These things can apparently be turned out blindfolded, and shows it. In the others in the series there is no pretense of it being geared for Broadway, but here is one that even the most rural of the hinterlanders won't go for. Rahn.

The Fighting Kentuckian

Republic release of John Wayne production, stars Wayne, Vera Ralston, Philip Dorn, Oliver Hardy, features Marie Windsor, John Howard, Hugo Haas, Grant Withers, Odette Myrtil, Paul Fix, Marion Ross, George E. Stone, Richard L. Van Arman, editor, Richard L. Van Arman, optical effects, Consolidated Film Industries, Tradehouse in N. Y., Sept. 10. Running time, 100 mins.

Flourville DeMarband, Vera Ralston, Colonel George Gerard, Philip Dorn, Oliver Hardy, Marie Windsor, John Howard, Hugo Haas, Grant Withers, Odette Myrtil, Paul Fix, Marion Ross, George E. Stone, Richard L. Van Arman, editor, Richard L. Van Arman, optical effects, Consolidated Film Industries, Tradehouse in N. Y., Sept. 10. Running time, 100 mins.

"The Fighting Kentuckian" looks like Republic's boxoffice champ for the 1949-50 season. Besides John Wayne cast includes Vera Ralston, Philip Dorn and Oliver Hardy. There is sufficient novelty to this typical rugged Wayne-type story to spell plenty boxoffice.

Whether the story of two Kentucky riflemen pushing up through Alabama from helping General Andrew Jackson at New Orleans, coming to the aid of French refugees starts a bit incongruous, it all pans out as swift-moving melodrama. Pic also introduces Oliver Hardy, better known as the rotund of the Laurel-Hardy slapstick team, as a tough albeit comical Kentucky backwoods fighter. That he registers speaks well for his natural thespian ability mugging and all.

A little known bit of American history, that Congress granted four townships of land in Alabama to French officers of Napoleon's defeated armies and their families, forms the background for the story. Scripter George Wagner following usual western meller formula, has these French settlers about to be kicked out of their land by unscrupulous local politicians and landowners. That is until Wayne, one of the Kentucky troopers returning from final battle of the war of 1812, falls in love with Miss Ralston daughter of French general Hugo Haas.

Wayne quits his regiment to prevent her marriage to wealthy John Howard. He uncovers the plot to deprive the French people of their land. Director Wagner has followed the motto of when in doubt stir up a fight because there is constant conflict with as many fist fights, gun battles and wild chases as in the most robust Wayne outdoor thrillers.

Yarn is loaded with villains and double-crossing episodes, but whether Wayne is romancing Miss Ralston trying to solve the mystery of who is trying to cheat the French settlers or merely attempting to save his own hide there always is a plethora of movement. Picture has a whack of a climax in a pitched rifle battle between the ex-Napoleonic fighters and the river badmen.

Maneuvers of the Kentucky company of riflemen and perhaps too much stress on comedy relief from Hardy runs up the picture's length. Much of the Hardy comic gyrations, however, are so well done that even the slapstick moments, such as the scramble for a log of rum may be forgiven.

Wayne embarks here as a producer and does very well even if the camera constantly is on him. Miss Ralston is constantly given a break both as to garb and close-ups. As the luscious French daughter she is given plenty of chances for clinches with Wayne Dorn, as an ex-French army colonel and Haas as a French ex-general both carry difficult characterizations off well. Howard is sufficiently convincing as a southern landowner. Marie Windsor makes a fetching gal friend of the smalltown boss Grant Withers. The other villain is Paul Fix. Both he and Odette Myrtil are effective in lesser roles.

Besides Wagner's slick direction, Lee Garmet lensing is ultra. Wagner's directing is better than his screenplay which tends to follow formula. War.

Joe Palooka in the Counterpunch

Monogram release of Hal E. Chester production, stars Leon Errol, Joe Kirkwood, Jr., Elyse Knox, Marcel Journet, Shelia Hearn, directed by Marcel Journet, Le Burt, screenplay, Henry Buckner, Cyril Endfield, based on comic strip by Ham Fisher, camera, Otto Lerner, music, Edward J. Ray, Al New York, N. Y., week of Sept. 6, 49. Running time, 45 mins.

Knobby Walsh, Leon Errol, Joe Kirkwood, Jr., Elyse Knox, Marcel Journet, Shelia Hearn, Henry Buckner, Otto Lerner, Edward J. Ray, Al New York, N. Y., week of Sept. 6, 49. Running time, 45 mins.

Latest Joe Palooka opus combines comedy pugilistic action and a whodunit plot. These elements plus the fact that the comic strip has a big following make the pic a good dualler.

Basic ingredient of the script, the mysterious theme, Joe Kirkwood, Jr., as Palooka, is voyaging to South America to fight a Latino heavyweight champ and gets mixed up with some crooks who are peddling plates to counterfeiters. When one of the comers is bumped off all the principals are held aboard ship and Palooka helps the Treasury agent unravel the strands of intrigue to foil the scheme.

It's a standard plot, but holds suspense and provides some fairly exciting sequences. Kirkwood turns in a good, although somewhat placid performance, and has a tense scene when he battles the South American despite the fact that his right mitt is bruised. Humorous character of Palooka's manager, Knobby Walsh, is well handled by veteran comic Leon Errol. Stuff is on a slapstick level, but is moderately amusing. There's also a suspicion of love interest provided by the quarrls and kiss-and-make-ups of Kirkwood and Elyse Knox. Latier is chic and trash as the champs' fiancée.

Supporting players, Shelia Hearn as a femme smuggler and Marcel Journet as a shady fight promoter, do competent jobs. Pacing is fast and the ring footage well directed, although characterization of the Latin leatherpusher as a hot-headed champ injects a ridiculous and offensive note.

"Counterpunch" is a long way from being a first-rate fight pic but it stacks up as one of the better entries in the Palooka series.

Son of Billy the Kid

Screen Guild release of Ben Aronson production, stars Lash LaRue, Al St. John, features June Cary, George Baxter, Marion Lobb, directed by Ben Aronson, screenplay by Ira Wolf, Ernest Janney, Robert Miller, music, Walter Isaacson, Al the New York N. Y., week of Sept. 6, 49. Running time, 99 mins.

Lash LaRue, Al St. John, June Cary, George Baxter, Marion Lobb, Ernest Janney, Robert Miller, Walter Isaacson, Al the New York N. Y., week of Sept. 6, 49. Running time, 99 mins.

"Son of Billy the Kid" is a routine water groove strictly for the action audience. It will have little appeal outside of this specialized market.

Pic is based on the hypothesis that Billy the Kid was not actually killed in 1881 but instead lived to get new roots in another southwestern town, becoming a wealthy banker and a respected citizen under a different name, of course. The rehabilitated Kid played by George Baxter is handling the funds for the local railroad. At might be expected, a gang of outlaws fronted by a conniving real estate man, tries to lurch onto the coin. But Federal marshal Lash LaRue foils their plans.

Al St. John adds some comic bits as LaRue's oddier sidekick, "Fuzz." June Cary is partnered with him as an ex-showgirl who makes a play for the pioneer character. George Baxter is believable as the Kid-gone-straight and Marion Lobb is adequate as the banker's crooked niece.

Except for the variation on the Billy the Kid theme, pic is typical rough-and-tumble western fare. Camera work is competent and the editing tight. B.R.

**ACTION
ALL THE WAY!**

BRIMSTONE

in TRUCOLOR



Rod Cameron as Johnny Tremaine—black hooded, night-riding lawman. **Walter Brennan** as Pop Courteen—bitter against the nesters. **Adrian Booth** as Mollie Bannister — who loved Sheriff — a good man gone wrong.

FLASH!
"Brimstone" (Rep)
is standout in
Seattle with
fine session.
VARIETY

BRIMSTONE

starring **ROD CAMERON • ADRIAN BOOTH • WALTER BRENNAN • FORREST TUCKER**
with **JACK HOLT • JIM DAVIS** and **JAMES BROWN • QUINN (BIG BOY) WILLIAMS • CHARLITA**

Screen Play by **Thames Williamson** • Story by **Norman S. Hall** • Associate Producer and Director — **JOSEPH KANE**

A R E P U B L I C P R O D U C T I O N



Clips from Film Row

NEW YORK

William F. Rodgers, Metro's distribution veepee, is calling a general sales confab of his staff at the h. to report on new product glimmed during his current Coast visit. Meet, set for Oct. 17, will run one week. Attending will be 46 men from the field and 20 h. execs. Rodgers is expected to push through arrangements for a speed-up in releasing during the confab. Slated to return east next week, Rodgers has been biddling on upped production with Louis B. Mayer and Dore Schary, Metro's studio toppers.

Division managers John P. Byrne, John J. Maloney, Rudolph Berger, Burtus Bishop, Jr. and George A. Hickey will attend. Harry M. Kalmine, Warner Theatres proxy, to Coast for confabs with studio execs.

Tom McCabe, former mag and newspaper contact for publicist Margaret Fittinger, in Eagle Lion as syndicate and column contact.

DALLAS

Cotton Vogelphol promoted to newly created post of assistant branch manager of local Warner exchange. Vernon Adams still is branch manager.

Albert E. Avery named manager of new 1,000-seat Center opened recently by Johnny Long in Houston. Avery was formerly associated in Texas with Ell Horwitz Theatres.

The Starlight, 650-seat outdoor house at end of Pleasure Pier at Galveston, reopened after being shuttered for about three weeks as result of high wind that damaged screen tower and sound equipment.

An oil portrait, done by Rene Marza of R. J. O'Donnell, general manager of Interstate Theatres.

NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES

SPORTSERVICE Corp. JACOB MEYER
703 MAIN ST., BUFFALO, N. Y. • WA. 2904

permanently installed in foyer of the Coronet. The panel project will contain four pictures when completed and will honor key Dallas personalities who have influenced the cultural and entertainment life of the city.

It is an all staff managerial staff at Joy theatre, Houston, operated by Houck & Brashier. Mrs. Hazel Poole is manager while Mrs. Rita Alwood is assistant skipper.

Allen Dean named manager of Griffith theatre at Kermit, replacing Tom H. Morehead who was transferred.

Screen Guild local franchise purchased by Robert L. Lippert, head of Screen Guild Productions, Inc., and Lippert Productions, from John L. Franconi. Herman Reiersdorf will manage the local exchange, was formerly southern division manager for Eagle Lion, resigning from organization to join Lippert groups.

Joe Enoch is new owner and operator of the Clifftex and Gem at Clifton having recently purchased both.

BOSTON

American Theatres Corp. set to launch all-out exploitation campaign extending over 17-week period from now until Christmas. With reasonable pickup in biz already in swing, ATC execs plan to give it an extra push. At meeting of all managers, homeoffice execs and reps of major film distributors, plans for forthcoming campaign were outlined.

MINNEAPOLIS

"Red Menace" on St. Paul first-run at independent Garrick. Lyceum, legit house, has Swedish film, "Sunshine Follows Rain," "Jolson Sings Again" finally set for Twin Cities, opening at RKO-Pac here Sept. 21 and at St. Paul RKO-Orpheum Oct. 5.

Sidney and Mrs. Chaplin stopped over en route back to California after 13-month European tour to visit with local friends. Mr. and Mrs. Charlie Wiener, Wiener is United Artists salesman here.

Century, one of Minnesota Amus. company's loop first-run are houses, shuttered for week to permit com-

plete redecorating job, similar to that done recently at its downtown State.

Joe Loeffler, Republic branch manager, in Chicago for sales conference.

"Mighty Joe Young" has biggest demand of any RKO picture in years, local exchange reports.

President Bennie Berger of North Central Allied into New York to invite personally all distributor sales manager to attend national Allied States national convention here in October, wants them to explain their sales policies.

ST. LOUIS

Two small drive-ins in Lovington and Brussels, Ill., using 16m films.

B. M. Montee, manager of Illinois, Jacksonville, Ill., hosted members of city's Rotary Club and their wives at a luncheon recently. Bob Johnson, who owned the Uptown, Fairfield, Ill., house, shuttered during hot weather.

Jones, Inc., headed by Harry Jones, Lawrenceville, Ill., opened its third drive-in, 500-car capacity one, near Flora, Ill.

Clark Armentrout, vet exhibitor, convalescing at home in Pittsfield, Ill., after long illness.

Sam Pirtle, head of Pirtle Amus. Co., Jerseyville, Ill., discharged from St. Louis hospital after major operation.

Rank's Drive

Continued from page 3

become so great that the international market—particularly the U. S.—has become the primary target for the Rank organization.

More Facile Dialog Appeal

St. John is taking back with him to England a refinement of exploratory talks and a now more concrete plan for slicing out a bigger chunk of the international market. This will go right to the roots of the problem, such as making sure that dialog appeal is aimed more forcibly at the American fans. St. John, an American although long-time resident of England, would personally supervise that phase.

Indicating the entire shift in emphasis is the reliable report that Michael Balcon will concentrate on five or six pic yearly, primarily for the Commonwealth market, while St. John will bear down on the 18-20 Rank pictures primed for American theatres and other English-speaking audiences outside of Britain. Should this develop, it means that the greatest effort of Britain's ace studio will concentrate on overseas revenues with only minor regard for the home market.

Setup

Of the 18-20 international pic, joint Anglo-American activities will extend to a substantial proportion. Rank and U will participate in at least two such films, both to be produced by Noel Coward. U may do up to four pictures. Paramount, RKO and Columbia have at least one such venture apiece. Chances are that 20th-Fox will also ally with Rank on one or more of these films.

Because the pressure for dollars is so great, St. John did not confine himself to arranging joint deals alone. While here, the Rank topper cautiously sounded out interested limiters on the possibility of outright sales of U. S. rights to British pic. While Sir Alexander Korda and other British producers have worked this sort of deal on occasion, Rank has yet to turn over American rights for a flat sum.

Under the arrangement envisaged by St. John, certain Rank pic could be bought by outsiders without the requisite that they be released through U or Eagle Lion. Rank's regular American distributors. One of the pic which he was ready to put on the block is "Heart of Madness," Two Cities production now prepping in London. Reported figure asked is \$300,000 for U. S. rights.

On his arrival in England this week, St. John will report on all phases of his activities to Rank and Davis. So far as internationalizing the Rank pic, St. John, for instance, will report that the reason "Christopher Columbus" and "Blue Lagoon" have been booked by the U. S. Army, Navy and Veterans Administrations branches is the more facile appeal to the ear that these two pic have, usually not the case with most British pic.

Columbus, O., 825 Holdup

Columbus, Sept. 13

Bandit wearing sombrero and masked in green scarf robbed the Old Trail theatre here Friday 9 of \$25.

Picture Grosses

SAN FRANCISCO

(Continued from page 12)

liner (SG) (2d wk). Fairish \$15,000. Last week, strong \$21,000. St. Francis (Par) (1,400, 60-85) "Any Number Play" (M-G) (4th wk) Off to \$6,000. Last week, good \$11,500.

Orpheum (No Coast) (2,448, 35-85) "Mr. Soft Touch" (Col) and "Barbary Pirates" (Col) Good \$17,000. Last week, "Abbott-Costello Meet Killer" (U) fair \$14,000.

United Artists (No Coast) (1,207, 35-85) "Once More, My Darling" (U) and "Heart of Paris" (WB) Nice \$11,000. Last week, "Black Magic" (UA) (3d wk), held to \$7,500.

Slagdoor (Ackerman) (370, 91-20-\$2.40) "Red Shoes" (EL) (16th wk) Hefty \$18,000. Last week, \$7,800.

'Entry'-Crosby-'Skitch' Wow \$23,000 in Omaha

Omaha, Sept. 13.

Hiatus in stage shows of a few weeks is proving a good stimulant for Orpheum where "Illegal Entry" backed by the Bob Crosby-Skitch Henderson "vaudeville revue" will hit terrific \$23,000. Other houses also report upturn at boxoffice. Paramount, with "Come to Stable" is big. Biz not hit badly by heavy rainstorms.

Estimates for This Week

Orpheum (Tristates) (3,000, 20-80) "Illegal Entry" (U) with Bob Crosby-Henderson stage revue. Smash \$23,000. Last week, "Top O' Morning" (Par) fine \$11,000.

Paramount (Tristates) (2,800, 16-65) "Come to Stable" (20th). Very healthy \$12,000. Last week, "Scene of Crime" (M-G), \$10,000.

Brandeis (RKO) (1,500, 16-65) "Mr. Soft Touch" (Col) and "Follow Me Quietly" (RKO). Great \$8,500. Last week, "White Heat" (WB) and "Kazan" (Col), socko \$9,500.

State (Goldberg) (865, 16-65) "Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues). Big \$5,000. Last week, "Good Old Summertime" (M-G) (2d wk), \$4,500.

'Hurricane' Windy 17G, Mont'l; 'A. & C.' Solid 14G

Montreal, Sept. 13.

Best bets here this week of new pic are "Slattery's Hurricane" at Capitol and "Abbott-Costello Meet the Killer" at the Imperial. Reissues of "She" and "Last Days of Pompeii" are doing very well at Orpheum.

Estimates for This Week

Loew's (CT) (2,855, 40-65) "Neptune's Daughter" (M-G) (2d wk) Still solid at \$20,000 after smash \$25,000 opener.

Capitol (CT) (2,412, 34-60) "Slattery's Hurricane" (20th). Big \$17,000. Last week, "Silver Lining" (WB), \$13,500.

Palace (CT) (2,625, 34-60) "Rope of Sand" (Par) (2d wk) Still fine \$16,000 after sock opening session at \$21,000.

Princess (CT) (2,131, 34-60) "Johnny Allegro" (Col). Trim \$15,000. Last week, "Great Gatsby" (Par), \$13,000.

Imperial (CT) (1,839, 26-45) "Abbott-Costello Meet Killer" (U) and "Devil's Henchman" (U). Solid \$14,000. Last week, "Manhandled" (Par) and "Special Agent" (Par), fair \$6,000.

Orpheum (CT) (1,040, 34-60) "She" (RKO) and "Last Days of Pompeii" (RKO) (reissues). Big \$7,500. Last week, "Dan Patch" (UA) and "Darling Caballero" (UA), \$5,000.

TORONTO

(Continued from page 12)

Odeon, Turnaway business, particularly for those 300 reserved loges at \$1.20, is spelling hefty session.

Estimates for This Week

Capitol, Northtown, Shea's (FP) (1,079, 959, 2,286, 40-70) "Top O' Morning" (Par) (2d wk). Great \$19,000 after last week's wham \$24,000.

Downtown, Glendale, Scarboro, State (20th) (1,659, 955, 698, 694-35-60) "Colorado Territory" (WB) and "Manhattan Angel" (Col). Fancy \$15,000. Last week, "Slightly French" (Col) and "Lost Tribe" (Col), light \$9,000.

Eglinton University (FP) (1,000, 1,556, 40-70) "Come to Stable" (20th) (2d wk). Healthy \$9,000 after last week's big \$15,000.

Imperial (FP) (2,373, 40-70) "Silver Lining" (WB) (2d wk). Big \$13,000 after last week's terrific \$19,000.

Loew's (Loew) (2,696, 40-70) "Straiton Story" (M-G) (2d wk).

Husky \$17,000 after last week's smash \$21,500.

Odeon (Rank) (2,096, 35-61-20) "Gone With Wind" (M-G) (reissue). Great \$16,000. Last week, "Perfect Woman" (EL), fine \$12,000. Uptown (Loew) (2,743, 40-70) "Gal Who Took West" (U). Okay \$6,500. Last week, "Abbott-Costello Meet Killer" (U), ditto.

'Stable' Shows Way in Indpls., 11G, 'Heat' Same

Indianapolis, Sept. 13.

Biz has slowed up at first-run here this week, apparently due to reopening of schools. "Come to Stable" at Circle and "White Heat" at Indiana are running close for top money, with former making best showing. Both are singles, first here in months. "Madame Bovary" is offish at Loew's.

Estimates for This Week

Circle (Gar) (4,000, 44-65) "Come to Stable" (20th). Nice \$11,000. Last week, "You're My Everything" (20th) and "Lost Tribe" (Col), ditto.

Indiana (G-D) (3,300, 44-65) "White Heat" (WB). Fair \$11,000. Last week, "Top O' Morning" (Par) and "Alimony" (EL), big \$14,500.

Loew's (Loew's) (1,427, 44-65) "Madame Bovary" (M-G) and "Gay Amigo" (Col). Mild \$10,000. Last week, "Good Old Summertime" (M-G) and "Air Hostess" (Col), nifty \$13,500 in 9 days.

Lyric (G-D) (1,600, 44-65) "Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Nice \$6,500. Last week, "Brimstone" (Rep) and "Post Office Investigator" (Rep), oke \$6,000.



Featuring DOUGLAS 4 ENGINE LINERS

LOS ANGELES 99
SAN FRANCISCO

CHICAGO 28.75

AIRLINE RESERVATIONS

TIMES SQUARE 840px 9-4493

147 West 17th St

GRAND CENTRAL Murray Hill 7-4415

209 10th Avenue

BROOKLYN MAIn 5-6421

Hotel St. George, Clark St.

LA GUARDIA Hickory 6-0710

U. S. Gov't apptd. Indep. Airlines

GENUINE HIGH GLASSY PHOTOS 5¢

Made from your negative or photo

mounted in quality of any size

NO NEGATIVE CHARGE—NO EXTRAS

24 HOUR SERVICE ON REQUEST

8-10:30, 11:30-10:00, 10:00-10:00

For Mail Photos (3x7) 10¢ per 100—Postcards 10¢ per 100

Mounted photographs 35¢-45¢ 12-15

No Negative Charge in 2 or more

Made by J. I. Kraggman, The Man Who

Photographs Grace Billard's Covers

Plan 1070

100 West 4th St.

New York, N. Y.

WE DELIVER WHAT WE ADVERTISE

New York Theatres

Presenting

CROSBY - BLITH

FITZGERALD - CORN

Top O' the Morning

and many more

in Person

ANN SHERRIDAN

'I Was a Male War Bride'

A 20th Century-Fox Picture

On Variety Stage—JACK BAILEY and

BARBARA STUFKAMP

So to Stage—HAWAIIAN NIGHTS

Starring JOAN RYLOFF and

EROLD SWOZA

ROXY

Radio City Music Hall

Rehearsal Center

Ingrid Bergman, Josephine

WILSON, in ALFRED HITCHCOCK'S

"UNDER CAPRICORN"

Followed by THE MURDERERS

A Transatlantic Picture

Released by Warner Bros.

SPECTACULAR STAGE PRESENTATION

GOING TO ENGLAND

Or any part of Europe?

Let us solve your **food problem.**

We serve the American theatrical and film colony abroad with all their food requirements.

Shipped anywhere in the world.

Order from our carefully prepared selections or specify the foods you want and we'll do the rest.

fresh meats

for the first time. FRESH (not tinned)

FOODS shipped to Great Britain

with our guarantee of **SAFE DELIVERY**

or your money refunded.

overseas food parcels

A very trying food situation still exists in Europe and Great Britain. You will want to send your friends and relatives the food they need and want. Let us do it for you **quickly, economically, safely.**

Don't wait—Order now—Send for Catalog V1

Fraser, Morris & Co. inc.

119 W. 57th St., New York 19, N.Y. Phone Circle 6-4561

In Europe, order direct from our London office

69 VICTORIA ST., LONDON S.W. 1 • TEL: ABBEY 3054

Exhib Victory

Continued from page 1

able to serve them "without finding ourselves arbitrarily refusing to deal with a competing theatre." Smith offered no solution to this problem but expressed willingness to get together with exhibs at any time and talk it out face to face.

RKO sales promotion chief Leon J. Bamberger earlier today suggested exhibs could boost their grosses by staging special kid shows on Saturday mornings, pointing out the Motion Picture Assn. of America now has over 55 films available in its children's library. Louis Novins, assistant to Par prez Barney Balaban, reported on the Chi p.r. meet and detailed the part that theatrowners will have to play in the campaign.

N. J. Allied prez Edward Lachman opened the meet yesterday with a detailed roundup of exhib victories achieved during the last year. He mentioned specifically the ruling in the ASCAP decision and the divorce decree.

ASCAP Beaten

"We have seen ASCAP beaten successfully, a project taken up by New Jersey National Allied many years ago in a fight to the bitter end, despite setbacks and heartaches."

The final chapter was written in the courts of New York and by North Central Allied in Minneapolis as the Berger-ASCAP case—Judge Norbye signing the death warrant.

"Likewise we have seen victory wherein the U. S. district court has ordered divorce. In the words of our own A. F. Myers: 'For Allied this is a victory total and complete. Every legal argument presented by Allied in favor of divorce now has judicial sanction. Every benefit which Allied has acclaimed is in the process of fulfillment.'"

Lachman pointed out that more pictures are being produced, first run monopolies are crumbling, unreasonable clearances are being shortened and film salesmen are beginning to appreciate their customers. That the pictures produced for a free market will exceed in quality those made for the controlled market there can be no doubt, he said.

Speaking of the all-industry public relations conference which met recently in Chicago to formulate a public relations program, he said the venture would be successful should the group continue to make public relations its single purpose.

Wallis Wary

Continued from page 1

quires a foreign background such as "September," exterior of which he recently shot in Italy, does he believe overseas production to be "sensible."

Zanuck Dittos

(Almost the identical sentiment was voiced this week in Paris by Darryl F. Zanuck, 20th-Fox production head. Zanuck declared that any producer who goes to England or the Continent "to make pictures solely because of frozen currency is an idiot." No company should shoot overseas unless it can make use of special pictorial and historical backgrounds. Zanuck also said in a pitch similar to that of Wallis.

Regardless of where a pic is turned out, Wallis regards stars as important to boxoffice as ever. The few exceptions of click pix, sans names, have caused so much of a furore in Hollywood that they prove the rule, he said. Referring to "Rope of Sand" (Paramount), Wallis said: "With a lesser cast, I know that picture would not have been as big a success."

Broadway legit hits are less important to Hollywood than ever before so far as picturization is concerned, Wallis said. Asking price for film rights is "so astronomical" on these legiters that "anyone making them is just gambling on how much he can lose." Nonetheless, Wallis concedes that the story is the most important element in a pic with the stars rating second.

Wallis has four pix lined up for leasing, all of them to be made in Hollywood. After shooting exterior for "September" during the fall on the Coast, his next stint this year will be "The Furies," adaptation of the Niven Busch yarn which stars Barbara Stanwyck and Walter Huston.

N. Y. City Test Suit On Water-Cooling Towers For Airconditioning

Skouras circuit is at the receiving end of a test criminal action in Bronx (N. Y.) Special Sessions which charges the metropolitan chain with maintaining a nuisance in the form of its water-cooling tower used in conjunction with the airconditioning system. Brought by a group of tenants in houses adjacent to the Park Plaza, Skouras flickery in the Bronx, the criminal nuisance action is regarded setting precedent on whether N. Y. theatres can maintain the towers in the present form.

Trial of the action before three judges comes up Tuesday (20), with Everett Frohlich of Schwartz & Frohlich, showbiz attorneys, representing Skouras. Tenants' gripe is directed against the humming noise of fans used in the tower. Skouras outfit on its part, claims that the conditioner is not a nuisance but a reasonable use of commercial premises.

Suit is regarded by legalites and exhibs as important because the N. Y. city authorities are now insisting that all houses install towers of similar design in order to conserve the water supply. In past summers theatres could use city water but that is now verboten. Tower is rigged to cool privately-owned water which is used repeatedly.

Action is the first of its type brought in the city.

Parites' Studio Huddle

Paramount's top brass took off for the Coast over the weekend for a series of studio powwows. Barney Balaban, Par's prez, and Alfred W. Schwalber, distribution veepee, are confabbing with studioites Henry Ginsberg, Y. Frank Freeman and Cecil B. DeMille. Balaban returns in a week or 10 days preparatory to embarking for England.

Leonard Goldenson, theatre veepee, is also on the Coast attending the Theatre Owners of America's convention.

SEC Dubious

Continued from page 1

discussed at an informal meet of the board at Fabian's Hotel Ambassador suite Saturday (10).

Under agreement of its sponsors, the financing company must have a minimum of \$2,000,000 in its till from stock purchases before engaging in its primary purpose of backing production. Actually \$4,000,000 in commitments have been made, an ultimate capital of \$10,000,000 is the target.

With SEC approval garnered last week, backers are starting their drive to collect the necessary capital. Period of 30-60 days is expected on that chore before the NEFC starts actual operations. Meanwhile, unit has been approached by a number of Hollywood indie producers seeking coin for future camera work. Prominent among these is Joseph Bernhard, prez of Film Classics, who has broached an ambitious tieup with the company.

Those attending the meeting here included Fabian, Robert Coyne, secretary, Ben Trustman attorney, plus directors Edwin Silverman, Sol Lesser, Mitchell Wolfson, J. J. O'Leary, Sherrill Corwin, Myron Blank, M. A. Lightman, Ted Gamble, Arthur Lorkwood, George Skouras and Col. Robert Haynes.

Unpredictable Binford OKs Metro's 'Intruder'

Memphis, Sept. 13

Lloyd T. Binford, Memphis censor, did the unpredictable again this week when he approved Metro's "Intruder in the Dust." Finalization of the William Faulkner novel for exhibition here. Since "Intruder" treats with the subject of Negroes, it makes two eyes and a no for the Memphis snipper. Binford has okayed "Home of the Brave" previously while nixing "Lost Boundaries."

With Binford's nod in the bag Metro is planning heavy openings in the south. Big campaigns are mapped for Louisiana, Mississippi and Tennessee. Pic has its world preem in Oxford, Miss., Oct. 11.

Si Fabian Avers Majors Created An Artificial Film Sellers' Market

Hollywood, Sept. 13.

In a hard-hitting speech before the Theatre Owners of America's delegates today (Tues.) Fabian asked for support of the National Exhibitors Film Co. to prevent a sellers' market in the film business. Detailing the reasons for the formation of the outfit to finance indie production, Fabian declared: "We have the ability, money and showmanship to see to it the market gets the kind and amount of pictures the theatres require."

"We have developed our plans very carefully," Fabian said. "We got advice from Robert Wright, former assistant attorney general in charge of the anti-trust action against the big companies, and followed his guidance. Our organization has been approved by the Dept. of Justice as being legal. We are accepting subscriptions for purchase of stock. We are in business."

"You can remember the day when Warners, Paramount, and all other big companies made 40 films a year. Last year it was 18. We have always felt that this was a deliberate move on part of producers to create a seller's market. Independent producers are out. Divorcement is coming. For these reasons many of us got together early in June in New York and determined that, as exhibitors, we were going to have something to say about the supply of pictures to go into our theatres."

"There was no thought of putting anybody out of business. We don't want to accomplish that because that would be defeating our purpose. Our sole aim in forming NEFC is to have a continuous supply of 'A' productions suitable to play in our theatres. The investment of theatres in this country is \$2,000,000,000. All the studios in Hollywood and all the exchanges throughout the coun-

try are a small fraction of that. We exhibitors have the real investment. We have the real money, and if we don't do something to protect those billions we may not be in business two to five years from today."

"We have no stars, story properties, directors developed yet, but we have the enthusiastic support of a large number of exhibitors. They have authorized me to say that we welcome any exhibitor who desires to come into our fold. If they want to protect their business and will communicate with Mr. Pinanski (NEFC board chairman) or myself, we'll be glad to have them come in. Think carefully of what can happen to you in the future and then decide for yourself if this company is not a necessity in this industry today."

PAR RENEGOTIATING SOME NORTHO LEASES

Cincinnati, Sept. 13

Paramount is reported renegotiating leases with the Taft family interests on a number of its houses in the North circuit preparatory to divesting itself of these theatres under the anti-trust consent decree. With the flexibility given it under the decree, company's strategy is to renew leases on longterm first and then put the theatres on the block.

Price of the house is boosted, of course, because of the length of the new leases. Par is asking for seven times the average net take of a theatre as the tab for selling the lease.

Taft family is that of the Ohio senator and his brothers. North is a chain of 16 theatres in Ohio, Kentucky and West Virginia.



Lynn Bari as she plays opposite George Brent in "The Kid from Cleveland"

"I'm a Lux Girl" says LYNN BARI

star of

Republic Pictures'

"THE KID FROM CLEVELAND"

Now Showing Locally

This is a beauty care that really makes skin lovelier! In recent Lux Toilet Soap tests by skin specialists, actually three out of four complexions improved in a short time.

"Lux Soap facials leave skin softer, smoother," says Lynn Bari. "I work the fragrant lather well in, rinse, and then pat with a soft towel to dry."

Try the big new bath size, too—so fragrant, so luxurious!



Another fine product of Lever Brothers Company

9 out of 10 Screen Stars use it—Lux Girls are Lovelier!

Grant Takeover of Blackett Agency Marks Demise of Onetime Ad Empire

Chicago, Sept. 13.

Absorption of the Hill Blackett agency into Grant Advertising sounded the death knell of the once-vast Blackett advertising empire, which as Blackett, Sample & Hummert ruled the agency most in the field of daytime soap operas.

Will Grant's terse three-line announcement of the move, which will switch Blackett's accounts by the end of the year, officially confirmed rumors which had been circulating in Chi circles for some time that the Blackett agency was about to fold. Blackett himself will move in as a Grant veepee and account exec, along with most of his personnel.

Blackett, Sample & Hummert billings topped the \$12,000,000 mark back in 1940, making it the leading agency in the field. Among its clients were such accounts as General Mills, Procter & Gamble, Anacin, Bayer Aspirin, Personal Finance, BiSoDel, Old English Wax, Edna Wallace Hopper, Kolyons, Angelus Rouge, Phillips Milk of Magnesia, Dr. Lyons and Wyeth Chemical.

These major sponsors helped push BS&H to record billings of \$9,093,125 in 1938, \$10,714,498 in 1939 and \$12,108,788 in 1940. Its nearest competitor at that time, and not very close, was Benton & Bowles, with \$7,678,574 in 1940.

But Hill Blackett's intense interest in national politics, and his desire to continue in the national committee fight to rule the Republican party, brought discontent into the BS&H agency, and the combo broke up in 1943. Sample teaming with Dancer of BS&H, and Fitzgerald to form the potent Dancer-Sample-Fitzgerald agency of present years. Hummert, a talented show-packager, formed his own outfit as a producer.

The Hill Blackett & Co. agency was formed Jan. 1, 1944, taking with it accounts which had a strong personal loyalty to Blackett. Only major radio account left to the agency is the Wander Co. for Ovaltine, which bankrolls "Sky King" on ABC twice a week.

Grant agency, meanwhile, continues its climb from a one-man outfit in Dallas, where Will Grant got into radio in 1936 servicing a small hosiery account. His big break came when he teamed up with Lee Segal there to promote the Dr. I. Q. Show, which was subsequently peddled to Mars Candy and has since brought in annual billings in excess of \$2,000,000 to the Grant coffers. Will Grant's fast spreading domain now includes offices in 19 major cities in the U. S., Canada, Cuba, Mexico, South America, India and China.

NBC Web Reorg Setup Emerging

White Sulphur Spgs., Sept. 13.

Although the survey by Boag, Allen & Hamilton, designed to overhaul the entire NBC structure, is still incomplete and therefore was not written into the NBC convention agenda here, Niles Trammell, web prez, officially tipped off for the first time the current re-organizational "thinking" in his keynote address to the affiliates.

What previously had come through the rumor mill (that NBC would emerge as two self-contained entities, splitting radio and television) was verified by Trammell in his talk. He didn't elaborate on the thesis, except to suggest that the formula was being designed to be as not to burden radio with television, or vice versa; that sponsors won't be attracted to one medium at the expense of the other.

B. A. & H. blueprint calls for Trammell and exec veepee Charles Denny to administer the overall operation, but from there down the AM and TV personnel will be on their own.

Norwich to B&B

Hollywood, Sept. 13.

Norwich Pharmaceutical has moved its billing from Gumbinner to Benton & Bowles agency.

Norwich sponsors "Fat Man" on ABC.

N.Y. Mayoralty Drive Due for Strong Hypo Via Radio Campaign

Paid political broadcasts for the New York mayoralty campaign will probably bring local stations more than the usual amount of coin this year. Radio activity for Newbold Morris, Republican, Fusion and Liberal candidate, has already been launched. Air campaign for Mayor William O'Dwyer, Democrat, is now being shaped up by Jim Sauter, Air Features topper.

Morris Novik, radio director for the Morris ticket, is aiming at giving his candidate's airers the "fire-side chat" approach instead of the usual campaign rally sound. According to Novik's reasoning, home listeners aren't persuaded by the oratory and applause that goes with meetings in big halls. Talks by celebs and music are included in the Morris airers.

Morris drive kicked off last Wednesday with an address on WJZ, WMCA, WEVD, WQXR, WINS and WFDR-FM. Weekly broadcasts are heard on WJZ, Wednesdays, at 7 p.m., produced by Gainsborough Associates and placed via Furman, Feiner agency.

MBS Hops Along On 'Hopalong' Coin

Taking the sting off its loss of the Philip Morris daytime business, Mutual is getting two big chunks of coin from General Foods and Helbro Watches.

GF will back "Hopalong Cassidy" on a five-year deal for its Post Cereal division, starting Jan. 1. Show will be a half-hour weekly, with day and time still to be set. At present "Hopalong" is sponsored on the Coast by Ross Dog Food, which has a contract through June '50. If Ross holds on to the post, GF will back the oater on the rest of the web, excluding the Don Lee network, for a five-month period, when it will buy the whole chain. If Ross relinquishes its option, GF will take the entire net on Jan. 1.

Helbro is bringing back "Double or Nothing" on Sept. 24, for its sixth year on MBS. Company had dropped off the air for the summer although it had in the past backed the "Abbott Mysteries" as a hiatus replacement. As a result of its absence during the summer, "Double" lost its Sunday afternoon slot and is shifting to Saturdays at 7:30 p.m.

Gillin Influence

White Sulphur Spgs., Sept. 13. Perhaps next to proxy Niles Trammell himself, the personality singled out at the NBC convention here for industry leadership recognition was John J. Gillin, Jr., general manager of WOW, Omaha, who has not only played a dominant role in years past in NBC affiliate affairs but of the industry itself.

What made the Gillin build-up all the more accentuated was his inability to attend the NBC convention this year, probably the finest time that the WOW chieftain has missed out on any important parley. Gillin, recently stricken with a cardiac condition, is still in the hospital, and the expressions from the affiliate delegates left no doubt as to his sphere of influence in industry matters.

'Radio Cleveland' \$1,000,000 Deal As AM-TV Center

Cleveland, Sept. 13.

United Broadcasting Co. closed deal last week for purchase of the Metropolitan Theater Bldg., which will be converted into a radio center housing the studios and offices of WHK, AM, FM and TV. In addition to the UBC headquarters.

Budget of approximately \$1,000,000 is set for the new project, to be known as "Radio Cleveland," according to H. K. Carpenter, veepee of UBC which operates a chain of Ohio stations. Work on it will start in early 1950 as soon as backers receive a video studio construction permit.

Center for WHK activities will call for seven broadcast studios, two TV studio two floors high, 21 dressing rooms, two large garages and construction of a connecting building in the rear.

Built in 1912 originally for productions of Metropolitan Opera Co., the Metropolitan theatre itself will be used by all correlated stations after it has been modernized. House with 1,400 seats has been devoted to films for number of years but engineers report its acoustics are still excellent for radio and video purposes.

Edward J. Content, New York acoustical engineer, is designing each broadcast studio as a "room within a room." To obtain the best maximum sound and vibration isolation as well as better acoustics, each studio will be built on a spring suspension principle without any mechanical connection between studio walls and outside walls of building.

UBC has already moved its general offices into the new location and expects to have the "Radio Cleveland" Center ready for an opening next June.

Announcement Delay on Network Changes Criticized by NBC Stations

White Sulphur Spgs., Sept. 13.

NBC's rigid adherence to protocol, which for years has kept stations completely in the dark on program changes, time shifts, etc., until the network gets a signed order from the client, came in for quite a kicking around at the web's convention here.

A lot of managers claimed that the network practice creates confusion and makes things difficult for the station. Long before the network gets around to "trafficking" such news to the affiliates, they squawked; the changes have had wide but unofficial circulation either through the columns of VARIETY, or an agency jumping the gun on a release, etc.

Thus, they contend, by the time the web gets the okay on an announcement, a lot of good promotion days have been wasted.

With an assist from SPAC (Station Planning Advisory Committee), it was decided to try to effect some device which might act as a tip service to the stations.

ABC Pressing For Public Service

Despite the moves at some networks to cut down on public service programming because of the darker sales picture and keener competition for the advertiser's dollar, Bob Saudek, ABC public affairs veepee, is keeping his staff intact and expanding the number of shows he will produce this fall.

Among the airers Saudek is working on is one to be presented by Howard U., Negro college in Washington. Series will include talks by the institution's profs, music by its choral society; and performances by its dramatic unit. Latter group is now playing in Norway, at the invitation of the Norwegian government. "Idea behind the program," Saudek says, "is to produce a show that will get away from the usual offering of spiritualism and instead deal with varied aspects of Negro culture."

The web's religious sustainers are to be given a showmanship hypo. The Catholic "Hour of Faith" will have, in addition to sermons and music, a quiz in which prominent laymen will ask questions about Catholicism of leading theologians. Starting Jan. 1, the Protestant program will get a new format, using brief statements of their beliefs by religious leaders and celebs. Approach of the Jewish program is also to be revised.

The web is also producing two shows on mental health. "Family Closeup," scripted by Abe Ginn and directed by Martin Andrews, kicked off Sunday (11) under the aegis of family service groups. "Someone You Know," which will offer dramatizations of emotional problems followed by a panel discussion, will prem Sept. 29 at 10:30 p.m. Supported by the Protestant Radio Committee, the program will include as panel members Gen. William Menninger, Mrs. Eleanor Roosevelt, Dr. Eduard Lindeman of the New School, and others.

WGAR's Polio Format

Cleveland, Sept. 13.

WGAR shot the works on behalf of the polio campaign for funds when, last Saturday, station devoted the entire programming schedule to fund-raising.

Every sustainer on the station was kicked off and the entire personnel put to work on the polio drive format. In addition, all non-commercial station breaks were devoted to the campaign.

It's estimated that 11 hours of programming were channeled into the pitch, fetching \$11,000 in funds.

DEEMS TAYLOR SALE

Chicago, Sept. 13.

Radio Features has sold "The Deems Taylor Concert" to 22 outlets of Inter-Mountain network, starting Oct. 3 at 10 p.m. (MST), five a week.

Transcription show will air 30 minutes out of KALL, Salt Lake City.

Trenton's WTTM Scores Clean Beat on Kid Grab; Philly's WFIL-TV Is Hep

Trenton, N. J., Sept. 13.

WTTM, NBC affiliate here, scored a clean beat on the kidnapping of five-year-old Jane Marie Frantz last Friday (9) by bringing the girl's parents to the station the following morning for a personal plea to the kidnapper. Alleged culprit, Gerald Hutt, released the girl from his car 18 minutes later.

After the broadcast, WTTM special events chief Ernie Kovacs raced to the Frantz home to record the conversation between the mother and the child. Subsequently, Raymond Michel, policeman who spotted the car, was interviewed over the station. First reports of both the indictment and conviction of Hutt yesterday (Mon.) were broadcast over WTTM five minutes later.

WFIL-TV's Newsweek

Philadelphia, Sept. 13.

Local newswheel operated by WFIL-TV, Philadelphia Inquirer video outlet, presented a complete film report on the Jane Marie Frantz kidnapping Saturday morning (10), less than 24 hours after the crime.

Through immediate processing of the film, the station scooped even national newscasts at the scene.

Affiliates Good Sports on Sports

White Sulphur Spgs., Sept. 13.

If there were any doubts left as to the "my network, right or wrong" attitude which permeated affiliate thinking at the NBC convention here, they were removed once and for all on the opening day of the meet, when the delegates were addressed by Bill Stern, the web's director of sports.

Stern's pitch primarily was to justify the network's present excursion into sports programming. The affiliates, of course, have for some time been far from blinded with the fact that the NBC niche in the realm of sports is not the most enviable one; that the web's conspicuous absence from radio participation in such top events as the Kentucky Derby, Preakness, Belmont, Rose Bowl and other major grid events, World Series and sundry sports highlights of the year, doesn't even put the web in the running.

Yet there was no denying that Stern made a good impression. Even a flimsy script which attempted to demonstrate the rating payoff of NBC's Saturday afternoon fall technique of stringing along with one full grid game instead of CBS' paporamic coverage of jumping pickups, won for Stern a round of applause.

Warner Switches Weekly Commentary to ABC

Washington, Sept. 13.

Albert Warner, Mutual's D. C. correspondent, has switched to ABC and will launch a new weekly commentary series on Saturdays at 9:30 p.m., starting Oct. 8. He will also serve on the web's Washington staff.

Warner has been a president of the White House Correspondents Assn. and the Radio Correspondents Assn.

Bigelow on Giveaway

Hollywood, Sept. 13.

Joe Bigelow has signed to produce NBC's "Hollywood Calling" giveaway show. Bigelow takes post over from Al Hollander, of the Lou Cowan office, packagers of show, who subbed when Vick Knight resigned.

Bigelow last season was writer-director on Spike Jones' Coca Cola show. Jack McCoy continues as emcee on "Calling."

Network Premieres

(Sept. 14-24)

Following is a list of the new and returning shows scheduled to tee off on the major radio networks during the next 10 days:

Sept. 15

Robert Montgomery, News Commentary, Thursday, 10:10 p.m. ABC. Lee Hitz, Grey agency.

Sept. 17

Joe DiMaggio, Interviews, Saturday, 10 a.m. CBS. M&M Candies, Lee Baker.

Memo from Lake Success, News roundup, Saturday, 6:15, CBS. Sustaining.

Richfield Sports Reporter, Football roundup with Russ Hodges, Saturday, 7:30, ABC. Richfield Oil. Morry Humm & Johnstone.

Sept. 18

Greatest Story Ever Told, Biblical drama, Sunday, 5:30 p.m. ABC. Goodyear Tire & Rubber, Kudner.

Phil Harris-Allee Faye Show, Domestic comedy, Sunday, 7:30, NBC. Rexall, BHD&O.

UN in Action, News commen-

tary, Sunday, 11:15, CBS. Sustaining.

Sept. 20

Bob Hope, Comedy, Tuesday, 9 p.m. NBC. Lever Bros. BHD&O. Fibber and Molly, Domestic comedy, Tuesday, 9:30, NBC. Johnson's Floor Wax, Needham, Louis & Broby.

People Are Funny, Audience participation, Tuesday, 10:30, NBC. Raleigh cigarettes, Russell M. Seeds.

Sept. 21

This Is Your Life, Audience participation, Wednesday, 8 p.m. NBC. Philip Morris cigarettes. Blow.

Great Gildersleeve, Comedy, Wednesday, 8:30, NBC. Kraft J. Walter Thompson.

Sherlock Holmes, Mystery, Wednesday, 8:30, ABC. Petri Wines. Young & Rubicam.

Bing Crosby, Music-comedy, Wednesday, 9:30, CBS. Chesterfield, Newell-Emmett.

Burns and Allen, Comedy, Wednesday, 10, CBS. Block Drug Co. Cecil & Presbury.

Sept. 24

Quick As A Flash, Quiz, Saturday, 7:30 p.m., Mutual. Helbro Watches. Dorland.

AFFILIATES BUY 'NBC STORY'

'Lay Off the Client'

White Sulphur Springs, Sept. 13.

As far as NBC is concerned, there will be no trifling with advertisers' feelings. Niles Trammell, network president, told the affiliate members in unmistakable terms that this is not the time to shake the sponsor's confidence in radio and suggested that a little gratuity here and there might not be amiss.

The NBC "credo" was projected as the affiliates presented to the network execs some recommendations and suggestions for change in policy. Some of the affiliates, for example, reprinted the old squawk about adhering to the network's policy on hitchhikes and cowcatchers. The stations would like to discard it because there's a lot of local spot biz they can capture. But NBC's agreement is that all cowcatchers and hitchhikes must be integrated into the body of the show.

Again some of the affiliates brought up the question of revising upward the basic rate to advertisers. Trammell practically snuffed that one off. Some favored the insertion of the NBC chimera at the 15-minute mark. Again Trammell cautioned that the web doesn't intend to break into advertiser's programs.

The "let's-protect-the-advertiser" attitude was most pronounced when some of the affiliate managers questioned the wisdom of giving Gruen Watch some implied plugs prior to its sponsorship of a half-hour of the 60-minute "Hollywood Calling" show. Trammell retorted that the network is concerned not only with its affiliates but with its own six owned-and-operated stations, that it is anxious to attract as much business as possible, and that such implied plugs won't do anybody any harm.

TRAMMELL DOES FINE SALES JOB

By GEORGE ROSEN

White Sulphur Spgs., Sept. 13.

Niles Trammell sold the "NBC Story" to his affiliate family here, and long before the network president and the boys checked out of the plush Greenbrier surroundings he had 171 of the top station managers in the country practically grateful for their present situation.

Some say it was one of the most incredible and impressive "sales" jobs in industry annals, with Trammell winning hands down an overwhelming endorsement in the face of what six months ago, looked like an insurmountable setback.

Unlike Sun Valley, Chicago or Atlantic City, this was Trammell in a new role. Prior to Greenbrier, it was chiefly Trammell's "southern fried" charm that held the spotlight and could invariably turn the trick in welding together the affiliate family for the inevitable "there's-a-go-network-like-our-network" exit song.

But this year the Trammell change of pace was apparent from the opening keynote address. He knew he'd have to turn on more than the charm department in this newest show of hands. Trammell and his NBC associates recalled all too well how, six months ago in Chicago, the affiliate managers arrived on the scene with tail feathers dragging and long faces. They had just gone through a harrowing experience, in witnessing the succession of moves that stripped NBC of many of its top stars and they were tasting the bitter runner-up pill for the first time since they'd been in business. Back there in Chicago the network had made a lot of promises to counteract the CBS ascendancy and here they were at Greenbrier waiting to see and hear if Trammell & Co. had delivered.

So Trammell showed up in a new role, as party philosopher, and as hard-hitting administrator, with all the facts, figures and answers at his fingertips. For weeks prior to the convention he and the NBC blue-ribbon panel comprising Charles Denny, Harry Kopf, Charles Hammond, Hugh Beville, Syd Elges,

Other stories on NBC's Greenbrier convention can be found in Television section.

Carleton Smith, "Pat" Weaver, George Fries, etc., had prepared and rehearsed the "NBC Story." They anticipated the affiliates' question bursts, all of which turned out to be minor, their demands and above all the fact that they would have to be reassured that to string along with NBC from here on in was the better part of wisdom.

Panic Is Over

Trammell borrowed a leaf from Charles Lorkman's recent "blue skies" exposition and painted a rosy picture for the future. He gave probably the most bullish "pro-radio" talk heard by the in-

(Continued on page 36)

ABC's 'FBI,' 'Gangbusters' Stir Up American Bar Assn. Controversy

St. Louis, Sept. 13.

'Old Guard' at Reins

White Sulphur Spgs., Sept. 13.

Considered significant by delegates to the NBC convention here was the foursome of NBC execs (and their wives) chosen as the most eligible to occupy the Presidential Suite at the Greenbrier, convention headquarters.

As it turned out, those getting the nod along with prey and Mrs. Niles Trammell, were exec veepees Charles R. Denny and Frau, Mr. and Mrs. Frank (Secop) Russell, the web's No. 1 Washington man, along with Sidney Strotz (head of Coast operations) and his wife.

Choice of Denny, in view of his No. 2 status at NBC, was, of course, obvious, but otherwise the Trammell-Russell-Strotz teamup was indicative to the delegates that the "old guard" at NBC is still very much in command.

ABC's "This Is Your FBI" and "Gangbusters" programs were assailed and defended in an unscheduled and hot debate last week at a section group of the American Bar Assn. held at the Henry W. Kiel (municipal) Auditorium. Arthur J. Freund, local barrister and former member of the St. Louis Board of Police Commissioners and head of the Assn's Committee on Motion Pictures, Radio Broadcasting and Comics in Relation to the Administration of Justice touched off the fireworks when he unleashed a tirade attack on "FBI" after calling "Gangbusters" one of the "most evil of programs because of its meticulous blue-printing of crime." Then he attacked "FBI" by asserting it is "quite as offensive so far as it educates youths in the methods of crime."

Turning to James V. Bennett, director of the Federal Bureau of Prisons, Freund declared, "I would greatly deplore it if the Federal Bureau of Prisons with its great wealth of human material should lend its files and cooperate in any such undertaking."

Louis H. Nicholas, asst. director of the FBI gained the floor and answering Freund stated, "We were interested in extending our cooperation to the producers of this program because there were at the time a number of programs that gave an improved picture of crime. Adopting an ostrich-like attitude toward crime will not cure the fact that a serious crime is committed."

(Continued on page 36)

NBC Again Nixes Bid of Affiliates For 'Hiatus Coin'

White Sulphur Spgs., Sept. 13.

A new bid on the part of NBC affiliate managers to grab off a slice of the "hiatus coin" paid to the network by clients laying off for the summer, proved just as unsuccessful here as it did last year in Sun Valley.

For the privilege of retaining their franchise on the time period when they take their summer hiatus, sponsors pay the web 28% of the time costs. The affiliates argue that they're entitled to a share of the 28%. NBC can't see it their way, pointing out that the web is obligated to fill the period with a sustainer and shows cost money.

Particularly this year, preys Niles Trammell argued, it would be unfair to ask the network for a division of the "hiatus spoils" in view of NBC's increased programming costs.

License 'Riley' to NBC

Hollywood, Sept. 13.

Irving Brecher has licensed to NBC exclusive radio and television rights to "Life of Riley" for a period of five years. Deal anchors the comedy show at Radio City and gives him security protection over that period.

He continues to produce both the AM and TV versions for Pabst sponsorship, with Jackie Gleason in the title role on video and William Bendix continuing as Riley in the radio series.

Trammell & Four Hawaiians

White Sulphur Springs, Sept. 13.

Loren Thurston of KGU, NBC affiliate in Honolulu, again brought on his Four Hawaiians and took over the Greenbrier ballroom in an elaborate pitch to grab off NBC's 1950 convention for Hawaii. It was a reprise of last year's super-promotion job Thurston did at Sun Valley, with dozens of orchid lei again flown to the convention for distribution among the wives and gals, and Thurston & Co. going into their Chamber of Commerce act.

But indications are that this year, as last, it'll be no dice, despite the jamming through of a resolution by the affiliate managers okaying the designation. Consensus appeared to be "how will Trammell explain off that kind of coin outfit to Dave Sarnoff?" Trammell himself is all for keeping Greenbrier as the permanent convention site. The wives of the affiliates want Hawaii.

A SPAC-NBC committee will kick it around some more, with Trammell thus far getting in the last word with "How can we afford both television—and Honolulu?"

Unusual aspect of the whole thing is that the delegates to a distillers' convention, also meeting here, sat in on the Thurston pitch to NBC and were so hypnotized by Thurston that it voted then and there to hold next year's shindig in Hawaii.

NBC Affiliates Nix Liquor Biz

White Sulphur Spgs., Sept. 13.

The first official pronouncement among bigtime station operators on the question of accepting hard liquor advertising came out of the NBC convention here.

An off-the-cuff poll was taken by 22 the NBC affiliate members for submission to the network echelon and, with the exception of a few who expressed a willingness to accept such advertising "with reservations," the poll brought forth an overwhelming "no" from the station operators.

The few with the "reservations" suggested that they might accept liquor biz if they were given the

(Continued on page 36)

K-F's Winchell Pullout Leaves ABC With Cream Properties on Hands

Decision of Kaiser-Frazer to leave network radio and drop Walter Winchell after Jan. 1 leaves ABC holding on to three high-priced properties, Winchell, "Ozzie & Harriet" and Boris Karloff.

ABC has picked up the gabber's option and would have to sustain him in the event it can't find a sponsor for the top-rated gabber. However, web spokesmen say a new sponsor will be announced shortly. Karloff is due to start in separate AM and TV shows this month, both of which are still without backers. "Ozzie & Harriet" is also without a backer but is being pitched to Standard Oil of N. J. The oil firm is mulling the Andre Kostelanetz show submitted by CBS as well as "Milk" and a musical variety submitted by ABC. Mutual package features Laurita Merriam, Patricia Merriam and Paul Whiteman.

Karloff and the Nelsons were inked as part of ABC's "talent urge." Although the net's deals are not like CBS' capital gains packs, until the web gets off the hook on these commitments it's considered likely its talent yen will be temporarily curbed.

NBC Programs Only Fly in Ointment As They Get Convention Going-Over

White Sulphur Spgs., Sept. 13.

While NBC president Niles Trammell won for himself and the network an overwhelming vote of confidence from the affiliate membership, perhaps on one score alone—programming—was a note of apprehension injected.

The whole programming phase of the NBC operation was given a thorough going-over in Trammell's Presidential Suite at the Greenbrier Hotel here when the SPAC (Station Planning Advisory Committee) members met to speak up on behalf of the entire affiliate aggregation in connection with NBC's annual convention.

The SPAC boys, in effect, were anxious to know just how effective has been NBC's attempt to inject new programming elements into the network picture to counteract

(Continued on page 36)

Ratner, Hathaway In CBS Checkout

With Victor M. Ratner checking out of CBS as vice-president in charge of AM-TV advertising and sales promotion to become veepee in charge of sales promotion public relations and advertising for Macy's, N. Y., Lou Housman as director of sales promotion becomes the division's No. 1 man. Actually, Ratner was Bill Paley's special projects man and as such that spot will not be filled, although the web is in search of a creative promotion

(Continued on page 36)

NBC Sale of All Segments Opposite CBS Top Talent, Kopf's Clincher at Conv.

White Sulphur Spgs., Sept. 13. NBC had a special round of ammunition stored up for its annual convention here, and the web shot it off with all the desired results.

If the affiliate station members would home happy, one of the contributing factors was the sales story effectively put across by administrative veepee Harry Kopf and his associate, George Fries. For what they impressed on the affiliates was the fact that NBC clients aren't afraid of the stiff CBS competition—that NBC has succeeded in selling every half-hour time segment that's opposite Columbia's top talent lineup.

NBC makes much of this operational fact, since it's no secret that, in the days when the tables were reversed and practically every bigtime star was riding the NBC kilocycles, CBS found the going extremely tough in trying to sell time segments opposite the big NBC talent guns.

At a Discount

CBS conversation piece in connection with Victor M. Ratner's switchover to a \$60,000-a-year promotion-ad berth at Macy's, N. Y.

That's a good deal Ratner's getting. "How much'll he make?" "At Macy's—\$59,995.95."

NBC Option Time A Program Poser Giving CBS Edge

White Sulphur Spgs., Sept. 13.

While NBC has no immediate plans for revising its network option time, nonetheless the network recognizes (and so told its affiliates) that a new program pattern will be studied to counteract CBS' present terrific advantage on early evening programming.

One of the most solid commercial blocks on the Columbia schedule is the 7 to 8 Procter & Gamble-Campbell Soup layout comprising "Beulah," Jack Smith, "Club 13" and Ed Murrow. It also adds up to a nifty piece of change for the stations, as well as inviting an early tune-in to Columbia stations.

On the other hand, NBC is confronted with a network option time problem, most of the stations recapturing the time for local programming. Result is that the NBC competition is weak, save for the 7-7:15 Frank Sinatra-Dorothy Kirsten show for Luck's Strike. NBC maintains that it is 9 o'clock before it can achieve an appreciable audience switchover to its own kilocycles.

Just what NBC has in mind by a "new program pattern" was not made quite clear to the affiliates.

MINN. CIO MULLS OWN RADIO STATION

Minneapolis, Sept. 13.

State CIO convention directed the organization's officers to look into the possibility of establishing its own radio station to broadcast labor's viewpoint. An effort will be made, first, to buy one of the present stations.

A resolution adopted calling for a CIO radio station charged that the commercial radio and daily press are used to attack and undermine the trade unions.

The AFL also is considering the purchase or establishment of its own radio station. The Minneapolis Central Labor union and St. Paul Trades and Labor assembly are now working out plans for it.

State-Owned CBC 350G in Red For Year; Can. B'casters Ask Free TV

Toronto, Sept. 13.

Admitting that it will be \$350,000 in the red for the current year, the state-operated Canadian Broadcasting Corp., with two English-language trans-Canada networks and a French-language regional network, finds its commercial programs revenue unable to meet present CBC financial needs and will be forced to raise the annual \$2.50 license fee to Canadian radio set-owners to \$5. Bill the increased tariff will give the CBC around \$5,000,000 additional revenue to continue its standards of non-commercial radio in Canada.

This was the hard nub of the four-day hearings participated in by the CBC and the Canadian Assn. of Broadcasters before the Royal Commission on Culture headed by Hon. Vincent Massey, brother of Raymond Massey, which has been appointed by the Canadian government to decide and solve the problems of radio and television in this country. The CAB, with a membership of 93 independent radio stations across Canada, is the CBC's most persistent snipe and submitted to the Massey referee-panel that the present license levy on Canadian set-owners be henceforth hanned because this \$2.50 charge is an iritant tax no less than the proposed \$5 annual tariff.

In addition, the CAB took a strong stand on the regulatory authority which CBC enjoys in keeping independent Canadian stations subordinate to the federal-operated radio system. The indie advocated the appointment of an entirely new regulatory body which would not only take this function away from the CBC but place the CBC itself within this proposed regulation. Chief beef of the indie is that the CBC is more actively entering the commercial field than the CBC has three networks and contemplates a fourth French-language setup, that indie are forbidden by CBC regulations to set up private networks or groupings.

On that latter premise, the CAB asked that the CBC take steps to allow private enterprise to enter Canada's TV field immediately and that TV also be included under separate regulatory authority, and the CAB insisted that the CBC stay out of the commercial TV field. The CBC, however, would prefer to be supported by public funds entirely and dispense with commercial advertising revenue, though this greater extension to private stations might undermine CBC's fundamental aim of nationalized ether entertainment.

Davidson Dunton, CBC chairman, firmly told the Royal Commission that Canadian writers and radio talent must not be swamped by imported programs; that this would be prevented by the increased \$5 annual license fee to set-owners, that the additional \$5,000,000 involved would maintain the present Canadian ideology and provide for extension of services, and that a national interest in radio was paramount.

READING FAIR TO GET SOCK KYW COVERAGE

Philadelphia, Sept. 13.

Sixteen separate broadcasts, including a five-minute nightly summary of Fair news, on-the-scene interviews of station personalities, a mike's eye-view of the beauty pageant and special broadcast of the running of four major Grand Circuit harness race futures, will mark the Westinghouse-KYW coverage of the historic Reading, Pa. Fair, which got underway yesterday (12).

All-out coverage of the exposition is in line with KYW's recent promotion of its new antennae system, which brought marked extensions in area blanketed. Station has gone to Reading to promote strong KYW identification as the station for complete fair news coverage. Snipe signs have been placed on 125 of the Fair's 24-hour billboards, and two giant 17-foot KYW verticals flank the main in-field stage opposite the grandstand.

The Grand Circuit futures will be recorded and broadcast at 6:15 each evening. Under this system, horsemen and Fair officials, busy during the actual races, get a complete description of the events.

K.C. Stations to Go All Out on Big Seven Games

Kansas City, Sept. 13.

Pigskin season will see Big Seven conference games getting their most intensive coverage from K. C. stations. Four of the five city stations are set to cover the games, with three already with sponsors. Sam Molen KMBC and KFRM, will have General Electric underwriting an 11 game schedule. Tony Williams KCMO, 11 games for Crown Drug Co., and Vic Peck, WDAF, six games for Adams Dairy. Fourth broadcaster, Larry Ray, KCKN, was not offered for commercial sponsorship until last week, but undoubtedly will have a backer before the kickoff.

Season kicks off with the Kansas-Texas Christian game Sept. 17 at Lawrence, Kans. Some nets are also scheduled to pick up this one as the season's first.

MBS Board Backs Fineshriber Policy

Chicago, Sept. 13.

Mutual's two-day board meeting concluded here today (Tues.) giving Bill Fineshriber, new program veepee, full support. Policy is considered significant because reports have been rife that the former CBS program exec has been very unhappy about the response to his ideas from MBS affiliates. It's said, for instance, that one query sent by Fineshriber to over 500 MBS outlets brought less than 150 replies. Another meeting to discuss programs is slated for New York in late October.

MBS toppers discounted reports that the web is on the brink of folding. In candid talks they told VARIETY that long-term commitments and contracts, if nothing else, would keep them in business for some time. Beside that, they said, they've got enough billings coming in to make the operation profitable. If overhead is trimmed, which indicates that something of a budgetary overhauling may be in the works.

Ado Hult veepee in charge of the web's central division, is slated to get greater responsibility, according to proxy Frank White's plan, it was reported.

PITT WILL HONOR VET ANNOUNCER ROWSWELL

Pittsburgh, Sept. 13.

A. K. Ross Rowsell, who has been broadcasting play-by-play accounts of Pirate's baseball games since 1936, will be honored Oct. 1 at a public testimonial dinner in the William Penn hotel. A committee of friends has decided to accolade the veteran, who is probably one of the most popular figures in the local spotlight.

Irwin D. Wolf, department store executive and one of the owners of Station KQV, says Rowsell deserves the tribute for being "one of the great humanitarians of our day and a credit to the community."

Even before turning to baseball, Rowsell was one of the veterans in the early days of radio having emceed the Cliequot Club Ekki-mo program with Harry Salter over the networks.

\$2,000,000 Cuffo Plugs To Amer. Cancer Society

American Cancer Society, surveying radio and television contribution of time to its 1949 fund drive, reports that the industry donated more than \$2,000,000 worth of cuffo plugs. Walter King is ACS radio-TV director.

A total of 1,939 local AM stations used material ranging from 20-second spots to 30-minute programs for a dollar value of \$1,137,152 (computed on a B-time card rate). Network broadcasts added \$467,600 in cuffo time and national spot advertisers kicked in with an amount estimated at \$107,400.



BEN LUDLOW

MUSIC

Call the Police—CBS
Scattergood Baines—MBS

Network of High School FM Stations Envisioned In North Carolina Setup

Greensboro, N. C., Sept. 13.

North Carolina school children may some day be aided in their quest for knowledge by supervised educational broadcasts sent out over a state network of low-power FM high school radio stations.

A state educational network, possibly directed by the State Dept. of Education, was suggested by D. P. Whitley, principal of High Point High School. Whitley said he understood there has been discussion of such a network by state education leaders.

The first 10-watt FM station for educational institutions in the state is being installed at the High Point high school. Test broadcasts are to be held and scheduled broadcasts will begin sometime in September.

A similar station is planned for Greensboro High School and school officials in Winston-Salem are considering installation of a high school station there. Whitley predicted high schools in most major state cities probably will install low-power campus stations soon.

Interest in high school broadcasting units has increased in recent months because of new low-power FM channel assignments for educational institutions being granted by the FCC. Also spurring school activity is the introduction of a newly-designed 10-watt educational transmitter.

Whitley said he felt distinct educational advantages could be afforded if carefully-planned broadcasts could be provided the growing number of high school stations. Installation of equipment at the local school station is virtually completed.

Triple-Medium Sponsor Deal Set in Cleveland

Cleveland, Sept. 13.

P. O. C. Beer will sponsor television, AM and FM broadcasts of the Cleveland Barons hockey games this season, marking the first time a single sponsor has covered the sport simultaneously in all three mediums in this area.

WEWS will televise the final period of 19 Saturday night games, one Sunday afternoon game, direct from the Arena, first game to be televised Oct. 22 against Cincinnati. Games go on air at 10 p. m. Sportscasters have not yet been announced.

Triple-medium sponsorship was arranged by Gregory and House for Pilsener Brewing Co., Cleveland.

Roy McLaughlin to Head Chicago Radio Mgt. Club

Chicago, Sept. 13.

Roy McLaughlin, general manager of WENR, is slated to become the next proxy of the Chicago Radio Management Club, which resumes activity tomorrow (14). He'll succeed Bill McGuinness, WGN commercial manager. Other officers slated to take over are Frank Reed, Hill Blackett agency; John Blair, John Blair station rep; Jane McKendry, Needham, Louis & Brorby agency, and Jane Daly, Earle Ludgin agency.

Trustees lined up for two-year terms are John Cory, Free & Peters station rep, and Charles Freeman, WLS.

From the Production Centres

IN NEW YORK CITY . . .

ABC's Harry Wismer honored with Helms Athletic Foundation award. Bill Materne, ex-MBS, has joined ABC sales staff. Ira Marlon, ABC scripter, father of a son, Kenneth Philip. Entire October issue of Radio Mirror turned over to CBS shows, first time mag has given exclusive coverage to one network. Lucille Small, WWRL, gabber, married to Herbert Alter. Formal ceremony to be held at Pierre Sept. 18. WJZ baritone Johnny Thompson inked by Columbia Records. Hot Lips Page, now at Jimmy Ryan's nitery, doing a series for U. S. Treasury on Mutual. Michael Young has started a film critique show on WMCA. Pat Bolton, ex-WWRL, has joined George Hollingsberry Co. Russ Hodges picked to do the Richfield grid roundup on ABC. James A. Miller, inventor of "Millertape" recording, named research-engineering director of Lang-Worth Feature Programs. ABC's Henry J. Taylor back from three-month, round-the-globe junket. Leads named for "Sherlock Holmes" (ABC) are Ben Wright, as Holmes, and Eric Snowden, as Dr. Watson. Maxine Keith coordinator of "Tonight on Broadway," debuting on video Oct. 2. Peter Donald's daytime three-a-week "Talk Your Way Out of It," to become a film short series. Karl Weber, Alice Goodkin, Anita Anton and Ralph Bell added to the cast of "Lora Lawton." John McGovern is new "Backstage Wife" player. Grant Richards, Ben Johnson, Gus Corri, Lauren Gilbert and Joan Alexander added to "Just Plain Bill" cast. Audrey Egan, Daniel Oke, Chuck Webster, Murray Forbes new to "Front Page Farrell." Ray Johnson joins "Stella Dallas" cast.

Albert G. Miller planned to the Coast to work on TV scripts of "Life of Riley." Muscomedy, "Little Boy Blue," for which Miller wrote book and lyrics, being considered by pic studios. Natalie Reiff, ex-MBS staffer, and Jay Weston, mag writer, join Yolen, Ross & Salzman flackery. CBS program veepee Hubbell Robinson, Jr., reminisces about 20 years of radio in September issue of Theatre Arts. ABC exec veepee Bob Kintner has left for opening ceremonies of KECA-TV, L. A., and visits to web affiliates, accompanied by net flack Earl Mullen.

Ralph Cooper, who started the "Harlem Amateur Hour" on WMCA, back on the indie with a daily disk show from midnight to 3 a.m. Bucky Kozlov's "Night Watch" now aired 11-12 p.m. Galen Drake returns to WCBS' "Housewives Protective League" Oct. 3, after extended vacation (during which he lost 45 pounds). "Wishbone Party," new Lester L. Wolf giveaway, to be on WINS Oct. 1. Ziv's "Meet the Menjous" plattered series picked up by 19 outlets in first week on sale.

Mel Goodman, Compton's assistant casting director, in Toronto for a short stay to record P & G commercials. Robert Patt, WCBS sales promotion topper, vacationing in Poconos. Sylvan Taplinger appointed AM-TV talent buyer for Kenyon & Eckhardt, replacing Ben Bode, who has resigned. Marnie Elmer in from Cleveland (WGAR) for his annual look-see.

John Sinn, Fred W. Ziv topper, planned to Coast on his Thursday night (8). Bob O'Donnell, Variety Clubs International grand Barker, imported his cousin, Maggi McNellis, for shindig at Shamrock hotel, Houston, last weekend.

ABC shifting director Charles Powers back from TV to AM. Ted Brown to announce new Joe DiMaggio show preeming on CBS Saturday (17).

Lou Cowan and Jack Barry, "Juvenile Jury" emcee, mourning death of their mothers. N. Fletcher Turner, Jr., added to WQXR sales staff. WOR's Heidy Mayer returns today from summer in Israel.

Florence Halop, who played in "Bobby Benson" as a juvenile over a decade ago, to rejoin the MBS kid strip.

IN HOLLYWOOD . . .

Fred Allen and the missus hove into town to preside as godparents of the James Mason baby. She was named Portland. Jack Douglas and Charlie Isaacs have complimented Dick McKnight and Ray Allen on the writing battery of Jerry Lewis and Dean Martin show, which is muted for two weeks while change of time is made from Tuesday to Friday.

Bill Goodwin has been set by CBS for the Burns and Allen show. Terry Hayward, former producer, is now developing TV shows for Don Sharpe and also handling his clients for radio. Riley Jackson is heading up the Hollywood office of Cecil & Presbrey to look after Burns and Allen, Ed Wynn and "Queen For a Day," which loses its Philip Morris underwriting shortly. George Rosenberg and Baron Polan have split up as partners, with "Rolie" retaining his stable of top writers and the baron taking over the nitery acts. Vera Vague has been re-signed by Jimmy Durante and she also gets a new format for her ABC series, now being worked out by Bud Barry and his aides.

ABC's Frank Samuels gave his son in marriage last week. Paul Gumbinner of the agency of that name around for Joan Davis takeoff for Rot Tan cheroots. George Allen, western program director for CBS, took two lads, Dale Harper and Bill Nelson, out of the transcription department and made them assistant directors. Frank Fox and Bill Davenport dissolved as a writing team, with Davenport remaining on the Osmie and Harriet writing staff and Fox talking a producer deal at CBS. Milk company bought "Boston Blackie" for eight CBS Coast stations. Jesse Butcher, who recently left KMPC where he was assistant manager, joined Irwin-Mellugh ad agency in Beverly Hills. Norman Ostby named sales service manager of Don Lee network. He was onetime assistant to Don Searle at ABC. Warde Donovan, music-comedy singer, will raise his voice five days a week on Don Lee's "Ladies First." Al Pearce is now marketing a pitless prune. Tom McAvity will produce "The Hardy Family" for the Metro transcription series.

IN CHICAGO . . .

Northerners on WGN celebrated 18 years of airing last night (13) with warbler June Browne in leading solos. Ed Scott to announce WBBM's new show, "Fun With Johnny," instead of John McCormick, as previously announced. Allen Prescott subbing for Don McNeill on ABC's "Breakfast Club" Sept. 19-23. Sun-Times columnist Irv Kupcinet was brought in to do color at WIND's broadcast of Bears-Giants charity tussle Saturday (16). Bob Wamboldt, NBC producer, switching to New York offices to work on Eddie Albert show. Jim Wimmer set to narrate "Seven Lx 4 Words of Christ" on WOAK last night (13) in response to request for repeat airing. Dave Manners, WAPX program director, up from Montgomery, Ala., for biz trip. Singer Fran Warren made guest shot on Dave Garraway show between stints at Chez Paree. Jameson Brinkmeyer conducting new giveaway show on WMOR. Quiz Kids to originate shows from other cities, featuring quiz winners from Cincinnati, Washington and New York this fall. Don Brinkley, assistant program director of WBBM, hospitalized at Aurora for serious asthma.

Trib radio editor Larry Welters hitting 20 years of columnizing with a wistful, backward view of Chi radio. Frank Nahser agency to handle advertising for John Meek, radio manufacturer. Bill Wunder, who debuted in Chi Theatre of Air, signed by N. Y. City Opera. Harry Campbell subbing for Paul Gibson, while latter is on honeymoon. Weiss & Geiler agency picked by College Inn Products for campaign. Radio will be used. Two-Ton Baker, WGN pianist, to make personal appearance in Hannibal, Mo. today (14). WBBM engineer John Fuller under observation for undisclosed ailment in Elmhurst hospital. Arnold Johnson, NBC sales service manager, in Gotham of business. WBBM returning the transcribed "Professor Quiz" series starting Sept. 30 after a three-month hiatus. Veepee I. J. Wagner bowing out of Olan agency to set up his own ad outfit.

FCC'S SETBACK ON GIVEAWAYS

FCC Wins Court Victory on Lansing Grant; WKRC (Cincy) Gets Spanked

Washington, Sept. 13.

The FCC scored a resounding victory in the U. S. Court of Appeals for the District of Columbia last week, with the agency being upheld for being "eminently fair and diligently conscientious in carrying out the duties required of it."

In an opinion by Judge Bennett Clark on an appeal by WKRC in Cincinnati to the Commission's grant of a 1 kw station on 550 kc to WJIM in Lansing, Mich., the court unanimously held that the agency's preference for additional radio service in Lansing to higher power for WKRC was a correct solution of the problem. The application of WKRC to step up its power from 1 kw to 5 kw on 550 kc was consolidated for hearing with an application by WJIM to shift from 1240 kc with 250 kw power to 550 kc with 1 kw.

The Court found the Commission determination that it was more important to serve 5,000 persons in the Lansing area who were without any primary broadcast service during the daytime than to provide greater coverage in Cincinnati where five fulltime stations, including two clear channel outlets, are in operation to be "irrefragable." It further supported the language of the Commission decision in the case which favored "the more acute need of a smaller but substantial number of persons" in Lansing.

The court also spanked WKRC for seizing on a suggestion by FCC that WKRC might file another application to improve its facilities. This suggestion, the opinion held, carried no obligation on the part of the Commission and did not alter the status of WKRC.

"WKRC is thus in the ridiculous position of strenuously complaining about an action of the Commission which was obviously designed to help it," the court said.

First Four Montgomery Shows to Be Disked in London for ABC Airing

London, Sept. 13.

First of a new series of commercial broadcasts by Robert Montgomery, sponsored by Lee Hats, was waxed in London last Friday 9: at the studios of the British Broadcasting Corp. was immediately flown to America and goes on the air Thursday 11:30 over the ABC network.

Because of film commitments in Britain, at least the initial four recordings in the series will be cut in London and shipped to the States. This method has been chosen in preference to direct shortwave transmission.

Marking a new departure for the Metro star, Montgomery has chosen for his first subject the current Washington dollar talks. He'll give his impressions as a Yank in England, which have been gained partly from a study of the press and partly from conversations and discussions with varying types of British people.

As the new series will be for-

(Continued on page 32)

WOAI's 'TV and You'

San Antonio, Sept. 13.

In order to prepare the public for the advent of WOAI-TV, the Southwest's first television outlet, WOAI will inaugurate a weekly series of informative radio broadcasts titled "Television and You," to be heard for a quarter hour each Sunday.

Series is designed to give prospective televisioners accurate first-hand information about video. Listeners will be invited to send in questions to be answered on the airings.

Appearing on the opening broadcast will be Hugh A. L. Hall, president and general manager of WOAI-TV, Charles L. Jeffers, director of engineering, J. R. Duncan, director of television programming, and Garry L. Roper, president of the Appliance Association of San Antonio.

Neiman-Marcus Air Coin

Dallas, Sept. 13.

Neiman-Marcus, one of the largest women's stores in the south, is plunging into radio advertising via a series of shows on KIXL, Dallas, beginning Sept. 27. Store is bankrolling a half-hour Saturday morning airer, "Quarterback Club Report," for a 13-week period.

Lee Segall, KIXL operator, made the deal for the station which also handles several other large southern department stores.

Protest to FCC On Order Closing Arizona Airing

Washington, Sept. 13.

"People simply do not walk away from assets worth \$20,000."

This is unbelievable. So the FCC was told last week in a protest against an order directing KWRZ in Flagstaff, Ariz., to cease operations Oct. 15 on the ground the owners abandoned the operation. Commission action was taken a month ago upon receipt of a letter from Agnes McGillivra, a prospective co-producer, that she had taken over policy responsibilities of the station and was financing its operation, although application for transfer of the license has not yet been submitted. FCC had originally set a Sept. 15 deadline for the station to get off the air, but then postponed it to Oct. 15.

In a petition filed by Norman Jorgensen of the firm of Courtney Krieger & Jorgensen, Washington, counsel, KWRZ intimated the Commission took a lot for granted in accepting the McGillivra letter at face value. Actually, the station said, it has been unable to file for transfer because of "dilatory" conduct of Miss McGillivra and Selwyn Kirby, who were to take over. The sales agreement, subject to FCC approval, was filed with the Commission.

The fact that the licensees of (Continued on page 32)

WOV, N. Y., Adding 3 Italo Evening Hours

Pointing up growing importance of foreign language operations in the New York market, WOV is adding three additional evening hours weekly in Italian. Indie is airing its Italian shows until 7 p. m. daily, instead of 6:30. Move means dropping of Bill Williams as a regular disk jockey, although he'll take on occasional assignments for the station.

Starting Monday 19: WOV will air "Pasquale C.O.D." a cross-the-board story sponsored by J. O'Connell & Co. food distributors at 6:45 p. m. Dramatic series, is unusual in that it combines both English and simple Italian which is familiar to second and third generation Italo-Americans. Because of its broader appeal, "Pasquale" will be presented in English-language dailies and syndicated to other Italian stations in the Foreign Language Quarterly Network.

Arnold Hartley, WOV program director, is preparing a special packaged edition of "Pasquale" completely in English which will be offered to networks and agencies. His feeling is that the English version which should have big production values, has good commercial possibilities. It will be broadcast on WOV.

Revised WOV sked will have Fred Robbins disk show aired at from 7:30 p. m. and from 11:12 p. m. The stanza is being promoted with the slogan "7 Come 11, Your Lucky Numbers for Good Listening."

INJUNCTION IS GRANTED IN CHI

Chicago, Sept. 13.

Chicago federal district court Judge Michael L. Igoe today (Tues.) granted a temporary injunction against the FCC ban on giveaway shows in a move that slowed to a walk the nationwide scare of networks and local stations.

Radio Features, which packages "Tello-Test" and "Tune Test" for U. S. and Canadian stations, won a temporary restraining order that halted all FCC application and adoption of its rules against lottery-type shows until Oct. 7. At that time, a three-judge court will air the entire industry scrap on that type of program.

Igoe's action came on the heels of a hectic two-day court session, centering around the judge's efforts to extract from FCC attorneys an admission that he had the power to grant the injunction. Move means that, despite whatever actions are being filed in other areas by networks, stations and affiliated radio interests, no penalizing or restraining action can be taken by the FCC against giveaways until the question of an interlocutory or semi-permanent injunction can be decided upon by the three-judge court meeting here.

RF pleaded hardship in asking for the injunction, submitting affidavits from station clients who had served notice of cancellation because of the FCC announcement, which was to have taken effect Oct. 1. Walt Schwaimmer, RF president, declared that "it was a great victory for the entire radio industry against the FCC's encroachment on radio programming."

Schwaimmer said in all likelihood he would invite the nets and other radio interests to join him in the Oct. 7 action to test the legality of the FCC rules. It is felt here that whatever decision is handed down by the special court, it will settle the question of giveaways one way or the other, as well as bring to a halt alleged FCC attempts to dictate what the radio industry regards as "flagrant attempts to invade programming on a wholesale basis."

Opinion is also circulating here to the effect that the FCC had sent its fourth team into the Chi legal scrap, which act seemed peculiar in view of the longstanding FCC attitude against giveaways in any form. Despite Igoe's granting of the injunction to RF, Government counsel attempted to reopen the discussion on the broadness of Igoe's ruling with a view to making the decision applicable only to the case at hand, issue stuck by his statement "to air the whole package of FCC rules" regarding giveaways at the Oct. 7 hearing, regardless of whatever actions on the same issue were pending elsewhere.

Earlier Government counsel had argued that any judgment handed down today be applied "only against application of the FCC ruling and not against the Commission's thinking on giveaways."

Pacific Northwest Civic Leaders Aiding KOMO In Public Service Airings

Seattle, Sept. 13.

Business leaders, labor leaders and educators of the Pacific Northwest are speaking out on their plans for the future and their faith in the region in a series of three-part public service announcements over KOMO, NBC outlet here.

The campaign, running approximately two weeks with four individual announcements each day, is presented by KOMO as a public service, with the local leaders identifying themselves and giving their reasons for optimism, including plans of various business and construction, expansion, etc. idea was dreamed up by Richard Green, national sales manager for KOMO.

FCC's Poser on WHAS (L'ville)

Sale: Where Does Duopoly Begin?

Washington, Sept. 13.

Meeting Its Match

Chicago, Sept. 13.

WGN-Mutual's "Meet Your Match" show, a mystery character giveaway, met its match here last week (8) when Johnny Erp won a healthy jackpot by identifying "Bugs Bunny" for the showdown quiz.

Emcee Tom Moore, who picks contestants by occupations, really spread himself when he asked for a person connected with radio. Erp is news editor for NBC.

\$3,000,000 Bid For Yankee Web —TV a Stymie

Chicago, Sept. 13.

Flat offer of \$3,000,000 for radio facilities of Yankee network, plus a "Sky High" offer for TV facilities of chain reportedly was made by a group of Los Angeles, Washington, and Chicago financiers to the O'Neil family, which owns Yankee. Deal is reported stymied by O'Neil's refusal to okay outright purchase of TV end and refusal of buyers to accept anything short of that. They have turned down an O'Neil offer to lease tele facilities, preferring to chuck whole deal if radio alone is involved.

It was learned by VARIETY names of interested buyers are David Golden, J. Manning Post and J. Reid, all Coast financiers, and Maurice Weinzelbaum, Chi. attorney. All four have been involved in film and theatre financing, and are reported red hot to get into video.

Biggest money behind dickering, however, comes from several unnamed Washington parties, who have been remaining completely behind the scenes during maneuvering. Action is expected to break shortly on Yankee one way or the other with O'Neils either turning down offer completely or else selling the whole radio-TV setup.

Tom O'Neil Yankee veepee, in Chicago for Mutual board of directors meeting this week, disclaimed any knowledge of any buying offers, saying that he hadn't heard of any definite bids in "seven years."

Fadiman Extended As Thomas Pinchhitter

Clifton Fadiman, who started substiting for CBS' Lowell Thomas last week, has been signed to continue his pinchhitting for the newscaster through Sept. 19. Fadiman was picked for the assignment, his first venture into the newscasting field following a one-time shot for Thomas last month. Thomas is on a trip through the far east.

Fadiman will also resume as emcee on CBS' "This is Broadway" when the TV show starts under Crosley sponsorship Sunday Oct. 2. "Broadway" is taking a three-week breather before it goes on as a commercial AM plans for the first are indefinite.

Morse Whodunit to MBS

Clifton I. Morse has signed a five-year deal with Mutual to air his "I Love a Mystery" strip across the board at 7:45 p. m. starting Oct. 2. Show, which was launched on NBC in 1939, has been off the air for five years.

Morse, who also does "One Man's Family" on NBC and "Mixed Doubles" on NBC-TV, will write, produce and direct the whodunit. He came east to launch a television of "Family."

The FCC was faced with a tough question last week: how broadly should it interpret its multiple ownership rules?

Confronted with an examiner's recommendation that the sale of WHAS and its FM and TV auxiliaries in Louisville to the Crosley Corp. should not be allowed because of overlapping coverage with WLW in Cincinnati, the Commission heard arguments that the rules were meant to apply to dual ownership within a city rather than a wide area.

Duke Patrick, counsel for Crosley, and Neville Miller, counsel for WHAS, contended that Leo Resnick, examiner, erred in finding that the duopoly regulation rules out the WHAS-Crosley deal. The attorneys admitted there is substantial overlap between the service areas covered by the two stations but claimed this is not the determining factor. Programming of WHAS and WLW, they argued, serves separate audiences.

The attorneys also took issue with the examiner for giving only passing attention to a decision which allowed higher power for WGAR, Cleveland. They pointed out that WGAR and WJR, Detroit, both owned by G. A. Richards, are not only as close together as WHAS and WLW but that the Richards outlets are both affiliated with CBS while WHAS and WLW have different network affiliations.

The attorneys also argued that the Bingham family, which owns the Louisville Courier-Journal and WHAS, should be allowed to get out of radio if it desires. If a company is not permitted to sell, they asserted, future risk capital for radio will be discouraged.

Miller told the Commission WHAS-TV would be completed in about six months. Equipment costing between \$200,000 and \$300,000, he said, has been ordered. The Commission last week granted WHAS an extension to Oct. 1 to complete the TV station.

It is expected that the Commission will issue its final decision on the transfer before the sales contract expires on Sept. 26.

St. Louis Puts on A 'Radio Appreciation Day' For Cards' Air Sponsor

St. Louis, Sept. 13.

Ruthrauff & Ryan staged a "Radio Appreciation Day" at Sportsman's Park last week for its client the Griesedieck Bros. Brewing Co., bankrollers of all games of the Cardinals over a 60 station eight-state web and a "Queen" was chosen by a committee including managers of St. Louis film exchanges, artists, etc. The winning femme, Miss Virginia Teaff, Springfield, Mo., was one of 32 girls, representing a radio station. She represented station KTTS-FM.

She received a check (sum undisclosed) from the soda maker, a promise of two ducks to the world series games, should the Cards top the Red and along with the others a wrist watch. Two runners-up were Miss Shirley Anne Brownfield, station KIRO, Sedalia, Mo., and Miss Wanda Dohls, station WNRS, Murray, Ky.

Harry Caray who does the play-by-play of all games of the National League enters received an award from the Sporting News as the No. 1 National League h.b. gaffer and President Fred Saigh of the ball club presented Caray and Gaby Street, teamed with Caray, each with a diamond ring. The event had been hailed by Caray and the other stations for several weeks and a mob of more than 20,000 was on hand for a double-header which the Cards and Reds split.

Raytheon 'Stall' Causes Plea to FCC To Tighten Up on Bldg. Permittees

Washington, Sept. 13. The FCC was asked last week by its legal division to tighten up on policies which permit sitting on television frequencies until pressure is put on permittees to get busy on construction.

At oral arguments on a proposed decision to grant an extension to Raytheon Mfg. Co. for completing its station (WRTB) in Boston, John E. McCoy, chief of the TV branch of the law bureau, urged that, however the Commission decides the case, a better basis for passing on extensions be provided. He charged that Raytheon stalled on construction until its third application for extension was designated for hearing. The case, he said, demonstrates the futility of the present procedures.

Raytheon has an application pending to transfer its permit to CBS. The firm's counsel, Charles B. Rugg of Boston, told the Commission the station has been on the air for six weeks under special authority for testing purposes and is ready to start regular operations as soon as it receives the green light. He urged that the proposed decision be made final in the interest of providing the Boston area with a second video station. Otherwise, he indicated, it will take a long time before additional television service is authorized for the city.

At the outset of the hearing, McCoy took issue with Examiner Leo Resnick's proposed decision in the case. He said the examiner devoted his first eight pages to showing why the extension should be denied, then proposed to grant it. He added that Boston's need of television service should not be a basis for granting an extension.

McCoy questioned Raytheon's explanation that loss of government contracts following the end of the war affected its financial ability to go ahead with the station. Anyway he argued an applicant claiming financial qualifications to start a television station should not be allowed to come in later and say he is financially unable to proceed. Raytheon's application last November to transfer to CBS was on the ground it could not then afford to put out the money required.

'Intoxicated' By Expansion

As to Raytheon's further contention that it needed a relay link between New York and Boston to go ahead with the station, McCoy argued that if such a reason would be acceptable to the Commission other requests for extensions would be made on that basis. As a result, he said, there would be no television networks "as a T."

(Continued on page 39)

Providence's First Com'l Jinxed by Bad Generator

Providence, Sept. 13. First local commercial series on WJAR-TV, two-month-old station, preemed Sunday (11), but was jinxed for the first few minutes by a generator failure that caused a flickering picture.

Program "You Can Dance," stars Joe and Libby Champagne, pro dance team, giving lessons in ballroom dancing within the framework of a musical show. "Dance" is sponsored by Bette Rand, local specialty shop, and produced by Telegraph Films, Inc. Agency is Ben Kaplan.

Troubled Oil On Cleve. Grid Waters

Cleveland, Sept. 13. Pro football fans are blowing their tops here against the National Professional Football league which refused to allow WEWS to pick up its televised grid games sponsored by Sun Oil Co. over the ABC chain.

Although oil company is reported to have wanted Cleveland on its pigskin network, which requested local station on Aug. 17 to clear time for the telecast of 15 autumn games, the National League vetoed all plans. Notification of cancellation came Sept. 1. James C. Harahan, WEWS general manager, announced.

Since the league has no team in the Cleveland video area, unexpected ban puzzled fans but not grid insiders. Latter claim NPFL's action is an attempt to lure Arthur B. (Mickey) McBride's Cleveland Browns pro football team away from the rival all-America Conference next year, although National's officials have denied this report. It is known that NPFL did make a bid for the Browns' membership before the start of the present season and that it won't discuss a possible "world series" between champions of two leagues.

Under the deal the National League made with NPFL, the 15 televised games will be channeled only to Ohio stations in Toledo, Dayton, Cincinnati and Columbus, bypassing WEWS, as a result of the muddled situation.

Okla. Gas, Ford Teaming Up With WKY-TV On Live, Film Football Series

Oklahoma City, Sept. 13. WKY-TV, Oklahoma City, the Oklahoma Gas & Electric Co., and the Ford Dealers Assn. are teaming up to bring Oklahoma grid fans a double-barreled football television show this autumn. Contracts have been signed with O. G. & E. as sponsor for telecasting live the five home games to be played this season at Norman by the U. of Oklahoma Sooners. Big Seven conference winners last year. The Ford Dealers are sponsoring telecasts of the film versions of both the home games and the five tilts the Sooners will play on the road.

WKY-TV will use its new \$90,000 mobile television studio to remote telecast the home games from Owen Stadium, 20 miles south of Oklahoma City.

The film versions will be presented each Monday night following the weekend clashes. Coach Bud Wilkinson or one of his assistants will do the commentary for the Monday night television quarterback sessions. Play by play commentary for the five homegame telecasts will be given by Jack Mitchell, star quarterback of the 1948 Sooner squad.

The games to be televised live from Owen Stadium are: Oct. 1, Texas A&M; Oct. 15, Kansas U.; Oct. 29, Iowa State; Nov. 19, Santa Clara; and Nov. 26, Oklahoma A. and M. The Monday night film telecasts will be of these games and of the five road contests: Sept. 23, Boston College at Boston; Oct. 2, Texas at Dallas; Oct. 22, Nebraska at Lincoln; Nov. 5, Kansas State at Manhattan; and Nov. 12, Missouri at Columbia.

KINE AUDITION FOR WIMAN'S 'LITTLE SHOW'

Dwight Deere Wiman's "Little Show" will receive its first kine-scope audition for its upcoming CBS-TV slotting Sunday (18). Under plans to use at least one song or sketch from the series of shows which ran on Broadway under that title, the preem will feature "You Forgot Your Gloves," hit tune from the "Third Little Show."

In addition, two new songs will be showcased. Carol Bruce will introduce "A Woman If She Loves You," clefted by John Rox, and Elaine Stritch and the chorus will do Herman Hupfeld's newest, "June, Moon, Spoon." Other material will be penned by James Carhart, Nicky Winters, George Axelrod and Larry Storch. In addition to Storch, Miss Bruce and Miss Stritch, the permanent cast includes Virginia Gorski, Don Liberto, Darl Reiner and Cynthia Corley. Seven-girl line will be used.

Assignment of a time slot and the starting date will await the outcome of the test audition. Tom Weatherly is producing, with Herb Sussan as director and Lee Sherman staging the dances and musical numbers.

Pitt's WDTV to Program Filmed Steeler Games Four Days After Play

Pittsburgh, Sept. 13. Pro football games of Pittsburgh Steelers will be seen here on WDTV, the DuMont television station, at present town's single channel, but they will be on film, and four days after the game has been played. Pix are to be of Sunday clashes for telecasting the following Thursday night at 10.

Mail Pouch tobacco will foot the bill with Joe Tucker handling the play by play, and Bob Prince the color and commercials. One of the coaches, either Johnny Michelson of the Steelers or pilot of the opposing team, is to follow the filming of the game with an explanation of the success or failure of plays.

Atlantic Refining Co. and Chevrolet, co-sponsoring the radio broadcasts of the Steelers, also handled by Tucker and Prince, banned TV in their contract but gave Walker and Downing advertising agency a waiver on this ban, conditional on telecasts coming after the game. Live telecasts of two out-of-town games, offered by ABC were also turned down by the radio sponsors.

Approval of plan to film, then later telecast pro games, was given by Commissioner Bert Bell of the National Professional Football League.

STANDARD OIL ON ALL 4 CHI OUTLETS; PACTS N.U.

Chicago, Sept. 13. Standard Oil of Indiana will bankroll six Northwestern U. games this fall, with WGN-TV carrying four and WKBK getting two. Move gives Standard TV coverage on all four Chi outlets, oil company previously having inked Wayne King for a KNOB (NBC-TV) series, and a weekly film highlight show of Chi Bears football on WENR-TV.

Northwestern grid dates are Sept. 24, Oct. 1 and 15, and Nov. 5, 12 and 19. Five dates will be screened from Evanston, and the Northwestern-Illinois tilt from Champaign Nov. 19. Joe Wilson will announce for WKBK, while Jack Brickhouse is slated for WGN-TV.

Solving Gate Problem

Toledo, O., Sept. 13. The six high schools in Toledo have no objection to having their football games on television, as long as the public does not know ahead of game time which of the high school contests will be telecast. So WSPD-TV has made known that some of the football games will be shown this season, but will not announce which contests will be seen on TV until after the actual kickoff.

This, the schools figure, will prevent the cash customers from staying home.

Weaver's Three-Way Maneuver Stirs Interest; Accent on Saturday Night

Strotz Joins Muntz, Shifts from Wilding

Hollywood, Sept. 13. Harold Strotz resigned as veepee of Wilding Pictures Corp. after five years to join Muntz TV in charge of west coast development. Muntz is now turning out 3,000 units a month and is geared to double that output before end of the year. Strotz is a brother of the NBC western division head and onetime NBC tele topper.

Good TV Scripters Still a Question

Whether experienced radio writers can turn out good television dramatic scripts is still a stickler. Worthington Miner, producer of CBS-TV's "Studio One," declared this week that he has no luck in getting original video scripts good enough for adaptation. Other producers disagree, claiming that because TV can now afford to pay enough, it is luring competent writers who can turn out a good shooting script with little trouble.

Miner asserted flatly that he has found some of the best radio writers have not learned yet how to write for TV. "Studio One" carries no fixed budget for stories, so Miner declined to state how much he could pay for a good original. That would depend, he said, on the show itself, since a play calling for only two characters would obviously leave more money for the scripts. But Miner said, with the situation as it exists, he will rely mainly on adapting other material for his series.

Those who disagree with him claim a competent writer in any medium can do a good video script after they see only a few shows, enough to realize TV's limitations. They must understand, for example, that they can't work a flashback with the same character in two successive scenes to show him at different ages. But with a good TV original half-hour script now worth \$500-\$750 to the writer on a commercial show, the type of writers attracted can turn the trick. NBC-TV's "Chevrolet on Broadway," for example, has its shows set for the first 26 weeks of the new season and the lineup will include a number of originals.

Pointing up Miner's contention is the list of shows he plans for the first 13 weeks of "Studio One." Only one resembling an original is an unproduced play penned by Maurice Valency and titled "BattleShip Bismarck." It has been set for the Oct. 24 broadcast. Others include adaptations of two Ben Hecht stories, several plays, a Rudyard Kipling story, a book, a story by Dashiell Hammett and one by Somerset Maugham ("Of Human Bondage").

WSB-TV Airing 3-Week Football Rules Series With Atlanta Squads

Atlanta, Sept. 13. First of a three-week series of programs providing visual instructions in fundamentals of football was aired Monday night (12) over WSB-TV, with station's sports director Thad Horton in charge. J. C. Brown Distributing Co. is sponsoring shows, which originate from Henry Brady stadium.

All city league high school grid squads are participating in programs. Monday's demonstration consisted of basic defensive and offensive formations with prep school coaches Cecil Moon, Swede Phillips and J. E. DeVaughn outlining plays from the single and double wingback and standard and modified T formations. They were assisted by Sid Scarborough, director for athletics for Atlanta city schools.

Scheduled for next Monday (19) will be demonstration by two more city school teams of offensive effectiveness of forward passing and defense against aerial game and individual specialties such as punting and blocking.

White Sulphur Spgs., Sept. 13. Sylvester (Pat) Weaver's three-way maneuver to inject a new element into video programming and entice a new segment of bank-rollers into the medium, as his first major contribution as NBC's new TV chief, aroused considerable enthusiasm among delegates to the network convention here.

Weaver outlined in detailed the programming pattern being evolved, with principal accent on the Saturday night three-hour (8 to 11) formula designed to show viewers how America spends that night. The three-hour interwoven format will be flexible to embrace all conceivable types of programs, including sports, special events, theatre, films, night clubs, etc.

The whole thing will be tailored for video production, with the 180 minutes to be sold to 12 participating sponsors, each getting five plugs of varying lengths, including long-selling visual-talk commercials, a "montage of plugs" at the opening, and all 12 products penetrating the three hours of programming.

The other two program patterns are also being designed for participating sponsorship, one being a daily half-hour strip featuring six NBC comedies. It will be offered to six clients, each paying for a five-minute rate, with one-minute commercial inserts for each. Third program will be a late night (11 to 12) strip of an ad lib quality designed for 12 participating sponsors.

New York Area Received Third of All Video Sets Shipped in Postwar Era

Washington, Sept. 13.

The New York area (including Newark) has received a third of all television sets shipped out since postwar production resumed, according to a report issued over the weekend by the Radio Manufacturers Assn. During the first half of 1949 the area got 28% of all shipments. RMA accounts for nearly 90% of industry output.

Of total shipments from RMA factories since Jan. 1, 1947, of 1,706,000 units, the New York area received approximately 590,000 sets. Following in order were Philadelphia with 204,000; Chicago with 156,000; Los Angeles with 137,000; and Boston with 88,000.

Of a total of 742,000 sets shipped out during the first half of the current year, New York (and Newark) received 212,000, followed by Chicago with 77,000; Philadelphia with 73,000; L.A. with 60,000 and Boston with 49,000.

Actual shipments were less than production, RMA said, due to a customary lag in distribution and inability of a few companies to supply detailed reports on shipments. Output since postwar by RMA companies totaled 1,954,474 sets. Production for the first half of 1949 was 913,071 units.

Reflecting establishment of new television markets, RMA figures showed shipments this year for the first time to Birmingham, Omaha, San Antonio, Tulsa, Phoenix, Greensboro, N. C., Oklahoma City, Jacksonville, and Huntington, W. Va.

The RMA breakdown covers 49 television service areas, each area including communities within a radius of 50 miles of TV stations.

WHAS-TV Break Ground For 600-Ft. Tower

Louisville, Sept. 13.

Ground-breaking ceremonies on construction of 600-foot WHAS-TV tower took place Monday (12), with Orrin Towner, station technical director, setting February next year as scheduled time to begin operations. Antenna to cost \$130,000 will beam video programs to a 50-mile radius on Channel 9.

WHAS-TV will televise on a part-time basis, probably nights only at the start, according to Towner. Eventually station will feed telecasts received from CBS-TV network. WHAS will become the second Louisville station to install television. WAVE-TV has been in operation about a year.

Remington Files 100G Suit Vs. 'Meet the Press' In Commie Accusation

A \$100,000 damage suit has been filed in New York federal court against Lawrence E. Spivak, Martha Rountree and Press Production, Inc., packager of NBC-TV's "Meet the Press." Filed by Richard G. Green for William W. Remington, Government economist, the complaint charges that the Sept. 12, 1948, broadcast of "Press" caused Remington great misery and hurt his Government position. Program is the one on which Elizabeth Bentley repeated accusations made during a Congressional investigation to the effect that she had been a member of the Communist party and had approached Remington and obtained confidential information from him.

Remington alleges that in his capacity as a Government employee from 1940-48 he was required and did take the oath that he did not belong to any organization that advocated the overthrow of the Government by force or violence. The complaint further charges that the U. S. Attorney General has ruled that the Communist party is such an organization. Remington denied Miss Bentley's charges, and was later cleared. He claims that Miss Bentley willfully, thoughtfully and maliciously made the statements.

This is the second suit filed by Remington, who earlier last year pressed charges against NBC on the same grounds.

GREENBRIER'S TV HANGOVER

End of the Fear Era

White Sulphur Springs, Sept. 13

The television panel that highlighted the final days of the NBC convention here could be said to represent a milestone in TV's upward progress. The "case histories" as set forth by the TV station operators around the country represented a far cry from the walling of a year ago at Sun Valley when panic-ridden affiliates brought up the topic of video with a reluctance that bordered on trepidation.

This year the TV affiliate station managers were only too anxious to bring up the subject. The panel discussions were strictly on a bullish level. Such pioneers as Walter Damm, of WTMJ, Milwaukee, spoke in terms of reaching the breaking-even point by mid-October, a statement that would have elicited cheers six months ago but was taken in stride. Others too saw the close approach of a black ink era.

Station after station told of increased local business, of participating stanzas, and while most of them still set '50 and '51 as the earliest for getting out of the red, there was an unmistakable enthusiasm about TV in general and the individual challenges it provided.

All Sustaining Live Shows Dropped By KTSL in Station Shakeup

Hollywood, Sept. 13

Don Lee Television System has tightened its operation extensively under direction of Charles Glett, vicepres in charge of video for Don Lee's KTSL. Glett has cut personnel hours and sustaining shows in a switch in overall policy of KTSL.

KTSL has dropped all its live shows which were being telecast on a sustaining basis. Those dropped include "Memory Album," "Scene Shifters," "Blueprint for Charm," "Dance Ballads," "Totten Teacher Taps," "Garden Chats" and "Piano Portraits." All new live shows will be kinescoped for sponsor presentation and will not be shown unless tab is picked up.

Glett has clipped three hours and 30 minutes out of outlet's operating time, leaving station on four hours nightly during five-day week beaming schedule. Along with the hour cut, KTSL has dropped eight men from its production staff (stage crew, carpenters, set designers and decorators) leaving outlet with only one production man. Moving of station's programs from Mt. Lee to its Vine street studios accounts for consolidation of operation. It is estimated that a much smaller crew will be able to handle chores from Vine studio.

Don Lee is presently building

(Continued on page 39)

Era of Manager Looms in Tele

White Sulphur Spgs., Sept. 13

Out of the TV panel discussion that wound up the NBC convention activities, came a keynote theme sounded by Carleton Smith, who presided over the discussions, that struck a unanimous note with the participants. This was that television has moved into a new era—the era of the manager.

For many years, the NBC-TV exec pointed out, video was the private domain of the visionaries, inventors and laboratory technicians. Then it was taken over by the operating engineers who tested it and prepared it for commercial use. More recently, he added, it passed into the hands of the programmers, who still have a long way to go.

But just as the Damms, Morens, Gillins, etc., brought to early

(Continued on page 39)

WBZ-TV's Grid Roster

Boston, Sept. 13

WBZ-TV is set to televise nine football games on Saturday afternoon kicking off with Yale-Conn. of Connecticut (Fri Sept. 24).

Station will carry major Harvard schedule televising six of their home games plus Yale game at New Haven.

Other games skedded by Hub NBC outlet include Army-Penn State at West Point and Univ. of Penn and Cornell at Philadelphia.

NET-AFFILIATE SETUP CONFUSED

White Sulphur Spgs., Sept. 13

Out of the NBC-affiliate television huddles and conferences here in connection with the network's third annual convention came some significant and far-reaching rumblings and undercurrents that practically had the boys going home in a TV economic tail spin.

While to all intents this was the most harmonious peaceful NBC convention held thus far, on the TV front there were unmistakable signs (by the things left unsaid) of an expanding gap in the "network thinking vs. affiliate thinking."

The affiliates came on to Green-

TV Marches On

White Sulphur Spgs., Sept. 13

Advertiser expenditures in television have climbed from \$1,000,000 in 1947 to \$28,000,000 for 1949, Charles R. Denny, NBC's exec vicepres, told the network convention delegates here. Compared to the \$1,000,000 in '47, the figure had reached \$10,000,000 in '48, and while he wouldn't venture a guess on what sponsors would pour into the medium in 1950, Denny was convinced that the era for peak losses "will have passed by next year."

On the NBC front, Denny pointed out there are 28 clients committed to fall programming as compared with nine in '48 and six in '47.

brier hoping that NBC would have the formula for a 1950 contract all ready to go and that it would be an equitable one which would take into consideration the multiple financial problems confronting the stations. But Charles R. Denny, who carried the TV ball for the network, told the affiliates out right that the web still hadn't found the right answers to a lot of problems, that it was not possible to come up with a contract formula at this time. It was soon apparent that there would be jockeying for position on both sides.

By the time the boys had finished kicking around the behind closed doors pros and cons and had practically ad libbed the script to a definitive thesis on "Economics and Television," this much seemed to emerge:

1. The battle for facilities between NBC and CBS will probably develop into a free-for-all topping anything that's happened in radio.

The rumor had been spread around the convention that CBS was willing to settle for 21 free hours of TV time a month as a come-on for station affiliation (in radio the free time adds up to 16 hours in return for which the

(Continued on page 36)

WPIX in Harvest Moon Swap for Edith Piaf To Get Off Extra Pay Nut

N.Y. Daily News WPIX dropped plans this week to pick up the Harvest Moon Ball from Madison Sq. Garden tonight (Wed.) and instead will televise the opening of French chanteuse Edith Piaf from the Versailles N.Y. nitery.

Despite the fact the Harvest Moon is an annual promotion of its parent newspaper organization, WPIX felt it could not afford the expense of the Garden pickup. All unions demanded separate pay for the telecast in addition to their regular pay and the Garden also would have imposed a charge. Total out to WPIX would have been about \$8,000 and the station felt it could not get a sponsor to pick up the tab on a one-shot deal.

Unions are putting forth the same demands at the Versailles but the nitery's co-owners, Nicholas D. Prounis and Arnold Rosenthal, are paying the extra salaries to the

(Continued on page 39)

'Who's Stalling?' Avers CBS, in Bid For Green-Light on Color Video

Washington, Sept. 13

In a direct rebuttal of recent charges that it is stalling on development of color television, CBS this week averred that tinted TV should be green-lighted as soon as possible to preclude the "economic dislocation" that might follow any further delays.

In a detailed letter of comments filed yesterday (Mon.) with the FCC, CBS averred that if either of the two alternate systems under consideration—RCA and Color Television, Inc.—should out-perform the CBS method in all respects, then "Columbia will support such other system." But the web attacked both competing methods as being still "paper" systems and, in a point-by-point table of the change in equipment necessary under each system, averred the CBS method was the only one that could operate on all forms of apparatus so far suggested.

Attacking proposals that have been made to the FCC by other organizations regarding color video, CBS opposed a suggestion made by Philco that color should be delayed until a system is found that will require no changes whatsoever in existing channels or equipment. Unless such a system is proved before the close of the up-

(Continued on page 39)

Roach to Make 52 Teevee Pix For Big Corporations

Hollywood, Sept. 13

Series of 52 half-hour pictures showing the setup and operations of corporations and their industrial activities will be produced by Hal Roach for television and other showings. Individual corporations will pay for the filming and brokerage houses buy the time on local TV stations.

Roach will field three photographing units to shoot footage at factory sites, and other elements will be integrated at the Roach studio. These will include narration and commentary by a corporation commentator, financial analyst, prof of business economy and a rep of the company whose picture is being shown. Shooting both on location and at the studio starts around first of the year.

Roach's project was given immediate acceptance by corporations and underwriting of the first 52 films, each running 30 minutes, has been "over-subscribed." Pictures to be shown on teevee, in schools and brokerage houses will serve as a visual report on corporations and to acquaint the public with their setup and operations with a particular emphasis on the mass participation in corporations through the purchase of stock certificates. Series is to be called "Industrial U.S.A."

COLUMBUS DISCOVERS TV CO-AX PROBLEMS

Columbus, Sept. 13

First of two one-ton receiving antennas for microwave channels was raised to its perch 500 feet above street level on the west side of the LeVeque Lincoln Tower city's tallest building Friday (9), giving tangible evidence of the nearing date for network television programs here.

Original target date for the Toledo-Dayton co-ax and Dayton-Columbus main setup is Oct. 1, but Ohio Bell and AT&T officials say it will go into operation as soon as it is finished, which still doesn't pinpoint an exact date.

Pressure is being exerted by local video stations to get the combined coaxial cables installation in time as fast as possible. Station lineup here is as follows:

WLWC, Columbus outlet which has been operating since April 7, taking many of its programs over a Crosley-owned relay system from Cincinnati via WLWD, Dayton, and a relay tower in Mechanicsburg.

WBNS-TV, Columbus Dispatch station which plans to transmit its first test pattern sometime this week and be on the air in October. WTVN, Pictures Waves Inc., out fit, run by Edward Lamb, which aims will begin test this week and hopes to be on the air this month.

Trick Bookings On Berle Agenda

Milton Berle will attempt to angle his shows this season. Believing that vaude shows per se will be stale stuff unless creative influences are introduced, Berle, together with the William Morris agency, which books the Berle package, will attempt trick bookings.

For example the opening show (20) will have the Howdy Doodie cast with Bob Smith, Bob Keeshon, who portrays Charabette, and Rhoda Mann, the puppet manipulator. Ordinarily the Berle show makes it a rule not to book performers who have appeared on video during the past three months, but rule was bypassed in this instance. Martin Stone, owner of the Howdy Doodie package, had attempted to get a booking last year, but it was felt that Texaco might object to appearance of performers sponsored by Gulf. June Haver and Bert Gordon ("The Mad Husbands" are others lined up for the preem show. A sketch on juvenile delinquency will be used.

Following week the "Dodgers" Jackie Robinson and dancer Bill Robinson will be paired. Headliner will be Billie Burke. Surmounting talent is still to be lined up.

Feeling around the Morris office is that video can no longer afford just to show off a set of acts. It's believed that enough good talent that hasn't been exhibited too often just isn't available. Problem now is to inject a note of freshness with sketches as well as fresh faces and trick bookings.

FOOTBALL ROUNDUP IN 4 PA. TOWNS VIA FORD

Ford Dealers this week signed to sponsor a weekly half-hour film roundup of football highlights in four Pennsylvania cities. Titled "Touchdown," the show tests off Sept. 27 in Lancaster (Philadelphia), Pittsburgh and Johnstown with Bob Hall handling the commentaries. J. Walter Thompson is the ad agency.

New series is a different package from that previously announced by dealers in the midwest, who will bankroll a similar string of roundups on Big Ten games over 16 midwestern cities. Eastern dealers are expected to concentrate on games in the east with the first involving a roundup of last season's top contests. Contract runs 13 weeks.

FAMILY CLOSEUP

With Karl Weber, Margaret Draper, Stefan Schnabel, Peter Capell, Arnold Robertson, Roger de Koven; Charles Woods, announcer

Director: Martin Andrews
Writer: Abram S. Ginnes
30 Mins., Sun., 3 p.m.
Sustainer
ABC, from N. Y.

To inform the general public of the availability of family counseling services—a fact probably unknown to a majority of people—ABC, in association with the Family Service Association of America, has come up with an excellent series, radio-wise as well as public service-wise. Series, which premiered Sunday (11), will portray the various conflicts that exist in most average American families and try to explain, clear up or at least mitigate the tension or cause.

Series' aim is to prove that people need the help of family counselors—a sort of poor man's or collective psychiatrist—and that, as the first program maintained, seeking such help is an assertion of strength, rather than weakness. Presented as vivid drama, based on familiar everyday universal setups, program rates a nod.

Opener dealt with a chap who was suddenly fired when the plant he worked at had to shut down in an emergency. He had always been coddled by the manager and thought himself secure. At least, he figured he'd have sufficient warning to find a new job. The suddenness of the sack-up unnerved him, caused him to quarrel with friends, with his wife, insult his father-in-law and generally go to pieces. Visits to the local Family Service unit helped to straighten him out.

A good cast, plus professional writing and direction, helped punch across a good dramatization. If the show had a weakness, it was in the vagueness that followed the man's visits to the Service. He was still in the same boat—out of a job—even if the psychoboss that made him lash out at his friends and family were explained to him, to open his eyes and ease his tensions. Probably the agency kept track of the man, to see where he got his next job. That might have been included in the script. *Bron.*

BIG 'N' LITTLE CLUB

With Dick Collyer, Sandy Fussell, Joe Page, guest

Producer: Sylvan Taplinger
Director: Murdoch Pemberton
Writer: Steve Carlin
30 Mins., Sat., 10 a.m.
DR. A. POSNER SHOES
WJZ, from N. Y.

(Hirschon Garfield)

This half-hour show should appeal to the grammar school element at which it's aimed. Entertainment wise, the program offers the kids a variety of songs and stories, a quiz and a guest personality. Dick Collyer emcees in a likeable manner in addition to some pleasant warbling. Sandy Fussell, on hand to assist Collyer, lends a youthful touch to the air.

In the guest spot on the initial broadcast, the N. Y. Yankees' relief pitcher Joe "Smoky" Page offered some interesting baseball chatter. Tail end of the show provided a brief telephone quiz with only three calls made. Questions were easy and all contestants won prizes. Outside of the routine commercials, excessive mention is made of the sponsor's product. In connection with the quiz, the business of naming local stores where Posner shoes are sold could be eliminated.

TALK YOUR WAY OUT OF IT

With Peter Donald, others

Producer-writer: Michael Morris
30 Mins., Mon.-Wed.-Fri., 3 p.m.
QUAKER OATS
ABC, from New York

(C. J. LaRuche)

Peter Donald, who has a way with dialect and a story, has a show in which he can make use of his diverse talents. Format has an audience selector pitted in a situation against Donald, and former has to talk his way out of his predicament to the satisfaction of the audience. If the studio crowd likes the contestant's spiel, he's given \$25.

It's a pleasant afternoon's diversion. Donald's dialects and well-contrived situations provide the base of the comedy. Unfortunately not all contestants have enough imagination to provide entertainment and Donald mercifully permits them only one sentence before asking the audience whether they deserve the prize.

This layout, more than any other, depends on the type of volunteer. Selector has to do some spitting, and frequently a loss of words isn't very funny. Donald, however, handles his assignment extremely well.

Unimaginative commercials come frequently. *Jose.*

COULD BE

With Ben Grauer, Robert Trout, Martin Gabel, Charles Irving, others

Producer-director-writer: Norman Corwin
60 Mins., Sun. (11), 2 p.m.
Sustainer
NBC, from New York

Norman Corwin kicked off the first of six broadcasts aired by NBC in cooperation with United Nations radio with this hour-long documentary. It was Orson Welles' Martian scare in reverse—this effort dramatizing the story of an invasion in the interests of peace. The fantasy told of a Year X—sometime in the future—when three task forces of the UN will launch a blitz against poverty, hunger and disease.

The point of the program was to make this peace offensive as glamorous as war. The task forces used planes—in spray malarial marshes; they used dynamite—to blast fat dams; they used radar—to find fishes; they used atomic energy—to power ocean liners. To convey the tremendous human forces that can be put at the service of construction, instead of destruction, Corwin built a show with imaginary pickups all over the globe first as people celebrate before the event and then as the complex operation gets under way. All this productive activity "could be," Corwin said. "These forces are all here now if anybody wants to assemble them and put them to work in a big way for the good of mankind."

But having made this point Corwin didn't go into how peace can be won. He was, however, realistic enough to give part of the show over to an opponent of the "peace blitz" plan. Latter's view was that it's human nature to have wars; that the cost is high; that peace won't work. These points were succinctly answered by the UN spokesman.

Productionwise Corwin used all the tricks to convey the feeling of every part of the world joining in this gigantic effort—including a transcription of New Zealand Maoris chanting a song of peace. A large and competent cast gave the imaginative script an expert reading and Alexander Semmler's score gave it dramatic background. While Corwin's "dream-view" of a Utopian peace blitz was frequently talked in and spots over-produced, it had a provocative theme and some inspiring moments. *Bril.*

RUSHES OF FUN

With Jack Lacy, R. D. Wilber and N. Y. WINS orch

30 Mins., Mon.-thru-Fri., 12:30 p.m.
Participating
WINS, New York

This quiz stanza returned to the airlines after a summer hiatus on Monday (12) with practically little switch in format and with Jack Lacy again handling the question box from which audience participants spar for giveaways. If coming up with correct answer the winner, in addition to regular prize, is given a crack at the jackpot barrel of treasures, made up mostly of prizes tossed in when contestant fluffs the answer. However, consolation prizes are awarded even if they miss by way of keeping everybody interested and happy. Capital question on stanza heard had to do with the White-stone Bridge measurements. Although a lucky lady hit, contents could not be detailed for lack of time.

Lacy keeps things rolling in affable manner. Quizzes are spaced by musical interludes by R. D. Wilber and studio orch. Commercials are pitched for Associated Food Stores and Bond Bread. *Edna.*

SPORTS CAMERA

With Bill O'Mara

7:15 p.m., 15 mins., Mon.-thru-Fri.
Sustainer
KING, Seattle

Bill O'Mara, who handles local Pacific Coast league baseball games on television here (formerly KRSC-TV, now KING-TV) has also moved his daily AM sports show over to KING. Move serves to highlight O'Mara's top commentary on the sports scene, with the quarter-hour a clean, refreshing stint of sportswise chatter.

O'Mara on this one stuck his neck out and named the "indispensable player" in each of the top four major league teams: Pee Wee Reese, Dodgers; Joe Page, Yanks; Mel Parnell, Red Sox; and Stan Musial, Cards. His reasons were cogent and forceful, too.

The interview, featured on this show, was with Gus Bell of the Ward Bell Flyers, here with the Polar Bear Circus. O'Mara's know-how was evident throughout, resulting in an interesting discussion of training, tricks and the inside on acrobats and trapezists.

A nice job on all counts. *Reed.*

GARRY MOORE SHOW

With Howard Petrie, Ken Carson, Eileen Woods, Irving Miller, Bill Wardell

Writer: Lou Nelson, Bill Demling
Producer-Director: Ralph Rose
60 Mins., Mon.-thru-Fri., 3:30 p.m.
Sustainer
CBS, from Hollywood

There's a bigtime, nighttime aura about this 60-minute, cross-the-board CBS afternoon stanza built around the comedic talents of Garry Moore. If it maintains the same pace and entertainment level of Monday's (12) premiere broadcast, Columbia could easily find itself with another flock of participant sponsors a la the Arthur Godfrey morning hour.

Moore, having exited Eversharp's "Take It Or Leave It," is back in the daytime radio picture where he initially projected himself as a coast-to-coast personality years back with his "Club Matinee" out of Chicago. In terms of daytime programming, it's a refreshing hour's interlude with a loosely-constructed format that accents music and Moore's comedy playboy, but which suggests that anything can happen.

Show's bigtime flavor carries over into the overall production, with a permanent lineup including Howard Petrie, who doubles for the announcing chores in the banter division; singers Ken Carson and Eileen Woods, with the two-piano team of Irving Miller and Bill Wardell.

On the preem show Moore did a playback of a guest shot he did on the Godfrey stanza, with the hilarious overtones justifying the reprise-in-reverse as the pair kicked around NBC vs. CBS rivalry (including the intra-trade yolk of Bill Paley's Christmas eve yodeling of "Come All Ye Faithful" on the steps of NBC).

Maintaining the pleasant, informal pace that characterized the opening is a tough assignment, but right up Moore's alley. *Rose.*

Radio Followup

Bill Leonard's "This Is New York" (WCBS, N. Y.) has been expanded from 30 to 45 minutes cross-the-board. Additional time is being filled, in part, with a new feature, "The Other Fellow's Shoes," giving human interest data on various jobs and professions around the metropolitan area. For periods of one week apiece, members of Leonard's staff are working, for example, as a chorus boy in "Miss Liberty," as a Fuller Brush man, as a night patrolman, etc. Series kicked off last week with reporter Martin Weldon serving as helper to a doctor on the night shift in the Roosevelt Hospital accident ward. Weldon turned on six topnotch five-minute pieces in life in the hospital at night, including taped interviews and some candidly recorded conversations between the medics and patients.

Observations caught the dramatic aspects of the situations, but also stressed the social and psychological implications. As one of the doctors put it, "during the day we get the physically ill. In the night we get the mentally ill. And we have to try to treat them, on an emergency basis, for emotional sicknesses that have been developed over a long period." The new feature showed an enterprising approach and promises to give listeners some insight on the jobs of their neighbors.

Analysis of Broadway humor was presented on WNEW's "America's Funnybone" by Joe Laurie, Jr., VARIETY columnist and "Can You Top This?" regular. Interviewed by emcee Gilbert Seides, Laurie explained that the Times Square area is the nation's humor factory because there, more than any other center in the country, comics gather and trade material. Not that any gagmen will knowingly divulge any of his lines, Laurie stressed. In fact, he said, conversations between the jokesters are usually dull because they'll gab about anything to avoid letting some of their stuff slip. Nevertheless, he added, comics unconsciously pick up gags from their tete-a-tetes in Lindy's, Toots Shor's and the Lamb and Friars clubs. Basic ingredient of Broadway humor is its biting, insulting, kidding quality.

The humor business today, Laurie pointed out, uses more oral elements, while in the past it was more visual. In addition, the present trend is to brainier, quicker lines, as opposed to the slow buildups in vogue years ago. Reason, the expert believes, is that the modern tempo is faster and people catch on more quickly. *Reed.*

THE BARRY GRAY SHOW

With Barry Gray, Al Capp, Morey Amsterdam, Myron Cohen

25 Mins., Fri., 8:30 p.m.
Sustainer
WOR, N. Y.

"Early-bird" Barry Gray (he's doing another show on WOR Mondays from 12 midnight to 2 a.m.) has a pretty interesting program in this new 25-minute airt Friday evenings at 8:30. Gathering a group of show biz people, ostensibly to kick world news around while giving out with their own personalities and special talents, he's come up if Friday's (9) airt is a sampler with a punchy, provocative, outspoken program.

Opening session was a little slow, but never dull. Participants were gabby. Broadways, level-tempered and colorful. If one asks what are a couple of show biz comics and an ex-disk jockey doing commenting seriously on world affairs, the answer is, why not? Certainly they have a stake in the world, as everyone else.

With Gray as emcee, the ball got rolling when he asked the others what they thought of the FCC regulation against quiz shows. The conversational ball rambled all over the lot from then on, with one chap cutting in on another, but it was all good stuff. Gray made the mistake of not identifying by name each speaker when he finished, so that the auditor had a little trouble always knowing who was sounding off. Everything was discussed, such as England censorship of gabbers, show biz routines and once in a while the men would get back to the topic at hand.

But the spontaneous during expressions of the speakers made this a good program, and if Gray can continue to get "names" who'll speak out, he'll have a corking show. Al Capp was blunt in saying the air belonged to the people, not to stations or sponsors, that quiz shows were the natural end of radio that most radio degraded entertainment. Gray was as frank telling WOR it ought to directly follow Fulton Lewis, Jr., with a commentator at opposite views, saying "we are prostituting one of the greatest talents in the world by giveaway shows," that Drew Pearson lost his recent sponsor because he took on some heavyweights who got to the sponsor.

Gray did a good emcee job, never excited somewhat subdued even. He talked a little too much, instead of drawing out the others enough, but it was to the point. Morey Amsterdam and Myron Cohen didn't have too much to say, although they got off a few good gags. There were too many Yiddish expressions used on the program, which made no point and limited the program's effect. *Bron.*

LIGHT CRUST DOUGHBOYS

With Slim Whitman, Jack Perry, Ruth Perry, Doughboys

15 Mins., Mon., Wed. and Fri., 12:30 p.m.
BURRIS MILLS
KMAC, San Antonio

The Light Crust Doughboys have been around the Texas airlines for about 20 years and are still tops in their line of musical offerings. At one time they played for flour salesman W. Lee (Pass the Biscuits) O'Daniel who rocketed to the top in politics, becoming Governor of the state and then on to become a Senator. They are now sporting a new format and an expanded hook-up with the broadcasts originating from special studios at the Burris Mills in Fort Worth.

Slim Whitman is featured on the airings and is said to be one of the great new singing sensations of the folk music world. He was given an opportunity to display his wares in "Roly Poly," "Please Don't Let Me Love You," and then came back to yodel "I'm Casting My Lasso Way Up Toward the Sky." He has good delivery and diction and should please those who like this type of music.

The Light Crust Doughboys supply the musical background ably and well and were heard briefly in "Dizzy Fingers" and then in a neat sock vocal arrangement of "I Didn't Know the Gun Was Loaded."

Ruth Perry, home economist, is heard briefly with a recipe sent in by a listener which is worth a five-pound sack of the sponsor's product and a crisp \$10 bill. The recipe is to be included in the "Light Crust Recipe Book" soon to be published.

Jack Perry handles the commercials and m.c. chores in smart style and keeps the show zipping along.

It's a proven format and it's still bound to sell flour. *Andy.*

CONFIDENTIAL CLOSE-UPS

With George Fisher, guests

15 Mins., Sat., 3:45 p.m.
HUNT CLUB DOG MEAL
NBC, from Hollywood

Idea behind "Confidential Close-Ups" is good, but the execution on the preem Saturday (10) left something to be desired. George Fisher tapes interviews with Hollywood stars on the lots and in their homes and edits them in a 15-minute stanza. Guests on the opener had good marquee value—Bob Hope, Sabu, Florence Marley and Rita Hayworth's father (Eduardo Cansino—but the material added up to a collection of trivia.

Fisher led off with Hope who was recuperating in Hollywood's Presbyterian Hospital. The tete-a-tete, however, was much too brief and inconclusive, the comic saying only that he had been in a hospital just once before when he fell from a tree and got his "ski nose." Chat with Miss Marley covered little more than that she got into pix through her director-husband and has acted in four languages. Sabu segment has a bit more point, with the Hindu star discussing plans for a sequel to his "Elephant Boy."

The Cansino recording covered some subjects of interest to film fans, such as Miss Hayworth's relationship with her father. However, it raises the question of whether it is in good taste to probe into some personal aspects of the star's life. Fisher asked whether Cansino had been invited to the wedding, whether he'd met Al Khan, in what religion the Hayworth-Khan children will be educated.

Commercials made Hunt Club Dog Meal sound appetizing and wound up with an offer of a book on pet feeding. Organ music was used to cut in the various segments. *Bril.*

WHO'S TO BLAME

With Zachary Scott, Paul McGrath, Mercedes McCambridge, Everett Sloane, Santo Ortega

Writer: Allan E. Sloane
Producer-Director: Eli Brown

30 Mins., Sun. (11), 10:30 p.m.
Sustainer
CBS, from N. Y.

First in the series of three shows to be presented on the major webs under auspices of the United Jewish Appeal, "Who's to Blame" was a moving dramatization of the current immigration problem facing Israel. Scripter Allan Sloane and producer Eli Brown succeeded in making this airt an unusually sensitive treatment of a bitter human predicament.

Story revolved around a recent arrival in Israel who makes an unsuccessful attempt to murder a welfare officer in Tel Aviv. In an effort to find out the motive for the crime, the welfare officer interviews a succession of police, medical, military and immigration officials in the debarkation port. On viewing desperate conditions in this reception center, the welfare officer concludes that the blame must be assumed collectively both by the people of Israel and the rest of the world.

Zachary Scott, as the welfare officer, handled the key role in a simple style that was all the more effective for its underkeyed playing. Solid supporting cast included Paul McGrath, Mercedes McCambridge, Everett Sloane and Santo Ortega with music by Leo White. Eddie Cantor, via a three-minute transcribed talk, made an effective pitch for the UJA's fund-raising campaign. *Hera.*

TODAY IN SPORTS

With Mel Allen

15 Mins., Mon.-thru-Fri., 7:45 p.m.
MBS, from N. Y.

This is another addition to the sports-laden airlines. With Mel Allen handling the gab, this show presents a snappy resume of the day's happenings in the sports field. Novel angle on this program is the cut-in of sports experts from other cities where the hot pennant baseball fight is localized for that day. While these experts handle the analysis, Allen sticks for the most part to straight items off the late news wire.

Typical show last week presented a sports writer from Cleveland who analyzed the chances of the Indians as a pennant contender. He counted the Indians out of the race but, at the same time, said "anything can happen." But it was a good description of the club and added fodder for the baseball fans. *Hera.*

TAKE IT OR LEAVE IT

With Eddie Cantor, others
Producer: Bill Lawrence
Writer: Edith Oliver, Henry Taylor
30 Mins., Sun., 10 p.m.
EVERSHARP, INC.
NBC, from New York
(Blow)

Eddie Cantor's new assignment is a natural for him. Replacing Garry Moore on "Take It or Leave It" he's in a spot where he can make use of ability to ad lib, can further dress up the session with song, and handle contestants in a manner that can provide entertainment for listeners.

On the early portions of the debut show there was the tendency to strain for effect, but Cantor quickly found his stride, indicating that he can stay with this quizzer as long as he elects.

Cantor knows when to encourage a contestant to talk and when to make it a briefcase. He had a good example of both on his preem show when one femme had a tendency to get out of hand and inadvertently put herself in position for a cutting crack. Cantor used excellent restraint in cutting the preamble short. In the case of the actor who won the jackpot prize, the quizmaster was wise in giving him more time inasmuch as his gab was entertaining and had a pleasing quality.

Cantor has long been identified with entertaining vets, and on this show quizzed a long term patient from the Halloran hospital. While it's a laudable thing to put a disabled vet in position to win twice \$64 the spotted grand prize pronto, plus a chance at the jackpot, this portion may be suspect of design to stress the show's benefactions.

Generally, it appears that Cantor is an excellent selection for this show. Even giveaways have to have entertainment and "Take It or Leave It" has both, especially with the comic throwing in an occasional song as change of pace. His delivery of commercial is very palatable.

Cantor's shows are taped inasmuch as he has a string of personals that take him away from the major broadcasting centers.

Jose.

OUR MISS BROOKS

With Eve Arden, Jeff Chandler, Jane Morgan, Dick Crenna, Gloria McMillan, Gale Gordon
Writer-director: Al Lewis
Producer: Larry Berns
30 Mins., Sun., 6:30 p.m.
COLGATE
CBS, from Hollywood
(Ted Bates)

Back after a one-week hiatus, "Our Miss Brooks" has been shifted to an earlier time slot formerly filled by "Ozzie and Harriet." It'll make a solid foundation to the fall CBS Sunday night lineup. This show is grooved for a mass audience with a comedy situation style that studiously avoids subtlety or sophistication. Scripter Al Lewis, however, has found the right formula for pacing this series with effectively broad gags.

Eve Arden is the show's top asset. As a smalltown schoolmarm, she puts a cutting edge on her delivery that's sharper than her actual lines. Last Sunday's show (1) was a standard campus mix-up, involving a series of stock comedy characters. Although familiar in its wackiness, the show ran off with sustained snappiness for a big laugh payoff. A good supporting cast and straitlaced background music directed by Wilbur Hatch contributed to the comedic impact.

Plugs for the Colgate product were handled in a straightforward, hardhitting manner.

Herm.

THE SHADOW

With Bret Morrison, Gertrude Warner, Frank McCarthy, announcer
Producer-Director: Jack Cole
30 Mins., Sun., 5 p.m.
BLAU BLUE COAL
NBC, from New York
(Ruthrauff & Ryan)

Back after a summer vacation, "The Shadow" is again fighting the forces of evil via the strange hypnotic power that renders him invisible. Show maintains its usual standing with the development of eerie situations and tight spots, all of which are ironed out by the crime fighter. Returning to the program as Lamont Cranston, alias "The Shadow," Bret Morrison essays his role with aplomb and forcefulness. As his partner, Margot, Gertrude Warner gives a nice showing.

Dealing with a psychopathic girl intent on murdering all persons aware of her condition, the initial story made for a suspenseful half-hour. However, the solution of the crime did not depend on any of "The Shadow's" talents and could have been resolved as easily by an ordinary shamus.

JACK BENNY SHOW

With Mary Livingstone, Phil Harris, Rochester, Dennis Day, Don Wilson, Sportsmen Quartet
Producer: Hilliard Marks
Writers: Sam Perrin, Milt Josephberg, George Baker, John Tackaberry
30 Mins., Sun., 7 p.m.
AMERICAN TOBACCO
CBS, from Hollywood
(BBD&O)

Along about 7:22 p.m. last Sunday (11), Jack Benny's voice slithered across the CBS network, and thus "officially" began the 1949-50 radio season. The comedy star had allowed 20-odd moments to elapse before making an appearance, but it only rebounded to his credit.

It was typical of Benny to permit his supporting performers to garner the major running time—and the laughs—on this seasonal opener. It was typical of why he has enjoyed his success through the years. Not many stars will allow their supporting people to grab the spotlight, and then come on for only a few moments. And on this initial show it again paid off.

The Benny teatime was stacked with plenty of laughs, and they were well distributed, especially among Mary Livingstone, Phil Harris, Dennis Day and Rochester. The format of the show wasn't unusual, but it served well to reintroduce the layout's troupe. The script dealt with a nightmarish tour of Beverly Hills, wherein the Barker pointed out the various homes of the varied stars. Among those were the homes of Mary Livingstone, Dennis Day, Phil Harris, etc. The Barker's spiel served to intro the latter for their bits.

Miss Livingstone told of having seen Benny once a month—"when he came for the rent." Day revealed to his "mother" how Benny was hedging on his salary. Day also warbled "Younger Than Springtime" with a full, clear tenor.

The tour also revealed Harris in his garden, with the comedy stemming from his exchanges with the gardener. The Sportsmen, singing quartet, did a cute singing commercial, after which came Rochester.

Then Benny. He had been on the bus all the time, trying to get off. But the driver had continued to ignore him. Finally, when he did get off, he left his first-show script on the bus. Then followed his chase of the vehicle, finally catching up with it at Pasadena—too late for the first program.

Commercials for American Tobacco still claim that there is no finer cigarette than Lucky Strikes.

Kahn.

HALLMARK PLAYHOUSE

("Yankee From Olympus")
With Robert Young, Lucretia Tuttle, Earle Ross, Bill Johnston, Art Gilmore, Dick Ryan, Bob Bruce, Dave Grant, Lyn Murray, music: James Hilton, narrator: Frank Goss, announcer
Producer-director: Bill Gay
Writer: Jack Ruby
30 Mins., Thurs., 10 p.m.
HALLMARK
CBS, from Hollywood
(Foote, Cone & Belding)

The Hallmark Playhouse was back on the air Thursday (8), with an interesting subject for its dramatization—the life of the late Supreme Court Justice Oliver Wendell Holmes—and the reliable James Hilton for narrator. It was good to have the familiar standby back, although the dramatization itself didn't measure up to Hallmark standards.

The Justice's life was an even one, although the recent Broadway letter, "The Magnificent Yankee," made it a dramatic one. But this radio presentation wasn't particularly inspired, either in the scripting or in the performances. There were some stirring moments, as when the late President Roosevelt called on the Justice during the 1933 bank crisis or when some of Holmes' decisions or dissents were announced, but on the whole the program was matter-of-fact. It discussed Holmes' father's objections to his becoming a lawyer, his marriage, his tough early years, his judgeship, and some of his great dissenting decisions.

But stating quotes isn't high drama, necessarily, nor is something high-principled lines good acting. Robert Young gave a surface portrait of Holmes, in much too casual a portrayal that wasn't intense or dramatic enough. Lucretia Tuttle as his devoted wife Fanny was more forceful and convincing. Hilton's narration was simple and winning, as was his original introduction on Holmes. Music bridges were excellent.

Brown.

CHESTERFIELD SUPPER CLUB

With Perry Como, Fontane Sisters, Rudy Vallee, Jane Powell, Mitchell Ayres Orchestra, Martin Block
Prod.-Dir.: Bob Moss
30 Mins., 10 p.m. Thursday
LIGGETT & MEYERS
NBC from Hollywood
Newell Emmett

Perry Como started a new season for Chesterfield in a new time and new format with this show. Whereas Como for the past few years aired for 15-minutes five nights weekly at 7 p.m., his new series will occupy a half-hour once weekly, and cover a great deal more ground entertainment-wise, with guests and a \$1,000 prize for listeners who identify the "Chesterfield Star of the Week."

Opening show, done on tape, was good. It had moments when it got too loquacious and when the writing became trite, but the overall impact was very good from all angles. Como used guests Jane Powell and Rudy Vallee, getting a goodly number of giggles from his session with "The Vagabond Lover" and a few out of Miss Powell in addition to a bright rendition of "Sweethearts" from the latter.

Como himself handled the lines given him in an unusually relaxed fashion, indicating that whatever type of assignment he might draw out of the new format won't easily stump his capabilities. He was smooth and clear in the vocal division, too, in almost every case using the Fontane Sisters in tandem or in back of his efforts. Tunes he used were well paced and the program smartly used the top song of the moment—"You're Breaking My Heart," as well as "Give Me Your Hand," one of Como's own record hits. Mitch Ayres band accompanied solidly.

The \$1,000 prize gimmick is a holdover from Jo Stafford's Chesterfield shows of last year. It calls for listeners to identify a voice. They are given clues "A," "B" and "C," which doubles as commercial of course. In this instance the "voice" was Vallee himself and the clues he gave were ridiculously simple.

Martin Block handles the commercials as he did last year. And the plugs are no different than ever.

JACK ARMSTRONG

With Charles Flynn, Ken Griffin, Dick York, Pat Dunlap, Ed Prentiss, announcer
Producer - Director - Writer: Jim Jewell
30 Mins., Mon.-Wed.-Fri., 5:30 p.m.
GENERAL MILLS
ABC, from Chicago
(Koor Reeves)

The All-American Boy came back with an atomic rush in a manner to chill the hearts of his most hardened junior listeners. "The Wheat" test-toughened Jack Armstrong capably played by Charles Flynn, prepped for the fall season with a fantastic sortie into the Antarctic to save U. S. atomic secrets from foreign agents.

It's not hard to see why the invincible Armstrong goes on in timeless fashion and still easier to justify his healthy audience ratings. Into the program were tossed all the ingredients of Horatio Alger drama—the clean-cut hero, sinister villains, encroaching peril, and timely rescue—all knitted together crisply by writer-producer-director Jim Jewell.

Casting is still adequate for the teenage thriller. Dick York as Billy and Pat Dunlap as Betty gave credible performances as adventure-struck youngsters. Ken Griffin as the intrepid Vir was all that a hero worshipper could ask. Commercials were tied in neatly enough. Sponsor should remain happy with this customer builder.

Mari.

TOM, TIMMY & MAE

With Tom Glazer, Mae Questel
Writer-Producer-Director: Van R. Fox
15 Mins., Sat., 11:15 a.m.
NBC, from N. Y.

Filling the bill on this 15-minute children's program is an assortment of fantasy, songs and innocuous chatter. Tom Glazer and Mae Questel create an amiable atmosphere in their handling of the show. Glazer who has made recordings for Young People's Records, makes use of the platters in addition to some live vocalizing. Tunes are all in the story idiom. Besides chat-chatter with Glazer, Mae Questel doubles in the role of Timmy. Character is a tiny train subjected to day dreams and is pleasantly interpreted by Mae Questel.

Show is short travels at a nice pace and should go over with the kids.

WALTER WINCHELL

With Cy Harrier, announcer
Producer: Paul Scheffels
Director: Theo Gannon
15 Mins., Sun., 9 p.m.
KAISER-FRAZER
ABC, from New York
(Weintraub)

Walter Winchell started his 18th season on the air Sunday (11) with no noticeable change from the format which has carried him to the top of the Hooper heap. There was no letup in the pace of his triphammer delivery or in the bite of his sharply-phrased views. The broadcast, however, lacked the impact of the sensational news, which the gabber usually incorporates into his preems. Not that there was any lack of punchy items on sports, personal notes on celebrities and foreign and domestic reports to make a well-rounded show.

Winchell's most newsworthy reportage dealt with international political events concerning Communism and his slant on the Robeson affair in Peekskill. On the overseas front, he said that the western powers in Berlin are expecting a surprise Russian move and that a Soviet invasion of Yugoslavia is impending with ex-Nazi paratroopers now working for Stalin slated to do a job on Tito. He also predicted an increase of Red-led strikes in Italy and France.

Concerning the Peekskill riots the newscaster took the stand that Communists are making political hay out of anti-Negro prejudice and appealed to veterans groups "not to play into their hands." His typically Winchellian line was, "You can't lick a lie with a baseball bat."

Behind his staccato style is an appreciation of the fact that people want to get the "inside story" that explains the moving forces in the tangle of news. It's this deft touch for giving his material a behind-the-scenes flavor that accounts for Winchell's long standing popular appeal.

Cy Harrier handled the straight commercials neatly but the closing plug—which has two actors play Kaiser-Frazer owners—had a glib, hokey ring.

Bril.

A DAY WITH DENNIS DAY

With Barbara Elder, Dick Trout, Bea Benadaret, Verne Smith, announcer
Producer: Bill Harding
Writer: Frank Galen
30 Mins., Sat., 9:30 p.m.
COLGATE
NBC, from Hollywood
(Bates)

Dennis Day aiver straddles two formats—a situation comedy and musical show—a practice which, the qualitative analysis boys say, usually doesn't appeal to listeners. On the broadcast Saturday (10), Day opened warbling "Fiddle-dee-dee" and closed with "Someday" and in between was the hero of a comic drama. The shift from vocalizing to acting gives Day two different personalities, but the net effect is pleasant.

Comedy casts Day as a youthful, not-so-bright fellow with a kind-size inferiority complex. In the episode caught his fiancée's mother tells a visiting theatrical producer that her future son-in-law, who's actually penniless, is a millionaire. Believing he's got a prospective angel, the impresario and his femme star romance Day, which provides the springboard for some neatly scripted satire. The tenor of course, ends up stuck for several thousand dollars and has to stage the show himself. This cured in a burlesque of three tunes, which Day put over with a Spike Jones flavor. Singer's love-type voice lends itself to comic uses, and he acts well.

Commercials for Palmolive soap were smooth and stressed the "tests by doctors" appeal.

Bril.

H. V. KALTENBORN

15 Mins., Mon.-Wed.-Fri., 7:45 p.m.
PURE OIL CO.
NBC from N. Y.
(Leo Burnett)

H. V. Kaltenborn back on NBC after a two-month trip in Africa isn't budging from his point of view. Frankly opinionated, Kaltenborn has a clearly defined approach to the news which won't brook neutrality in dialers. He's either sworn by or at and there's no middle ground in reacting to his conservative ideology and clipped, inflected style of delivery.

Whatever his viewpoint, however, Kaltenborn is keenly aware of the vital areas in the news and wastes no time with trivia or gossip. On his opening show (12), he spoke of his recent African junket and frankly outlined the critical nature of that continent's "race" question. As to be expected he was opposed to the natives' demands for immediate independence from their white overlords and reserved strong digs for American New Dealers and British Laborites.

Herm.

THEATRE GUILD ON THE AIR

("Dream Girl")
With Betty Field, John Lund, Edmon Ryan, Evelyn Varden, William Lee, Mason Adams, Janet Fox, Hope Miller, Harold Levey, music: Keene Crockett, Norman Brokenshire, George Hicks, announcers
Producer: Armina Marshall
Director: Homer Fickett
Writer: Elmer Rice
Adapter: Robert Anderson
60 Mins., Sun., 8:30 p.m.
U. S. STEEL
NBC, from N. Y.
(BBD&O)

Theatre Guild on the Air was back on the ether Sunday (11) for its fifth year, but at a new hour and over a new web as one of NBC's "round points" in its Sunday night lineup to combat the CBS star opposition. If that was the idea, it was a good one, judged by the opening program. Web presented Elmer Rice's Broadway hit, "Dream Girl," in its radio premiere, in a sparkling adaptation by Robert Anderson.

It was a smart choice. The rich, human quality of the play was retained in the air version, with its favorable situations and dialog, its neat gags, to make a grade-A dramatic presentation and a charming hour. The dream and actual sequences were dovetailed neatly and simply, so that the auditor could follow them easily. Use of the soap-opera device as a bridge from reality to dreams—a device that was not in the play—enhanced the story, simplifying it for the listener, without detracting from its appeal.

Story is the romantic comedy of the day-dreaming bookshop operator and the level-headed newspaperman, with every incident in the girl's life romanticized in her day dreams. When the newspaperman raised the novel she had written in her day dreams, she visualized herself as his murderer. A play too long as a smoothie sent her off into day-dreams about lush life in the sun-spots of Mexico. A visit to a play was a chance to day-dream of herself in the leading actress' role.

Fine adaptation of Rice's superior script and excellent performance by an expert cast, smoothly directed, put the comedy over nicely. But what made it a dramatic honey was Betty Field's many-faceted interpretation of the leading role, which she had done in the legit version. The wide range of the characterization and of her voice, the quick changes in personality, the soft, appealing quality of the portrayal made here a versatile, winning performance, completely dominating the proceedings. John Lund did a good supporting job as narrator and as the brusque, Ripston newspaperman Mason Adams, as the weak-filled brother-in-law Jim Lucas, was a standout. Other parts, though minor, were all well taken.

George Hicks made a graceful welcome to listeners on behalf of U. S. Steel, and later added a tasteful commercial in measured, assured phrases.

Brown.

QUIZ KIDS

With Joe Kelly, emcee
Writer: Jeff Wade
Director: John Jewell
30 Mins., Sun., 3:30 p.m.
MILES LABORATORIES
NBC, from Chicago
(Wade)

The quiz kids are growing older and this show, now in its 10th year, is settling into middle-age. Where it once bristled with incredible six and eight-year olds, it is now stacked with 12 to 16 year old students who are considerably less surprising and amusing. Even Joel Kupperman is back, but at 13 he doesn't sound as prodigious as he did five and six years ago. What's happened to the modern younger young generation?

Without that flippancy supplied by the tempered kids, this show rates as a conventional quiz show. The brainiacs are generally routine and the panel of juves has no trouble linking them. Kupperman supplied the only kick on the fall opener with an exhibition of mathematical wizardry involving an Einstein formula. Another lad displayed some talent on the piano while one gal showed off her knowledge of chemistry. The questions seemed to be set up for each kid's specialty.

As emcee, Joe Kelly conducts the quiz with genial enthusiasm and with a good sense for the show. The kids continue to receive a \$100 bonus for participating on the panel while dialers are given radio and television sets for submitting the questions. Although Alka Seltzer is the bankroller, the single heaviest plug on the show was delivered in behalf of Zenith radio company which is supplying the giveaways.

Brown.

CIRCLING THE KILOCYCLES

Milwaukee—WMAW has signed four contracts involving sports shows. Clarke Gas Co. is taking over sponsorship of the complete Notre Dame football schedule which will be carried over the Midwest network. Preceding the games, "Football Forecast" and following the games, "Scores and Salutes" has been sold to Weber Brewing. Miller Brewing is bankrolling "Leahy of Notre Dame," a grid chatter show while a 52-week deal has been struck by the Blue Dahlia restaurant for "Harry Wismer Sports," an ABC co-op show.

Pittsburgh—Howard Lazarus has been named sales manager of WPGH in East Liberty. He was once business head of a defunct local newspaper weekly, the Bulletin-Index. Norman Burk has bought out Russell (Doc) Pratt, his partner in the Burk-Pratt advertising agency and will run the business alone. Burk was a salesman for WCAE before hitting out on his own. Edgar Wood, from Conellsville, Pa., has been added to the WCAE announcing staff. He replaces Ernie Neff, who resigned to manage the Colonial Manor restaurant-night club-hotel.

San Antonio—Jerry Lee will be heard in a new series of programs during the football season under sponsorship of Gillespie Motor Co.

local Ford dealer. Program will be titled "Football Scoreboard" and will be heard each Saturday at 5:30 p.m. with a roundup of the latest results in the day's football classics.

Columbus, Ind.—Ronald Moore replaces John Thompson on the WCSI-FM announcing staff.

Boston—Ed Palen, formerly program director of WAKR, Akron, has joined Yankee Network as program coordinator. Palen will create and develop programs for Yankee's Worcester, Providence, Portland, Hartford and Bridgeport outlets.

Amarillo, Tex.—Request has been filed with the FCC seeking transfer of 200 shares of stock in the Amarillo Broadcasting Co., owners and operators of KFDA and KFDA-FM from J. Lindsey Nunn to Gilmore H. Nunn.

Previously J. L. Nunn had held 50% interest in the company and transfer makes the father and son equal partners. There is no money involved in the transaction.

Fort Wayne—Merrill C. Johnson has been appointed commercial manager of WGL, Fort Wayne, owned by the News-Sentinel Broadcasting Co., Inc. He was formerly general advertising rep of the News-Sentinel.

Iowa News Group Picks New Heads; McCuen Prez

Des Moines, Ia., Sept. 13.

Charles McCuen, news announcer for KRNT, Des Moines, has been elected president of the Iowa Radio News Assn. at the organization's state convention held at the KRNT Radio theatre last week. He succeeds Charles Hilton of KGLD, Mason City. The association formerly was known as the Iowa Assn. of Radio News Editors, but the new name went into effect with this meeting.

In addition to McCuen other new officers are Robert Redden, WOC, Davenport, vice president, Prof. Arthur Barnes, U. of Iowa School of Journalism, secretary-treasurer, Art Smith, WNAX, Sioux City, and Ken Kew, KGLD, Mason City, members of the board. Fifty delegates attended the two-day 5-6 meeting.

Try, Try Again

Hollywood, Sept. 13.

Television execs apparently believe a guy can't be hated for trying. Latest attempt to get a major company to permit video to use motion picture footage was a request for a sequence from "Jolson Sings Again" for "Hollywood Screen Test."

Harry Cohn's answer was a flat negative.

Inside Television

In contrast to last year's heavy Coast football telenessing schedule, this season will see only the University of Southern California-University of California in Los Angeles games presented as a live telecast. Three of the four operating stations last year, KFI-TV, KLAS-TV and KTLA, fought to get any games they could, inking contracts with teams prior to selling games commercially. KFI-TV telecasted the pro I. A. Rams and Pepperdine College games last season along with some high school tilts. KLAS-TV beamed the USC-UCLA battles and KTLA videoed the I. A. Dons pro-tilts. This season the only live games to be telecast will be the USC-UCLA package which KECA-TV is handling. KTTV will beam delayed films of the Rams' and Dons' games. Smaller colleges are now hounding stations, begging them to take battles—but there won't be any more football unless a sponsor picks up the tab first.

Patricia Breslin, who plays the title role in Raymond Chandler's "Little Sister" Sunday night 10:30 on NBC-TV's "Philo TV Playhouse" with William Kythe, is the daughter of the chief assistant director at the Bronx Edward Breslin. Gal has been in video only three-and-a-half months and has had lead roles in all three shows in which she has appeared. Life magazine is shooting a potential cover story on her this week.

Incidentally, while Philo has a tie-in with the Book of the Month club for its Sunday night "Playhouse," Frank Yerby's "Pride's Castle," which launched the new series last Sunday night (11), was a Literary Guild selection. Philo's home office selected the book as a good starter for the program.

Society of Motion Picture Engineers has completed a test film for use by broadcasters to get the best possible results from their projection equipment. Developed by a committee under chairmanship of Dr. R. L. Garman, research chief of General Precision Labs, the film will enable broadcasters to be certain they transmit all the picture the film producer intended. It provides a rapid check of picture size, contrast and detail. Test reel, comprising 985 feet, is available from the SMPTE on 35mm stock for \$70 and will be issued soon on 16mm film.

Protest to FCC

Continued from page 27

KWRZ James L. Stapleton, Duard K. Nowlin and Jesse M. Neil, Jr. live in Albuquerque, N. M., and left management of the station to an executive officer, said the petition, doesn't affect their ownership status.

What actually happened KWRZ said, was that, under the sales agreement, Miss McGillivra and Kirby deposited in escrow \$2,500 plus 25 shares of \$100 per value stock in KXL, Portland, Ore., with the \$15,000 balance to be paid in four annual installments. The \$2,500 and 25 shares of stock would be turned over to KWRZ in the event of default by the buyers or failure of FCC to approve transfer.

It was also provided that Miss McGillivra and Kirby were to become co-managers of the station as of Feb. 1, 48, under direction of the owners until transfer approval, and that all cash and accounts receivable were to become property of the sellers on that date, with profits or losses hereafter to accrue to the buyers.

On July 23, Miss McGillivra wrote the Commission that Kirby withdrew as co-manager and that she was attempting to dispose of his "interest." She said she had put \$2,000 in the operation, that the present owners withdrew the cash available and accounts receivable, that she had been left "solely responsible for all policies of this station," and feared loss of her escrow deposit and deficits of operation under her stewardship.

Montgomery

Continued from page 27

ally introduced to listeners on Thursday, the first Montgomery commentary will not occupy the full 15 minutes, but subsequent recordings will run to the allotted time.

Montgomery said his intention is to record a weekly commentary on affairs of current and general interest. Subjects would range over a wide field, embracing political and economic news, topics of international and national importance, and general everyday items of appeal.

On the assumption that even the most innocuous expression of opinion can be the subject of debate, Montgomery agrees that this new broadcasting adventure will be of a controversial character. But he is not setting out with a deliberate intention of accenting the controversial angle. Instead, he intends, honestly and frankly, to air his personal views on the subject under discussion.

He asserted with particular emphasis that he's allowed a completely free hand.

Toronto—John Thompson, newly-appointed director of publicity for CKEY, Toronto, is an Englishman who came to Canada 16 months ago, joined The Hamilton News, switched to CHMI, Hamilton, as announcer, then joined the K. W. Reynolds ad agency, Toronto.

Zenith Seen Going Into Export in Big Way; Eyes South American Market

Chicago, Sept. 13

Appointment of John A. Miguel as manager of Zenith Radio's international division has pointed up the company's yen to get into the export business in a big way. The next six months are expected to see an expansion of Zenith's radio export trade with foreign countries, with a possibility that television receivers will soon be part of regular shipments abroad.

Miguel, with 20 years experience in Mexico, South and Central America, and the Pacific areas, was believed named for his special sales experience in those regions. Zenith execs are reported keeping their sales eyes glued to the south and west, giving European markets the temporary brushoff so far as immediate prospects go.

Exports of TV equipment to Mexico and Brazil are reported in the offing for 1950 and 1951, depending on two main factors—whether the governments of those countries will adopt a hands-off policy, allowing private enterprise to develop the tele field, and whether the station promoters of both nations will be considered ready for TV on a continuing expansion.

Should TV set sales in the U. S. fail to come up to industry predictions this fall, and it looks like a long hard pull for stateside sales, Zenith will probably advance its actual export plans by several months, in a move to keep its set manufacturing at a maximum figure.

Walker Sells His Third Interest in Pitt's KQV

Pittsburgh, Sept. 13

William Walker, of the Walker and Downing advertising agency, has sold out his 25% interest in KQV, the local Mutual outlet, to three other stockholders in the station. I. D. Wolf, department store exec, Earl Reed, local attorney and Charles Campbell, formerly in the transportation business. Wolf, Reed and Campbell are now equal partners in KQV, each owning a third of the stock.

No changes in the actual operation are planned under the new setup, with James Murray staying on as general manager, a post he has held down for last two years.

Houston—Forrest Patton, formerly of the Chicago office of Rothrauff & Ryan, has joined the sales staff here of KXYZ, the Glen McCarthy outlet.

WBAL

means business
in Baltimore

an early spring?

Very early! It seems to be right on top of us—and all because we've been hot-housing new program ideas all summer. Eight new shows are scheduled to make their appearance. For advertisers who want fresh ideas for selling, we suggest an early call to WINS. Let our sales staff show you how these sparkling new shows can deliver big audiences at a consistently low cost per thousand.

CHILDREN'S HOUR, 9:10 a.m. Saturday Tales of fancy and adventure for children.

HOLLYWOOD BROWN DERBY, 12:15-12:30 p.m. Mon.-Fri. Jay Hodges interviews celebrities from the Film Capital.

BUSHELS OF FUN, 12:30-1:00 p.m. Mon.-Fri. Quiz show with Jack Lacy as m.c. Also R. D. Wilbur Orchestra.

WISHBONE PARTY, 12:30-1:00 p.m. Saturday. From Johnny Victor Theatre. Jack Lacy, m.c.

SONG PARADE, 2-4 p.m. Mon.-Fri. Top recordings with Geoff Davis as m.c.

VINCENT FLAIR AMATEUR HOUR, 10-10:30 Monday.

WEEK-END SKI REPORT, 10:45-11:00 p.m. Thursday. Geoff Davis reporting.

WINS GRIDIRON ROUND-UP, 5:45-6:00 Saturday. Also with Geoff Davis at the mike.

WINS

30KW NEW YORK

Crosley Broadcasting Corporation

TWO TV TOPPERS RETURN NEXT WEEK



TUESDAY

MILTON BERLE

on the

**TEXACO STAR THEATER
COAST TO COAST**

beginning 8 PM EDST

September 20th over NBC-TV Network
and every Tuesday night thereafter

See local papers for starting
dates on non-network stations.

presented by

your **TEXACO** dealer



THURSDAY

**OLSEN AND
JOHNSON**

on the

**FIREBALL FUN-FOR-ALL
COAST TO COAST**

beginning 9 PM EDST September 22nd over NBC-TV
Network and every Thursday night thereafter

See local papers for starting dates on non-network stations.

presented by your **BUICK** dealer

KUDNER AGENCY, INC.

STUDIO ONE
("Kyrza Zelas")
With Felicia Montealegre, Richard Hart, Mercedes McCambridge, Malcolm Keen
Adaptation: Worthington Miner
Producer: Miner
Director: Paul Nickell
60 Mins., Mon., 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCauley Erickson)

"Studio One," the Worthington Miner-Paul Nickell collaborative TV showcase which distinguished itself last season as one of the more provocative dramatic status returns to video Monday (12 in the 19 to 11 p.m. segment following "The Goldbergs," another Miner production. It's being sponsored by Westinghouse for the dual plugging of its electronic magnifier, circular screen video set and laundromats. There was every indication on Monday's premiere that "Studio One" is shooting for the same qualitative programming as last year, adding up to a sound Westinghouse investment.

Initial presentation was a Miner adaptation of a short story by Stanley J. Weinbaum "Kyrza Zelas," which made an interesting enough vehicle, though the striving for unique camera effects or novel production techniques usually associated with "Studio One" were eschewed in this instance in favor of punching across the saga of a femme Frankenstein and near tragedies on an American desert.

Story concerns a gentle young gal concert pianist, on the verge of death who is given a powerful restorative serum discovered by a young scientist. Gal recovers, but in the process her mental faculties begin to disintegrate; she has a frightening kind of vitality and animalistic tendencies that almost wreck the scientist's married life. A critical operation under severe handicaps averts tragedy all around.

Acting was uniformly good, particularly Felicia Montealegre in the title role, Richard Hart Mer-

VANITY FAIR
With Dorothy Doan, others
Producer-Director: Frances Buss
30 Mins., Mon.-thru-Fri., 5 p.m.
Sustaining
CBS-TV, from N. Y.
Dorothy Doan, whose "Vanity Fair" held down a noontime slotting on CBS-TV last season, is back at a new, late-afternoon period. Since the show is slanted exclusively at housewives, it should do just as well in its new time as it did last year, when it established a reputation of being one of the better women's shows on TV. Weinbaum agency has already optioned the entire cross-country rights for a string of its clients and the show will go commercial as soon as the total sponsor list is lined up.

Judging from the show caught on Miss Doan has acquired considerable more ease and camera presence than she had when the show first off last year and this factor was reflected throughout the program. An experienced newspaper reporter before entering TV, she displayed a neat flair for interviewing her guests in this case, an interior decorator and a fashion designer. She has wisely learned to confine her work on the show to that of intermediary between her guests and the viewing audience, breaking in only to ask some pertinent question or to round off what might become a too-lengthy expose.

Series has also taken on considerable more production values. Living-room set was both attractive and functional and the use of live models to display the latest in French fashions added a neat lift to the show. This is one of those programs, incidentally, whose impact could be heightened immeasurably through the use of color.

cedes McCambridge and Malcolm Keen captured all the correct nuances and emotional impact.

LITTLE RENDEZVOUS
With Joyce Lloyd, Harold Ronk, Bob James, Bernie Smith, Kenny Riehl; Bob Kay, announcer
Producer-director: Burt Blackwell
20 Mins., Wed., 9 p.m.
Sustaining
WAVE-TV, Louisville
Combining a soprano-baritone duo, backgrounded by an instrumental trio consisting of Bob James, piano; Bernie Smith, guitar, and Kenny Riehl, accordion, a nice season of relaxing music is dished out. Mary Alice Hadley has devised a couple sets, one the neon lighted marquee of the Little Rendezvous night club, and an interior set, both of which are used alternately to carry out a slight story line.

Thread of the show is boy-girl situation, with couple having a spat over some inconsequential words. Off-stage voice of Bob Kay, announcer, weaves a bit of romantic gab bringing out that the dulcet tones of the guitar brings the lovers together. That's about all there is to the story, but it's enough to give Joyce Lloyd and Harold Ronk an opportunity to warble "Lover Come Back to Me," "You're Breaking My Heart," and the clincher tune, "Together." Singers have robust, fresh voices, and registered vocally. Their movements were a trifle on the stilted side, but both will probably loosen up as they become more familiar with the TV medium.

Nice trio work by piano guitar and accordion. Closeups were focused on Bernie Smith's guitar for the most part, giving a near view of his dextrous fingerwork. Boys concentrate on their playing, and appear indifferent to the camera.

Burt Blackwell turned in a neat production-direction job on this one, and the idea is good. Vocalists could limber up a bit, but vocally they delivered. Program credits are listed at the end of the show.

CANDID CAMERA
With Allen Funt, guests: Ken Roberts, announcer
Producer: Funt
Director: John Feyer
30 Mins., Mon., 9 p.m.
PHILIP MORRIS
CBS, from N. Y.
(Bliss)
Allen Funt's original radio show, "Candid Microphone," has been revived as "Candid Camera" to suit the new medium. People caught off guard, revealing natural instincts, impulses, reactions, will amuse, intrigue or otherwise entertain. And when handled as informally, yet as expertly, as Funt does, they put on a rock show.

The former NBC-TV sustainer has now become a CBS commercial, with Philip Morris sponsoring it in place in the Tex and Jinx McCrary "Preview" show. Sponsor not only gets a good program but the added selling value of some unusual type commercials. "Only the people on this show do the commercials," says Funt, disdaining announcer Roberts' efforts. And he's right. Unsuspecting subjects work in praise for Philip Morris effectively, following Funt's ingenious line. It's hip selling.

Funt's informal, open manner, his careless appearance and easy approach, are surefire for this program. But more so is his unerring choice of subjects. His scheme is to engage unsuspecting persons in odd conversations, snapping them meanwhile for future tele showing. On Monday's (22) program, he was in a Bronx cosmetic shop, telling a girl her makeup was all wrong and convincing her of it. Or bewitching a 70-year-old peddler of laces with a \$10 purchase. Or puzzling a messenger with a mixup on name and address. Or using an attractive young lady, and an old man, for cigarette tests (the meantime getting in some neat plugs for Philip Morris).

Funt picks some wonderful faces, the while his free-and-easy personality disarms people and gets them to give. He has a seven-year-old whom he was lecturing on unitching rides on trucks, and the kid's various facial expressions as Funt promised him \$10 to sign a pledge never to repeat the snitch, were something for Hollywood to envy. The naturalness of the woman in the umbrella shop arguing with Funt over the \$1.50 repair charge made another honey of a vignette. Funt used the studio, and conversations with Roberts, as an easy bridge between sequences. Roberts contributed his share by asking Funt the questions the viewers must have had in mind—did he prepare his plots in advance, how come the unsuspecting persons looked so often at the camera, etc.

SUSPENSE
With Lon McAllister, Edgar Stehli, Harold Stone, others
Producer-Director: Robert Stevens
Writer: Larry Marcus
30 Mins., Tues., 9:30 p.m.
ELECTRIC AUTO-LITE
CBS-TV, from N. Y.
(Newell Emmett)

Televised version of "Suspense," which has had a long prosperous run on radio, returned to CBS-TV Tuesday night 8 after a two-month hiatus with the same format as last season's—and that's good. Unlike the radio series, which often leans towards horror and the gruesome, the TV shows have stuck pretty closely to establishing the factor implied in the title, and with fine results. Series should have little difficulty in coping the same high ratings it snared last year.

New season's kickoff marked the eastern video bow of film actor Lon McAllister, starring in an adaptation of Larry Marcus' "Lunch-box." Story itself was penned with suspense in mind and Turner Bullock and Frank Gabrielson, who adapted it for TV, did an excellent job in maintaining that quality. With producer-director Robert Stevens pointing the cast in that direction, the show achieved what it set out to do.

McAllister was cast as a young factory worker whose father years previously had become a cripple as the result of an accident in the same plant. To get revenge, the demented old man convinced the son to carry a time bomb in his lunch-box, which would have blown the entire works sky-high. Son then raced against time to leave the factory before the explosion and made it. But, through a switch in lunch-boxes, he carried the bomb away from him. McAllister did a neat job in projecting both the horror he felt and his desperate anxiety to get out of the plant in time.

Auto-lite commercials also repeated last season's format. After an opening plug, announcer Rex Marshall capably handled the middle insert and the well-produced "stop-action" cartoon rounded off the show. Combined, they did a good selling job.

FIRESIDE THEATRE
Producers: Frank Wisbar, George Moscov
Released through General Television Enterprises
30 Mins., Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV, from N. Y.
(Compton)

Procter & Gamble's "Fireside Theatre" experimented with a variety of formats, both live and film, when it was on the air last season. For this year's lineup, the soap outfit has signed a deal with General Television Enterprises, new indie vidfilm distributors, for a series of 52 quarter-hour films, which are run as a weekly double feature. Pix are produced by Hollywood indies and if the preem show's double-bill Tuesday night (6) was any indication, P&G can look forward to a successful video season. Program was entertaining enough in itself to attract a good audience and, of course, the fact it is slotted immediately after Milton Berle's "Texaco Star Theatre" (which returns next Tuesday (20)), won't hurt the ratings.

Each of the 15-minute films carries a reported negative cost of \$5,000, which makes them bigtime productions. And the two scanned on the opener reflected the high budgets in all phases of production, from acting to camera work and sets. First of them, "Smooth Fingers" was produced by George Moscov. Story of a couple of Jimmy Valentine crooks. It was good, but a telegraphed ending hurt its impact. "Germelshausen," produced by Frank Wisbar, was much better. A fantasy based on an old German legend about a buried city which rises to the surface every 100 years. It could match in production quality, story, etc., any Hollywood-produced two-reeler.

Films were naturally lensed with video's restrictions in mind, which meant a minimum of longshots and scenic detail. Lighting for the most part was good, although the low key illumination used for the night sequences in "Fingers" failed to show to full advantage. Actors in both were competent professionals. This series, incidentally, might serve as a good break-in medium for many thesping hopefuls trying to crash the major Hollywood studios.

P&G plugs also on film occupied the usual opening, middle and closing positions and did an adequate huckstering job on Crisco, Ivory and Duz. Use of a fireside scene to introduce both of the pix was good but might carry out the title motif better if it showed an audience sitting around the fireplace.

MOHAWK SHOWROOM
With Morton Downey, Carmen Mastren; Bob Stanton, announcer
Producer: Roger Muir
Director: Doug Rodgers
15 Mins., Mon., Wed., Fri., 7:30 p.m.
MOHAWK CARPETS
NBC-TV, from N. Y.
(George Nelson)

Morton Downey and the "Mohawk Showroom" returned to NBC-TV Monday night (12) after a six-week vacation with the same type of warm-hearted musicale presented last season. As last year, Downey will hold down the Monday, Wednesday and Friday spots on his own, with Roberta Quinlan starring on the "Showroom" Tuesdays and Thursdays with guest talent.

On Monday night's preem, Downey generated the same exuberant feeling displayed on TV before his hiatus. Show's format is similar to many other 15-minute musical strips on the air but, because of Downey's easy personality and knowing way with a song, this one tops them all. Because he apparently has such a good time singing, the audience picks up the mood and has a good time with him. That quality was visibly demonstrated Monday, when he brought Miss Quinlan up from the studio.

(Continued on page 38)

CHICAGO SUN-TIMES' COMIC CAPERS
51st Week—WBKB
AMERICAN NATIONAL VIDEO PRODUCTIONS, INC.
17 N. Wabash, Chicago
Phone: Wabash 6-0555

HAD ENOUGH?
If you are a constant reader of our series of Film programs, have been around the city streets and around at the big picture houses, you will be interested to know that an individual who can tell your product immediately for \$500.00 can be contacted at the following address:
BOX 425, VARIETY, 154 W. 40th St., New York 18.

A whole state is looking at

WKY-TV



WHO said television is just a "big city" medium? Practically a whole STATE is looking at WKY-TV! And here's why. We have a 966 foot antenna... an extremely favorable terrain... the perfect channel 4 frequency... the finest modern equipment, plus the priceless ingredient... listener loyalty... built up over the years by WKY-AM. All these things add up to the fact that Oklahoma's first television station is ALL Oklahoma's station. Your KATZ representative will be glad to give you the facts and figures.

WKY TV AM FM
CHANNEL 4 • OKLAHOMA CITY

THE OKLAHOMA PERFORMING CO.
WKY, Oklahoma City's first radio station
Oklahoma • Oklahoma City
Owned by The Katz Agency, Inc.
THE KATZ AGENCY, INC.

Pitt Bus Lines Sign For WKJF Translcasting

Pittsburgh, Sept. 13.

Pittsburgh's latest innovation in the advertising-entertainment field, translcasting, was inaugurated last week by the town's only exclusive FM station, WKJF. Major Lawrence teed off the service with a brief address, complimenting "business concerns of this city for finding a new voice to sell their wares."

Translcasting will be made up of music, news, weather reports and shopping guides, interspersed with the commercials, and already signed up are the buses of Montour Motor Coach, Hamford Bros., Oriole Motor Coach, Morrell and Lorish, Deere Bros. and Trafford Motor Coach.

Charles E. Dwyer Jr. who recently replaced Lee Phillips as manager of WKJF, is said to be turning his sights now on streetcars as well as buses as an outlet for translcasting.

New Tele Biz

ABC-TV has sold two of the three nights on its roller derby series, which will be aired from Sept. 20 to Dec. 15. Chesabrough has bought the Thursday hour, via McCann-Erickson. Chevrolet Dealers are picking up the first half hour on Mondays through Campbell-Ewald, on WJZ-TV, N.Y., but may expand sponsorship to other stations of the web. Blatz Beer is taking the second half of the Monday broadcasts through Henri, Hurst and McDonald. The Friday broadcasts are available. Ken Seidel, official Roller Derby announcer, and Joe Hassel, ABC sportscaster, will handle the description.

"Sport of Call" 15-minute sports commentary with Gus Lebow will be bankrolled by Regal Electronics Corp. before all football games carried this fall by the N.Y. Daily News' WPIX. Contract was placed direct Station will pick up among others, five home games of Yale Univ.

WPIX this week also signed contracts for spot commercials with the following sponsors: John B. Stetson Co. through Kenyon & Eckhardt; Schaefer Beer through BHD&O; Birds-Eye-Snyder Division of General Foods, through Young & Rubicam; and Doubleday & Co. through Huber Hoge.

WGN-TV, Chi. reported Fohrman Motors will sponsor wrestling matches on Tuesday nights with Jack Brickhouse reporting, for 13 weeks through Malcolm-Howard agency. Telephone quiz for prizes staged at intermission. Isbell's will sponsor a 15 min. musical with Nancy Wright and Norm Shearer each Sat. preceding the football telecasts, starting Sept. 24 for duration of grid season, and announcements for Burke Motors through Kirkland agency.

WNBC, Chi. reported Better Brands will sponsor 15 minutes, five a week, of newsmag for Miller High Life Beer through the Frank Naher agency, and announcements for Bowman Dairy through J. Walter Thompson agency.

WBKB, Chi. reported Peter Fox Brewing will sponsor Cardinals Football Club each Tues. showing film highlights of preceding week's game. Carroll Dean Murphy agency handles. Burgess Handicraft will bankroll "Here's How," a 30 min. hobby show with Phil Lewis starting Sept. 27 through Fogarty agency, and participations for Mark Jay Sales through Lawrence agency, and for Allied Chair, direct.

WGN-TV, Chi. reported Rosen's Mens Store will sponsor a new sports quiz, titled "Sports Payoff," 30 minutes, once weekly with Jack Brickhouse conducting, through William Futterman agency. Also, Spiegel, Inc. will bankroll "Catalog Quiz," 15 minutes, Monday through Friday, for 52 weeks through Schwimmer & Scott agency, and announcements for Durkee Foods through Wendel Muench agency; S. O. S. Co. through McCann, Erickson agency, and Dandrug Corp. through Casler, Hempstead & Hanford agency.

WENR-TV, Chi. reported Local Loan will sponsor boxing bouts from Rainbo Arena for 52 weeks starting Sept. 20 through Van Ecker agency, and announcements for Canadian Ace Beer through Weltman agency. Griffith Labs through Wendel Muench agency. Ruhnke Industrial Blowers through Guenther Bradford agency. Fine-Thomas Motors, likewise through Bradford.

the ghost that wasn't there

IT STOLE IN quietly on the night of August 13, 1949, at 9:10 PM, and quivered brilliantly at Channel 9 on the screens of thousands of television receivers. WOR-TV, sister station of powerful WOR, had opened its eyes, WOR-TV was on the air.

To paraphrase Hollywood, it was a "sneak view", a heart-in-the-mouth, experimental "rush" on which hinged the hopes and ragged nerves of hundreds of WOR technicians, engineers and their cooperating contractors, steelmen, laborers and consultants.

A limp tele-man turned quietly to Jack Poppele, WOR chief engineer, and said, "Gosh, no ghosts." Jack didn't answer, just smiled.

No, there were no ghosts on WOR-TV, though there was a fade in the corner, which has been corrected. And there have been no ghosts since... and no fades. WOR-TV was, and is, a healthy kid.

That was 9:10 PM.

At 9:30 PM, the WOR switchboard began to crackle. It crackled approximately 1,300 times until 11:00 PM. "Gee," phoned a man in Poughkeepsie, "the thing's the brightest I've seen!" There were six or eight calls from Poughkeepsie. There were about five-hundred calls from New York City; four from Pat Chogue, which is a long way out on Long Island. There were calls from Schenectady, Stroudsburg, Pa. There were calls from as far as 100 miles away. Wonderful calls; calls using words like, "brilliant", "so clear", "crisp", "astounding". They were good to hear.

WOR kept that brilliant signal soaring from its great tower



1050 feet above sea level on the rambling Jersey shore, and then—deep breath—it flashed the Dodgers-Phillies game on the night of August 16th. Good? Well, gentlemen, for three hours WOR-TV blotted that game with all the brilliance of a sun-sprayed mirror! Again—calls of congratulation, letters, postcards. Beautiful, enthusiastic congratulatory bedlam.

WOR-TV was a smash in its first long pants!

You see, WOR waited on TV development, but it waited ready and aware. It waited like a runner waits for the starting gun. "There's a time", thought WOR. "And in that time we can plan a better and more reliable in-

vestment for our advertisers and their agencies and a better and more satisfying thing to see—something that will greet the eyes of hundreds of thousands with a new kind of information and entertainment. That is what we planned and that is what we thought about a television station named WOR-TV, on Channel 9, in New York."

Yes, that's what WOR planned and, like its brother, WOIC, in Washington, it's going to be a money-maker for its advertisers from the day of its first commercial. Because that's what WOR's philosophy has been for more than a quarter-century—a station that serves its advertisers, and its listeners, to the hilt, profitably, for less.

WOR and WOR-TV,

In New York

Affiliates Buy 'NBC Story'

Continued from page 35

dustries since bigtime video initially projected itself. It was what the affiliates wanted to hear. If there was no reference at all to a diminishing returns in NBC network billings this year or that the accumulative effect of the loss of some major stars and their accounts won't actually be felt until the fall season starts rolling, the affiliate boys showed little concern. For Trammell's performance literally bowled 'em over, and as far as their own individual operations are concerned, business has been good and continues to look up.

Trammell told them to stop worrying that the panic is over, that there's little danger of the economic props being pulled from under the broadcasters. "We were shaken by the easy promises that radio was all washed up—even before TV itself was profitable," he said. "We too substituted fear for reason and action. But a look at the plain facts would have demonstrated that there was no basis for the fear of collapse. Today, all indications are that the scare is over. Businessmen are beginning to seize their opportunities with new energy and planning."

Trammell said it was time for the broadcasting industry to revitalize its selling and promotion job to win the race for the advertising dollar. Backed by researcher Hugh Beville's charts and sales brain-truster Harry Kopf's figures, Trammell made an all-out pitch to demonstrate that radio not only remains but will continue to remain for years the best advertising buy in the whole wide media range. "Years will pass before television will have half as much coverage," he declared.

Trammell told the affiliates that, despite the top talent defections, NBC goes into the fall season with only five open half-hours between 8 and 11 p.m., compared to CBS' 10 half-hours, while ABC has 13 hours and 45 minutes and Mutual has 17 hours. He told them that the network is completely sold out daytime, Monday through Friday, with the exception of 15 minutes, and thought that the promotion program job inaugurated since the Chicago meeting not only made sense but redounds to the credit of the network and the industry.

Beville took up where Trammell left off, making much of the fact that more radios have been sold in the past three years than the total combined number of toasters, washing machines, refrigerators and vacuum cleaners, and that the increase in radio listening has ex-

ceeded the growth among any other media.

As far as NBC's competitive situation is concerned, Beville said every measurement survey to date proves that NBC is ahead of all its competitors in its coverage of the nation's families.

Kopf said the number of NBC affiliates sold to advertisers has climbed to an average of 91% for this fall as compared with an average of 83% in January, 1949. He described this as an all-time record for NBC and a higher figure than any other network.

There was no doubt that the "NBC Story" got a smash Greenbrier reception.

NBC Programs

Continued from page 35

the loss of the top talent to CBS and in the bid to regain program supremacy. It was generally conceded that program chief Tom McCray rates an affiliate bow opinion being that in the "effort" department, he's been batting 1,000%. The projection of "Radio City Playhouse," "Dragnet," and the Dick Powell show as big-league entrants to make up the star deficits, it was further conceded, adds up to quite an achievement. It being recognized that a three-show payoff from the flock of summer program experiments represents an accomplishment of no mean sort.

But some of the SPAC members were still not satisfied, and the fact that the affiliate committee, after listening to an exhaustive breakdown of new programming by Trammell and McCray, agreed not to disagree with the network chiefs, was attributed to a desire to further network-affiliate harmony rather than a firm conviction that NBC had solved its program problem.

Some, for instance, wanted an explanation for the CBS vs. NBC summer sustainer lineup, as was broken down in a recent issue of VARIETY in which the Columbia entrants got the best of it from a Hooper standpoint. But beyond that, the SPAC delegation seemed quite at a loss in volunteering how to improve on McCray's efforts.

Martin-Lewis Dilemma

Some of the SPAC delegation would like to see NBC a little more firm in liquidating shows which they feel are getting too much nursing and don't warrant such coddling. Some feel, for example, that Dean Martin and Jerry Lewis,

the web's most costly sustainer (\$80,000 a week), have failed to justify the expenditure of such lavish attention and coin, so far as their radio careers are concerned, that the show has not made any advancement since the beginning despite the super hallyhoo job and that NBC would be better off acknowledging the mistake.

While the affiliates are willing to agree that "miracles don't happen overnight" and that the best of comedy shows in radio took years to nurse and develop, they're equally certain that Martin & Lewis would have demonstrated in now such potentialities.

NBC Liquor Nix

Continued from page 35

final say on auditioning the commercials and the program.

ABC Leaves the Door Open

Fort Worth, Sept. 13

ABC is turning thumbs down on liquor accounts "at the present time," executive vicepres Bob Kinner told the web's Texas affiliates yesterday (Mon.). However, Kinner left the door ajar by saying that the ban is "for the present" and by stressing that the net feels broadcasters have the same right to accept the whiskey business under proper safeguards that magazines and newspapers have.

"There is at the present a divided feeling on the part of the liquor industry itself," the web exec said. "Various important organizations and significant segments of public opinion throughout the country have evidenced their strong disapproval of such sponsored programs. And there have been certain indications that if liquor advertising over the radio were accepted now, a campaign to prohibit the advertising of wine and beer on radio would be undertaken, both nationally and on a state level. We feel that any further restrictions on the operation of radio would not be in the public interest."

Greenbrier TV

Continued from page 35

networks pay the line charges, etc.). The NBC contingent couldn't possibly see how any network could survive under such terms in view of the excessive television costs as compared to radio. It was conceded that Columbia board chairman William S. Paley was willing to go out on a financial limb and carry the load to assure himself crack TV facilities, since he had missed the AM boat by coming into radio long after NBC had grabbed off the nation's cream stations.

Free Hour Problem

2 The affiliates branched the subject of keeping the free hours to the same 16 as in radio, but this, it's known, was rejected by NBC and at convention signoff time there was some talk of 17 or 18 hours. However, it's considered more likely that the stations will wind up settling for 21 or 22 hours.

3 The whole question of whether "network" television is economically feasible was prominently projected. Denny, who gave a calculated study of facts, figures and charts, expressed the belief that a way would be found of networking coast-to-coast television on a sound economic basis, but earlier in the convention prexy Niles Trammell sounded a more ominous note, asserting that as yet NBC has failed to come up with figures or any proof that network TV could be operated on a sound economic basis. The inference was that the solution might lie either in regional network telecasting or finding some other breakdown method.

4 With NBC now paying 70% of the cable cost on interconnected stations, and with overall costs of TV facilities exceeding radio by approximately seven times, NBC is inclined to think that the stations are being unreasonable in their demands and they can't possibly get as much as they expect in the way of a contract. It's felt that the stations are capitalizing on the competitive situation existing between networks and thus feel that they can dictate terms. Further, with some stations reporting that they're approaching a black ink or break-even status, NBC feels that the real financial burden (\$4,000,000 in 1949) falls

Highlights of Trammell Talk

White Sulphur Springs, Sept. 13

"The broadcasting industry must revitalize its selling and promotion efforts to win the race for the advertising dollar. Program techniques must be made part and parcel of selling and promotion plans so that the radio efforts will be concentrated upon the industry's principal commodity—its tenership."

"During the period of television's growth, no medium will duplicate in massive coverage, technique and economy, the job that radio can do for the advertiser. But sometimes we ourselves need a few reminders about the basic advantages of our own radio medium. Here are some of those reminders: Radio is universal. It can reach everybody. More than 94% of the families in this country own at least one radio set and there are 20,000,000 additional sets in cars, out of doors and in public places. Radio will pass before television will have half as much coverage."

"As a universal medium, radio is selective. It can reach all of the upper income families—over 98% of this group own radios—and it can reach almost the same proportion of the middle-income families. It reaches teenagers, over 64% of whom own their own sets and offer a tremendous market potential. It reaches and holds housewives, who listen in large numbers. It is unmatched in its ability to cover all markets."

"Radio is economical—a better buy than ever before, absolutely and comparatively. Since 1939 the NBC network's cost per thousand and listeners has decreased 23%. The cost per thousand for the largest weekly magazine has increased 17% with daily newspapers up 7% during the same period."

"Radio is getting bigger all the time. In the past three years over 3,000,000 families have been added to the radio population. In 1948, radio families increased by over 1,000,000—an increase which alone exceeded the total television families at the end of the year. This trend is continuing for the period immediately ahead."

"Everything we know points to the conclusion that it will be some time before audience diversion to television will offset the huge bonus circulation which radio has been accumulating since 1939. Certainly for the next few years radio will continue to be the most massive and economical of all media and the best buy for most advertisers."

"While radio remains the basic medium, television is taking the country by storm. It is not only the most forceful of all advertising media. It is also the ideal selling medium, demonstrating products and dramatizing services right in the home. There is no question that television pays off for the advertiser."

"In our approach to organization in the network field we are seeking to eliminate any possibility of burdening radio with television or burdening television with radio. We are doing that because we have abounding faith in the future of both media—if they are developed and administered intelligently to meet changing requirements."

"While a year ago NBC had an interconnected network of only seven stations on the east coast, it will have an interconnected network of 28 stations in the east and midwest by the end of this year. These, plus the 20 non-interconnected stations will give NBC a total of 48. The increase in facilities has extended NBC's network television coverage area to a population of over 31,000,000 for the interconnected stations alone. Today NBC has 19½ hours sold to 28 advertisers, compared with 8½ sold to 18 advertisers a year ago. In number of total stations sold, NBC is way out in front with 770, compared to 328 for Columbia, 360 for ABC and 227 for DuMont."

"NBC goes into the fall season in radio with only five evening half-hour periods between 8 and 11 p.m. for sale. This compares to 10 half-hours for CBS, 13 hours and 45 minutes for ABC and over 17 hours for Mutual. NBC expects to sell at least one or two more periods of evening time by early fall. In the daytime, NBC is sold out solid, Monday through Friday, with the exception of one 15 minute strip."

on the network. Where, NBC argues, would the stations be without the web shows? Yet these same stations want NBC to carry the whole load.

3 Denny indicated that, on evolving a rate formula, payments would be made to stations based on circulation figures. The affiliates want a guaranteed figure every six months on a fixed date. NBC can't see it that way, preferring the more flexible formula to permit for a circulation rate.

WOR-TV's Old Knick Show

A two-hour-long variety show from the Old Knick Music Hall is being wrapped up by WOR-TV, N. Y. Series will duplicate the program at the Old Knick and will include its Gay Nineties acts, community sings, and silent films with comic commentary.

Paul Killiam is handling the package.

from our collection of

dino's

Originals

NEW "HEAVENLY HEIGHTS"

Exquisitely beautiful...with air-light cork platform soles and hand-crafted sculptured details. Custom-made to your order in sizes 2-9...AAAA-C widths. In all colors of suede or satin. As pictured with 2-inch platform, \$32.95; with 1½-inch platform, \$27.95. Other styles up to \$75. Mail orders filled.

DINO, 47 West 46 Street, New York



A cumulative weekly rating of 30.9! Close to a half million people

every week! That's what you get when you buy "The Housewives

Protective League—Sunrise Salute" combination on 50,000-watt KMOX.

Write, wire or phone Radio Sales for the whole story.

Tele Chatter

New York

Bernie London, now freelancing, signed to direct the CBS-TV camera crew on pickups of Columbia Univ. football games this fall, under Chesterfields' sponsorship. Marty Glickman will call the play-by-play. Dennis James returns to calling the wrestling bouts for DuMont from Sunnyside Arena Sept. 28, with boxing taping off four days earlier. CBS-TV's "This Is Broadway" moving into the Sunday night at 7:30 slot when Crowley assumes sponsorship. Al Paul Lefton is the ad agency on the RCA account for sponsorship of the WFIL-TV (Philadelphia) newsreel. NBC is the first network to subscribe to the TV-Network Hoopla-ratings. John Nelson planning in from the Coast to handle production reins on ABC-TV's "Auction-Aire," slated to bow in Sept. 30. Russell Thorsen and J. Anthony Smythe now the only two members of the "One Man's Family" radio cast to be retained for the video show by packager Carlton E. Morse. Program will be launched on NBC-TV in three weeks. William H. Glasscock named exec producer of TV Consultants. Gladys Swarthout signed to star in a weekly series of TV shows titled "Music from Everywhere," being packaged by Gerard Phil. TV Productions. Toby Drane's "Telephone Game" being extended from 15 minutes to a full half-hour on WJZ-TV across-the-board. Chuck Luchinger, cartoonist on ABC-TV's "Cartoon Tele-Tales," now doing quick-sketch commercials for Admiral on the same web as "Stop the Music." "Lend An Ear" will be the first Broadway legit to be covered by CBS-TV's "Tonight on Broadway," when the show prems Oct. 2. Burton Holmes will launch a series of his travelings on CBS-TV Oct. 2 under sponsorship of the Atchison, Topeka & Santa Fe. Alan Dinehart named director on CBS-TV's "34th Street Revue," replacing Herbert Rossman, who takes over the upcoming "Little Show." Role of Dan Friendly on NBC-TV's "Martin Kane, Private Eye" was played by Walter Kinsella and not Horace McMahon as erratumed last week. McMahon couldn't take the part because of a conflict with his appearing in "Detective Story" legit. Hugh James has taken over announcing assignment on ABC-TV's "Crusade in Europe."

Hollywood

Phil Nasser television package was cinemascoped at KLAC-TV Saturday (10). Program is the first in a series titled "Tales Out of the Shadow." Nasser and John Darrow produced and directed. Lelf Erikson starred. Don Rode has been inked by Don Taylor for top role in video film, "Ship Ahoy." "Meet Me in Hollywood," KTLA man on the street interview program, will be sponsored starting Sept. 23. Kaye Halbert, video receiver manufacturer, will pick up the tab. KTLA has launched a new video program, "City at Night." Show packaged by Klaus Landenberg, will be emceed by Keith Hetherington and Dorothy Gardiner. KTLA cameras will tour the city setting up at Union station, airports, night courts, auctions and other places of momentary interest. Dick Darby has moved to KECA-TV as program assistant from KFMB, San Diego. Cotton Warburton and Kenny Washington will act as an advisory board to Jimmy Vandivort during the KECA-TV telecasts of the USC-UCLA football games. Vandivort will call the camera shots for the station.

Chicago

WBKB director Bill Balaban setting up freelance production outfit to headline Willie Shore in a TV comedy series. Lewis Gomavita switched to NBC-TV to handle pro-

duction of "Kukla Fran and Ollie," along with J. Walter Thompson's Beulah Zachary show, incidentally, makes guest shot at Wisconsin Outdoor Exposition Sept. 17, which won't be screened. Sarra, Inc., signed to make series of TV spots for Purity Bakeries through Young & Rubicam agency. Producer Herb Laufman has inked actor Buddy Ebsen to do three separate TV shows, which will be peddled to agencies shortly. NBC-TV comic Dave Garroway to drive his own car in American Grand Prix auto race Sept. 17 at Watkins Glen, N. Y. WBKB back Lynn Connolly married to Walter Daunora Saturday (10). Bride will continue as Red Quinlan's assistant.

Columbus — John Rossiter, formerly with WICU, Erie, last week was boosted from commercial manager to general manager of WTVN. Edward Lamb television station in Columbus, which is, due on the air this month.

COOLEY DUMPED OFF 'HOFFMAN HAYRIDE'

Hollywood Sept. 13
Hoffman Radio Corp. has cancelled "Hoffman Hayride" featuring Spade Cooley after 29 weeks on KTLA. Hoffman was laying out \$600 weekly for talent on program.

Breakup came when Hoffman requested Cooley to do his regular Saturday show plus a Monday layout for the firm. Cooley refused twice weekly stint fearing that viewers would grow weary of his appearances, thus killing potential impact. Hoffman cancelled Hayride because of Cooley's refusal. Radio firm will pick up tab on a new layout being prepared.

TV's Missouri Spread

St. Louis Sept. 13
Union Electric Co. of Missouri reports 40,000 television receivers installed in KSD-TV area as of Sept. 1, of which 37,000 are residential.

Balance were installed in public places.

With N. Y. Tele Bldg. Still in Blueprint, Stations Holding Off on Space Bids

None of the major television networks or independent N. Y. stations has yet negotiated for studio space in the projected new Television Building, which is to be erected on a full block on Broadway in midtown Manhattan. Check by VARIETY revealed all stations still hardpressed for studio space but reluctant to make a commitment for a project which is still only in the blueprint stage.

Plans for the building were announced last week by Herbert J. Freezer, a shirt manufacturer who has obtained a 30-year lease on the property, which is the block bounded by 51st and 52d streets, Broadway and Seventh avenue. John Sloan Associates is handling the architecture. According to Freezer, the building will contain unbroken floor space for studios and rehearsal halls. He won't decide on the actual floor plans until he determines the requirements

of his prospective lessees. Freezer said also he does not plan to install video equipment, expecting rather that any station or network leasing space will bring in their own cameras, control monitors, etc.

Entire block, which now includes Brandt's Republic theatre, a subsequent run house, is to be torn down and rebuilt. Freezer said space would be provided for stores on the street level but it was unlikely a new film theatre could be erected. Questioned as to whether he had any previous connections with the TV industry, Freezer declared: "Yes, I watch the baseball games on television whenever I get a chance to see the teams I like."

Seattle—Milo Ryan, publicity director at KIRO, local CBS outlet, is leaving the station Sept. 15 because of expansion of his stint in the radio school at the Univ. of Washington.

FIRST

AUGUST

PULSE

WCPQ-TV

CHANNEL 7

CINCINNATI'S

PULSE says they rate	1st	2nd	3rd
Monday thru Sunday	WCPQ-TV	TV-STATION 'B'	TV-STATION 'C'
NOON to 6:00 p. m.	42%	25%	2%
6:00 p. m. to MIDNITE	32%	26%	19%

A Branham man will show you breakdown of ratings.

Tops in another August Survey-Tool
FAVORITE TV STATION
WCPQ-TV 56.7
STATION B 36.8
STATION C 6.5

Represented by the BRANHAM COMPANY
A Scripps-Howard Radio Station
Affiliated with the CINCINNATI POST



SENSATIONAL!

Any Radio Program Recorded 'Off the Air' on Microgroove Records

\$1.50 For one complete 30 Minute Broadcast

HIGHEST FIDELITY

Orders Accepted by Mail or Phone

Wagner-Nichols

SOUND CLIPPING SERVICE

130 W. 44th St., N. Y. JU 4-2043

Television Reviews

Continued from page 36

audience to sit with him at the piano while he kidded through "Some Enchanted Evening."

Carmen Masterson, aggregation backed Downey well. Bob Stanton handled the Mohawk plugs, doing an excellent selling job on the product.

Stul.

THIS IS YOUR CITY

With John Tillman, narrator
Writer: Paul Keough
Directors: Clifford Evans, Ed Stasheff, Fred Stange
30 Mins., Thurs., 8:55 p.m.
Sustaining
WPIX, N. Y.

This show has the possibility of growing into a first-rate documentary on the vast machinery of New York City's municipal government. Prepared in cooperation with Clifford Evans, director of the N. Y. C. television unit, this bi-weekly series is being projected as an inside tour of the various local departments, covering housing, health, hospitals, transportation, police, firemen and sanitation. Each show will be based on a mixture of special films and live remotes.

Initial show (8), unfortunately, was disappointing. With Mayor O'Dwyer on hand to introduce the series, the proceedings had an official, rather than an inside air. Subject was housing and the treatment was once-lightly-over on the pollyanna side. Series of film clips of the various housing projects going up around the metropolitan area were repetitious and had no news angle. There was no attempt made to probe into the housing crisis and only the most platitudinous comments were offered. A brief sketch depicting the plight of a veteran's family while neatly done only made the existent more obvious. If the show, moreover, doesn't lose that official tone, some opposition candidates in the upcoming elections are likely to yell "political propaganda."

Herm.

AL MORGAN SHOW

With Al Morgan, Billy Chandler, Lenny Collier
Director: Don Cook
30 Mins., Mon., 7:30 p.m.
Co-op
DU MONT, from Chicago.

Pianist Al Morgan made his network debut along with the Billy Chandler trio and mimic Lenny

Collier, but it wasn't the same Morgan who's been causing a local splash. This was a quieter, conservative version of the frenzied keyboard style that caused a TV star hereabouts, and the show suffered as a result.

Format was the same thing Morgan's been using on WGN-TV programs—plenty of piano numbers with songs to match, Billy Chandler group backing instrumentally, and a guest shot. Main camera accent was directed to the flying fingers and keyboard trips that have made his playing outstanding.

It might have been the first time on a net show that subdued Morgan, but he'd better get back to the carefree flailing manner of earlier days or his TV show will lose its appeal. Chandler trio could have been brought into the act more—they were solid on accompaniment but didn't get much chance to show their stuff.

Lenny Collier was a happy choice for guest. He offered skilled takeoffs of singers Billy Eckstine, Carmen Lombardo, Bill Kenny, Ted Lewis and Rose Murphy. Direction sagged towards the end of the program when Morgan kidded with Chandler just before the sign-off. But the main trouble was that Morgan was too quiet, just wasn't himself.

Mart.

PHOTOPLAY TIME

With Wendy Barrie, Sonny Tufts, Mildred Hughes, Joan Barton, Carlotta Sherwood, Brock Pemberton
Producer-writer: Perry Lafferty
30 Mins., Wed., 9 p.m.
Sustaining
ABC, from New York

Wendy Barrie's brand of sophistication is aimed at fairly literate audiences. It's a chi-chi brand of gab that she purveys and she's one of the few glamor gals that can keep a show on a high pitch most of the time.

In fact at her pace, she tends to make the surrounding performers a bit pale. For example, on the opening show, Sonny Tufts in self-defense had to assume a stance of a good-natured schmo. He provided a strong contrast to the brittle gab by Miss Barrie. Producer Brock Pemberton, however, gave a respectable account of himself in discussing his fall plans.

Camera work on the initial layout wasn't too well conceived. At times the orthicons panned on the back of the heads. There was a time when one camera got in the way of another. However, these faults are easily corrected.

Miss Barrie in the main, is able to keep the show going on the strength of her sparkle. Her ad-libs come off well and the scripted portions of the program are in keeping with the tenor established by the headliner.

There are minor performers who are interviewed and these sessions come off extremely well. Joan Barton, Mildred Hughes and Carlotta Sherwood contributed brieflets for good all-around results.

Joan.

LITTLE REVUE

With Dick Larkin, Nancy Evans, Nancy Doran, Wally Reubs, Rex Maupin orch.
Producer-director: Greg Garrison
30 Mins., Sun., 7:30 p.m.
Sustaining
ABC-TV, from Chicago

ABC-TV's new musical package is an artsy, ghostly program in which fine acts and clever camera tricks are nullified by an almost complete lack of audience tie-in. No intras, no studio audience, no applause—all combined to give an effect of other-world activity.

It was a shame too, because the calibre of the acts was top-grade and the camera work brought in some interesting effects. Between haunting vocals by Nancy Evans and Dick Larkin, interpretive dances by Nancy Doran, and instrumentalists by the Rex Maupin orch, there were neat lens stunts, catching puppets laughing and dancing horseback riding, besides an unusual shot of two manuscripts at work, visible only by their hands.

But the whole effect was mired and it wasn't strong enough for TV. What the show needed were some intras which could be worked

in without breaking the effect, and give the viewers some chance to get in the show. "Revue" represented an attempt to get so far away from radio that the participation factor was cancelled out entirely.

THE UNKNOWN

With Jack La Rue
Writer: Douglas MacRae
Director: Jack La Rue
15 Mins., Mon., 8:30 p.m.
Sustaining
WPIX, N. Y.

This series of suspense dramas has started out poorly, although there's undoubtedly a good idea underlying this attempt to link these weekly shows together via a common creeping atmosphere. Initialer (12), however, was thinly written, crudely produced and inadequately acted. This batting average can be lifted only if scripter Douglas MacRae shows more ingenuity and originality in turning out his material. While this series' budget is obviously limited, it's no out for the preem's flop.

Prefaced by some formula shadadabra spoken by a shadowy figure, story concerned a judge who is being menaced with death threats for sending a killer to the electric chair. Climax has the judge shooting his own son who is mistaken for the criminal's avenger. Twice during the quarter-hour, the cameras were dollyed into range of each other and production personnel were clearly visible at another point. Jack La Rue, in the piece's solo role, played without conviction.

Herm.

Tele Followup

"Philos Television Playhouse" launched its tie-in with the Book of the Month Club Sunday night (11) with an adaptation of Frank Yerby's current bestseller, "Pride's Castle" via NBC-TV. Selection represented an unfortunate tereoff, since the book was not the type that could suitably be condensed into a one-hour legter. Sam Carter's adaptation missed completely the sweep of the story, emerging with enough cliches and trite situations to make it resemble a second-rate soap.

Casting, too, while it featured three film names, was a.s.g. Anthony Quinn gave a highly inaccurate portrayal of Pride Dawson, his sulking characterization making it seem as though he still had "Street-Car Named Desire" in mind the currently has the male lead on Broadway. Catherine McLeod was too stymied by the cliches to show much, but Louise Allbritton made out much better as Dawson's rich wife. Her looks and thesping ability gave a much-needed lift to the show.

Program was backgrounded with some lush sets. Music and film clips were none too well integrated, but otherwise NBC-TV director Gordon Duff handled his cameras well.

Consolidated Edison of New York bowed in as sponsor on WPIX's "Tele-PIX Newsreel" Monday night (12), marking the first time a public utility has used TV in N. Y. as an ad medium. It was too bad that the Daily News station's reel couldn't have had a better news break on the teeoff, such as one of those events on which it has consistently beat all other mediums. With nothing spectacular to cover, the reel was a good roundup of the day's events.

John Tillman, permanent announcer on the five-minute film roundup, did his usual capable job. Reel is supervised by Walter Engel and edited by Howard Heller Agency for Con-Edison is BBD&O which plugged the utility's public service benefits in the clipped-in film commercial.

"Leave It to the Girls" is comprised chiefly of glamor-purposes, but even glam gals don't always have that professional models' walk and what looks good above the brain-trusting table is sometimes dispensed by that entrance as they walk to their places. Bill Slater did a good pinch-hitting job for the absent Jimmie. Maggi McNeill, with Gus Kibbee a trunk rehauler to the committee comprising regularly Floire McElhone, Robin Chandler and Florence Pritchett. Thelma Samter Windham was the gusher. Per usual the show had sparkle.

Dallas—Two new programs have made their debut here over KIXL which are to be sponsored by the A. Harris & Co. local department store. In the morning for a half-hour will be "Dell Rogers Recommends" and in the evening for a half-hour will be "What's New at Harris." Arrivals heard daily Monday through Friday.

97% of L.A. Taverns Have Video Receivers

Hollywood, Sept. 13.

Recently completed survey among 3,000 tavern owners in Los Angeles County revealed that 97% of all taverns in the area have television receivers. Survey was taken by KTTV with the cooperation of the California Tavern Assn.

In addition to finding that only 3% of the taverns do not have video receivers, survey showed that 35% of sets installed are RCA receivers, with Philco pulling 25% and General Electric following.

Friday night proved to be the big television night locally.

ABC's 'FBI'

Continued from page 25

In this country every 18 seconds. We believe that law enforcement must be properly portrayed if it is to counteract the effects of some of the more harmful types of programs and I challenge any fair-minded observer to find a 'blueprint for crime' in any program of FBI.

"If the program is bad, why does it enjoy a good Hooper rating? If it is a bad program, why have teachers' associations singled it out as an educational program, why has it been endorsed by the Parent-Teacher Assn. of St. Louis and by law enforcement agencies?"

"If 'This Is Your FBI' is had then we might as well destroy our Bibles and the great books of literature, for they, too, run the full gamut of man's passions and foul deeds. It is likely that some stories have been responsible for the commission of crimes, but the remedy lies in investigating the forces in our society that have created mental instability in such youthful criminals."

Nichols also said the program had the okay of J. Edgar Hoover, head man of FBI. Freund, who previously had criticized the failure of the FBI to solve the vote fraud case in Kansas City where a safe in the County courthouse was blown open in May, 1947, and the evidence stolen said, "Everyone seems to be agreed that the FBI is a fine organization but we in Missouri would be happy if the stolen Kansas City ballots could be recovered by the FBI and the culprits brought to task. But perhaps that's one of those crimes impossible to solve that we hear so much about."

However, after Nicholas had concluded his retort Freund remarked to the audience: "You see there are two sides to the question. Let the record show that my remarks were the expression of the speaker's opinion and not necessarily that of the committee." Nicholas let the matter drop after this remark.

Freund announced his committee has agreed to conduct a survey to determine just what effect the material contained in radio programs, comic books and motion pictures has on human conduct, especially that of juveniles.

Ratner

Continued from page 21

man to work with Housman. Ratner moves into the \$60,000 a year class at Macy's taking over his new spot on Nov. 1.

Meanwhile it's been disclosed that Neal Hathaway, director of program promotion for CBS, is resigning. He has been with the network for five years. Charles Oppenheim is slated to move into his spot.

Ratner's career at CBS goes back to 1930, when he was appointed assistant director of sales promotion. In 1935 he became director. He resigned CBS in 1941 to become a member of the planning board for Lord & Thomas and early in the war moved in as information specialist with the consumer division of the Office of Price Administration and later with the War Dept.

Ratner returned to CBS in 1947 after he had done some specialized promotion for the web while operating his own company.

The between-Ratner intervals in the past have presented a toughie for CBS in sales promotion. For a stretch Paul Hollister held down the post. Oddly enough, he reversed the procedure, coming to Columbia from the ad-public relations post at Macy's.

Bay State's Wail Puts the 'AVCO' Finger on WALE

Washington, Sept. 13.

The ghost of the AVCO (Aviation Corp.) bidding system for station sales popped up last week in a petition filed with the FCC for dismissal of a request to revoke the license of WALE in Fall River, Mass. Revocation action was brought by the Bay State Broadcasting Co. of the same city which filed an application for the 1,400 kc facilities used by WALE. Bay State charged irregularities in WALE financial reports.

Bay State's action, WALE told the Commission, is actually an attempt to circumvent existing rules governing station transfers and to bring about, through an application for a construction permit, a reinstatement of the AVCO procedure. WALE points out that Bay State's application also offers to meet the terms of a contract for transfer of control of WALE to Bristol Broadcasting Co.

Under present Commission rules, said WALE, Bay State "has no standing to prosecute a competing application for transfer of control" of WALE and has no right to be heard in any of the proceedings involved.

The fact that Bay State's application was filed on a form previously used for AVCO proceedings does not entitle it to a hearing, WALE further contended, but in any event such a proceeding should be held after the revocation request has been dismissed.

WALE asked for prompt action on the case as its agreement for transfer expires Oct. 17.

Toronto—Former Canadian Broadcasting Corp. announcer, W. A. "Doc" Lindsey, has joined the Baker Advertising Agency Ltd. as assistant radio director. He will retain his announcing chores on the "Kate Aitken Show," "Take a Chance" and "Caravan of Melody."

The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooper ratings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

ARTHUR B. CHURCH
Productions
KANSAS CITY & MISSOURI

JUDY CANOVA

AMERICA'S NO. 1 COMEDienne



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.
Beverly Hills, Calif.



M-G-M—

"On an Island with You"

THE CANOVA SHOW
Every Friday Night 8:30 P.M.
Mgt.: LOU CLAYTON

DAVID BROEKMAN

Bell Intercon

Continued from page 38

thorized by the FCC, it said, "The Bell system is in effect exercising a veto power with respect to any determination by the Commission . . . that common carrier video relay facilities between particular points are inadequate to meet the needs of the broadcaster."

However, the report emphasized that interconnection between common carrier and relays operated by other companies is a purely temporary measure designed to aid television until permanent facilities are generally available. "Those broadcasters who venture into the business of relaying television programs," it warned, "should plan to amortize their investments at the earliest possible date."

The Commission concluded that Bell policies are unlawful to the extent that they refuse service to subscribers who (1) desire interconnections with broadcasters' intercity channels authorized for TV use until common carrier facilities are available; (2) desire service to interconnect with video broadcasters' private mobile pickup equipment; and (3) desire to use intercity channels in connection with video networks partially constituted by direct pickup and relay of the TB broadcast signal of a TV broadcast station.

The Commission left the question of possible need for operation of Western Union's video channels between New York and Philadelphia on an interconnected basis with Bell facilities for consideration in further proceedings.

Participating in the proceedings was DuMont, which operates an experimental microwave relay station at Oxford, Conn., which picks up the TV signal of WABD in New York and relays that signal for re-broadcast by WMAC-TV in New Haven.

Also participating was Philco, which operates a radio relay link providing a channel in each direction between New York and Philly. Philco does not furnish relay service on a common carrier basis but on occasion has permitted use of

its facilities by others without charge.

The Commission has also licensed microwave relay channels to General Electric Co., Balaban & Katz and NBC.

Raytheon

Continued from page 38

A. T. would wait for orders before constructing links."

In defense, Rugg explained that Raytheon, "intoxicated" by its expansion as the result of fat war contracts, went overboard in planning an extensive television setup, with its own network and connecting relay links. But this turned out to be an over-ambitious program, he said, and retraction was necessary.

When Raytheon sales fell from \$173,000,000 during the war to \$66,000,000 in 1947, he said, the company "in equity was bankrupt" and found itself without available cash to finance the station. Although it did have a large amount of cash in the bank, he said, the money was committed elsewhere.

However, he said, conditions improved in the latter part of 1948 and the company was able to spend \$274,000 to complete the station. It is now in a position to operate on its own finances, he said, regardless of whether the transfer to CBS is approved.

Era of Manager

Continued from page 39

radio a resourcefulness and inventiveness that established local operations as a vital community cog, so, too, it was agreed, TV in the final analysis will stand or fall on the astuteness of the station manager.

Panel participants included Eloise Smith Hanna, of WBNC-TV, Birmingham; Harold Hough, of WRAP-TV, Fort Worth; Bill Ryan,

of KFI-TV, Hollywood; Robert D. Sweeney and Edgar Stern, Jr., of WDSU-TV, New Orleans; A. H. Kirchhofer, of WBEN-TV, Buffalo; Walter Damm, of WTAM-TV, Milwaukee; Bob Thompson, of WBEN-TV, Buffalo; George Burbach, of KSD-TV, St. Louis; Sidney Fox, of KDYL-TV, Salt Lake City; Hank Slavick, of WMET, Memphis; John Outler, of WSB-TV, Atlanta; Walter Benoit, of WBZ-TV, Boston; Lyle DeMoss, of WOW-TV, Omaha; Walter Krebs, of WJAC-TV, Johnstown, Pa.; and P. A. Sugg, of WKY-TV, Oklahoma City.

KTSL

Continued from page 39

its transmitter site on Mt. Wilson where other six local outlets are housed. It is understood though that site will be padlocked and outlet will continue to beam from Mt. Lee if Don Lee does not get its permanent commercial license from the FCC. KTSL is currently on a 90-day temporary commercial license.

Station has sold its live audience participation program, "What's the Name of That Song?" Tab is being picked up for 52 weeks by Thrifty Drug Stores. "Touchdown," 13-week film series of last season's big football games has also been sold, going to Los Angeles Buick Dealers.

FEMME PROGRAM TO BUCK GRID GAMES

Hollywood, Sept. 13

KFI-TV will angle its Saturday afternoon programming toward femme audience in an effort to buck KECA-TV's football telenovela. KFI is the only outlet operating against KECA here.

Indie station execs don't feel they can actually pull viewers from grid games but believe they will get a good percentage of channel roamers plus a fluctuating audience during a dull game. This, in addition to a definite tune-in market, will give outlet's Saturday schedule a good-sized audience pull.

CBS: 'Who's Stalling?'

Continued from page 39

coming hearings, such a delay would "threaten grave injury to the public," CBS said. If this compatible system never becomes reality, then the FCC would be forced at some future time to authorize another system. At that time it would be necessary to adapt not the 2,000,000 receivers now in use, but a possible 10,000,000 or 15,000,000 sets.

Least amount of economic dislocation is possible only by "prompt authorization of color television, provided such a system permits conversion of sets now on the market to color at a reasonable cost," the brief stated. "Columbia believes that inherent in the kind of delays suggested by Philco are the very dangers of economic dislocation caused by the fact that, now that the issue of color television is being reconsidered, the public appetite is whetted with uncertain prospects of being satisfied. The result will be that a substantial number of potential buyers will defer purchase of any kind of set for an indefinite period."

CBS objected to views expressed by the Radio Manufacturers Assn. that "wide public use" of color might take several years. Web said certain manufacturers testifying at the hearings would submit a much shorter timetable. Brief also objected to what it claimed was an "assumption" by Philco that there must be a wide disparity in cost between standard black-and-white receivers and color receivers. Web understands, according to the brief, "that the manufacturers who have been cooperating with Columbia on production designs will supply cost figures of a different nature."

In answer to a suggestion of the Allen B. DuMont Labs that an opportunity should be afforded to compare side by side standard black-and-white receivers with color receivers, CBS agreed provided the black-and-white sets "are of a type now commercially available and in common use, and that the viewing conditions are normal." CBS also agreed to arrange for the

demonstration of "typical types of program material" requested by DuMont, "within reasonable limits of cost and convenience."

Brief also contained an objection by CBS to a Paramount proposal that there be an increase in the number of cities which would have both very-high frequency and ultra-high frequency transmitters. "If the Paramount proposal were applied to larger cities, which under the FCC proposal would be all VHF," CBS said, "it would be necessary for the owners of more than half of the present TV sets to purchase frequency converters and UHF receiving antennas."

WPIX Swap

Continued from page 39

bond and stagehands to make the telecast possible. They were impressed with how well Miss Piaf televised last year when WPIX covered her Versailles opening and figure the resultant publicity makes the extra cost worthwhile. All that WPIX will pay, consequently, are the technical charges involved in setting up its cameras at the niteroy.

Show is scheduled for 10 p.m. First half-hour will comprise interviews with guest celebs conducted by Lois Wilson, WPIX film commentator, and staffer John Tillman. Miss Piaf takes the floor at 10:30 and the station will stay with her until the end of her first show. Jack Murphy will direct the TV pickup.

Columbus — Dr. William H. Ewing, program director for Ohio State University's WOSU, is taking year's leave of absence to act as visiting professor of speech in charge of radio broadcasting and student training at the University of Oregon. He will also be a member of the staff of KOAC, Corvallis. Glenn Elstrom, assistant program director at WOSU, moves up to take Ewing's place.



The DuMont Television Network

Telecasts from WGN-TV, Chicago as well as WABD, New York

For the promotion-minded Midwest, DuMont offers every facility for producing the best in television through the studios of its Chicago affiliate, WGN-TV. National advertisers now have their choice of two originating cities, serving a list of stations which can be seen by 99% of the country's television receivers!



AMERICA'S WINDOW ON THE WORLD

Copyright 1949, Allen B. DuMont Laboratories, Inc.

315 Madison Avenue, New York 22, N. Y. • Western Division, Marshall Field Bldg., 133 So. La Salle St., Chicago, Ill.

Sarnoff Vs. Paley on Wax

The phonograph recording industry reflex on the Sarnoff (RCA)-Paley (CBS) feud persists that the entire record business is caught in the middle of the battle between the two captains of industry. The tiffing of the tycoons is no secret climaxed by the recent CBS raids on NBC (RCA subsid) stars.

It is still hoped that eventually the entire record and record player industry will retrench so that all three speeds are accommodated on one machine.

A new tack now is to build up the idea that 78 rpm will never be extinct. For a time, both Long Playing (33's rpm) and RCA Victor's 45 rpm gave the impression that either or both would make 78 obsolete. It's recognized that this needless stymie in the public mind has created too many big holes in sales volumes, even while both of the new processes were fighting for their place in the markets.

Diskers Seek Special Royalty Rates On Lesser Tunes Backing Hit Sides

Hollywood, Sept. 13.

Capitol Records has a new approach to the problem of saving royalty money on songs that happen to be coupled on its disks with potential hit tunes being sent to market. During recent weeks Cap execs have been suggesting a plan to publishers who own copyrights coupled to tunes they feel will sell well. Majority of times these backings never help sales. So Cap has been asking publishers of these backings for special royalty rates.

Some months ago, Capitol got the idea that whenever it had something that looked hot, it would back that disk with an arrangement that was public domain, on which no royalty need be paid, or back it with a tune from one of its own music publishing firms. Such a procedure could save the disk company important coin over a year's time if enough hits were developed, but it has not been applied to any extent.

Major and minor music publishers alike were, naturally, very much opposed to and hit against any such plan. Though they couldn't stop Cap from doing it, they felt that somewhere along the line they could make the company regret the practice.

Cap's new idea isn't finding good reception from pubs, either. Later feel in most cases that, whether or not a tune of theirs happens to become coupled to a hit, they have an investment in and want to promote the tune they submit to Capitol. And because it happens to be backed with a stronger-selling melody is no reason why they should accept a lower royalty. Some pubs, of course, figure to accept on a lower-rate-is-better-than-nothing basis.

Capitol, however, is not the only company seeking special rates. All majors are doing it to varying degrees—and frequently getting the concessions. Mostly they try when pubs present tunes that aren't "musts" for wax, such as show or film scores. Small publishers, who find it absolutely impossible to promote a song of any kind currently without a recording, frequently don't have to be asked to reduce rates. They present the thought: But reductions are sought from even major publishers by all major labels on all sorts of tunes.

Band Review

RUSS MORGAN ORCH (16)

With Louanne Hogan

Mark Hopkins Hotel, Fri.

The emphasis which Morgan stands on attracting and activity is proving a patsy against here in Peacock Court, which is taking time out from specialty artists highlighted here in recent months by this band. The sweet rhythms effected by Morgan's three violins, four sax, five brass, piano, drums and bass, with good choice of tunes is scoring with impact well-crowded floors being evidence that the Morgan combo has the local pulse.

Morgan pitches such as "So Tired," "I Can't Believe It, But It's True," and "That's My Weakness Now" with effectiveness, with enough novelty items scattered through sets to provide variety appeal. Song contributions are further entertainment factors, with vocals by Louanne Hogan making for well-balanced comings.

Peacock Court (575 capacity) well-filled when caught. Ted.

Disk Jockey Review

BREAKFAST WITH BILL

With Bill Myers

2 P.m., 7:05 a.m., Mon.-Fri.

Sustaining WFTS, Albany

Bill Myers, who recently debuted here after service at WCAF, Burlington, Vt., features a quiet, straight-forward style that wears well for a stint keeping him on the air from 7:05 to 10 a.m., with time-outs for news, sports and religious programs. He does not attempt at all to be a novelty, announcing the numbers with what is often a minimum of comment, using the introductions as a bridge, and no more, for recorded music.

Myers owns a medium deep and pleasing voice, plus a rather unobtrusive but engaging radio personality. The tone could be less muffled and the projection a trifle clearer. There could be a niche in this area's radio for an early-morning platter spinner who does not exude the brisk, cheery manner. In this connection, it might be well for Myers to de-emphasize the "wake from your dreams" line. Jaco.

Satchmo's 1-Nite Sked

London, Sept. 6

Leslie (Satchmo) Armstrong has been set for a string of one-night stands opening Oct. 3. Itinerary includes Scandinavia, Holland, Belgium, Switzerland and Italy, with one-night concerts in England to follow.

Leslie & Leslie Grade set the dates by arrangement with Joe Glaser.

Lawrence Toolers Caught In Montana Freeze

Butte, Sept. 13

Elliot Lawrence's orchestra, one-nighting through this territory, was caught shivering in the switch of weather in these parts last week, when parts of Montana recorded a 12-inch snowfall. Snow itself didn't bother the band or its movements, it was the fact that Lawrence and his sidemen were caught with nothing but summer clothing. And they ran into a temperature reading one night of seven above zero.

Lawrence himself, a proponent of sweaters, wore three at one time to keep himself warm.

CRC to Market Spitalny's Disks

Columbia Records has completed arrangements with "Hour of Charm" maestro Phil Spitalny under which it will press and market Xmas recordings heretofore sold by Spitalny himself. Cuttings are those Spitalny made at his own expense a couple years ago and which he packaged and distributed all over the country, often acting as his own salesman in cities he was playing with his all-girl band. Disks were sold under an "Hour of Charm" label.

Spitalny made a deal with Columbia under which he gets an undisclosed guarantee plus a royalty per record sold. Columbia will have the platters ready to market along with its own Xmas material.

Ray Morton band opened at Mural Room Baker hotel, Dallas, for extended engagement, replacing Dick LaSalle orch.

Jocks, Jukes and Disks

By BERNIE WOODS

Louis Armstrong "That Lucky Old Sun" "On Blueberry Hill" "Maybe It's Because" "I'll Keep the Lovelight Burning" (Decca). Decca pulled a smart one in using Louis Armstrong as a soloist, backed by Gordon Jenkins' orchestra. These are choice "personality" vocals by the trumpeter, who side-steps his usual gravel-style and delivers straight—and solidly. Of the four, "Sun" easily ranges into a spot behind Frankie Laine as the best follow-up performance. "Blueberry Hill" is excellent, too, and not far behind is his "Because." "Lovelight" is okay. There's a minimum of trumpet work on the four. They're great jock and juke items.

Sammy Kaye "Last Mile Home" "Hawaiian Sunset" (Victor). Kaye's "Last Mile" is a smooth and silky ballad performance of a tune that looks headed for hitdom. Spot-lighting the Kaye Choir and Kaydets, the side moves in a groove bound to draw plenty of jockey spins and frequent machine attention. Flipover is a new dishing of an old Kaye tune. Sung by the Choir and Kaydets again. It's a good jock item.

Dean Martin "That Lucky Old Sun" "Vient Su" (Capitol). Conceding the headstart on "Sun," Capitol used a different approach with Martin. Avoiding the dramatic aspects, it features instead a light-whipped dance-beat vocal. Martin handles the chore smartly and gets a big assist from conductor Paul Weston. It's really good; and different. Backing is a new ballad that sounds saleable. Martin is okay on it, but it's probable there'll be better.

Gordon Jenkins "Dreamer's Holiday" "Tell Me Why" (Decca). Jenkins is right on top of his "Don't Cry Joe" click performance with another pairing with possibilities. "Dreamer's Holiday" a new tune, impressive from a sales angle, is well-cut, using Eileen Wilson on the vocal. It could be strong. Miss Wilson, who handles her chores with a warmth and clarity that indicates a solid future, works the flipover smartly, too. Backed by a choral arrangement, she makes of "Why" a strong contender.

Perry Como "Meadows of Heaven" "Dreamer's Holiday" (Victor). Two good items. "Meadows," a new

ballad that could blossom, gets a typically relaxed kickoff from Como that jocks and jukes will get long mileage out of. It's one of those dreamy things that often go over big. Como's coverage of "Holiday" is swell, too. Based on a smooth, light beat, it sells. Fontane Sisters are twined into Como's vocal, the package backed by Mitch Ayres.

Johnny Desmond "Don't Cry, Joe" "Last Mile Home" (M-G-M). Perhaps the best disk Johnny Desmond has turned up. Unfortunately, he has a lot of competition on both tunes. At any rate, Desmond works ballad vocals on these two likely hits that are crammed full of appeal, tastefully assisted by Russ Case's orchestra and a chorus. Desmond isn't exactly a new name, but he isn't as widely known as he could be, and jocks could spin these on that basis. They're worthwhile.

Paul Weston "I Know, I Know, I Know" "Lingering Down the Lane" (Capitol). "I Know" struck a possible hit chord a few weeks ago as done by Russ Case (M-G-M). Weston's dishing, spotlighting the Jud Conlon Singers, makes that a double-impression. Cut on the same style, the Cap face is a solid rendition of the ballad, from the Metro film "Midnight Kiss." On the back Weston planted a corn-cob, of which there are many platters. His is a good job, again using the Conlon Singers.

Tony Pastor "If I Had a Million Dollars" "My Mammy" (Columbia). Whether "Million Dollars" is hit material or not is completely up to public whim. But it's a swell side for jocks, a semi-novelty with a good melody and cute lyric, cut on a light beat. Pastor pours all of his personality into it and uses band chorusing and the Clooney Sisters to round it out. On the reverse, Pastor cooks up a jazz version of "Mammy" plus his vocal, that is also good jockey stuff.

Bing Crosby "Meadows of Heaven" "I'll See You in My Dreams" (Decca). Crosby's plattering of "Meadows" taps the bell resoundingly. Coupled with the Ken Lane Singers and Victor Young's orchestra, the Groaner turns the ballad into a polished sheen. His face will figure when the tune shows. On the flipover, Crosby sowed a clicko standard for which jocks will find good use.

Margaret Whiting "St. Louis Blues" "It's a Most Unusual Day" (Capitol). Miss Whiting's "St. Louis Blues" is a rare cut. She does things with the time-worn lyric that W. C. Handy must have felt when he put it on paper. This will be a standard seller for the singer and a handy item for jocks. Backing, from the film, "Date With Judy," is okay, but along only for the ride.

Art Mooney "Story of Annie Laurie" "Oddy Kadoody Kaddy Kadee" (M-G-M). Mooney did an about-face on "Annie" going into a straight ballad groove spotlighting an excellent vocal by Johnny Martin. Tune has great possibilities, and this disk brings out everything in the swell melody and good lyric. Jocks will like it, for there's plenty in Martin's vocal, backed by chorus and band. On the flipover, Mooney grooved one of his banjo novelties. Anything can happen with it they all are beginning to sound alike.

Platter Pointers

Tommy Dorsey might have something in his "Knock Song" (Victor). Decca starting Xmas releases, Andrews Sisters and Guy Lombardo coupled on "Xmas Candles" "Merry Xmas Polka" a bright side. Top wax on "I Want You to Want Me" so far is Mills Bros. face (Decca). Modernaires "Love Happy" sells nicely, but the tune seems weak. Lou Jordan followers will get a kick out of his "Saturday Night Fish Fry" (Decca). Bill Farrell (M-G-M) improves sharply every disk, his "You've Changed" is solid. Bob Hanson and Johnny Ryan, ex-Sammy Kaye vocalist, a new team; their "I Never See Maggie Alone" and "Ain't She Sweet" (Decca) are good.

Standout western hillbilly, race, polka, jazz, etc. Billie Holiday, "Ain't Nobody's Business If I Do" (Decca). Slim Carter, "I Would Send Roses" (M-G-M). "Kitty White, It Pays to Advertise" (Capitol). Floyd Tillman, "Don't Be Blue" (Decca). Eddie Williams, "Red Head 'N' Cadillac" (Supreme). Meredith Howard, "Jelly and Bread" (Victor). Buddy Tate, "Six-Foot-Two Blues" (Supreme). Dave Denney, "I Wanted You for a Lifetime" (Victor). Spade Cooley, "You Can't Take Texas Out of Me" (Victor).

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 10

1. YOU'RE BREAKING MY HEART (3) (Algonquin)	Vic Damone	Mercury
2. THAT LUCKY OLD SUN (2) (Robbins)	Frankie Laine	Mercury
3. ROOM FULL OF ROSES (3) (Hill & Range)	Vaughn Monroe	Victor
4. SOMEDAY (3) (Duchess)	Sammy Kaye	Victor
5. SOME ENCHANTED EVENING (16) (Williamson)	Dick Haymes	Decca
6. MAYBE IT'S BECAUSE (3) (Triangle)	Vaughn Monroe	Victor
7. HUCKLEBUCK (11) (United)	Mills Bros.	Decca
8. JEALOUS HEART (1) (Acuff-Rose)	Perry Como	Victor
9. AGAIN (26) (Robbins)	Frank Sinatra	Columbia
10. BALI HAT (13) (Williamson)	Dick Haymes	Decca
	Connie Haines	Coral
	Frank Sinatra	Columbia
	Tommy Dorsey	Victor
	Al Morgan	London
	Gordon Jenkins	Decca
	Vic Damone	Mercury
	Perry Como	Victor
	Bing Crosby	Decca

Second Group

I CAN DREAM CAN'T I (Chappell)	Andrew Sisters	Decca
RIDERS IN THE SKY (20) (Morris)	Vaughn Monroe	Victor
NOW THAT I NEED YOU (Famous)	Burl Ives	Columbia
LET'S TAKE OLD FASHIONED WALK (Berlin)	Doris Day	Columbia
YOU'RE SO UNDERSTANDING (Barrow-Pemora)	Sinatra Day	Columbia
YES YES IN YOUR EYES (Remick)	Perry Como	Victor
BABY IT'S COLD OUTSIDE (Melrose)	Evelyn Knight	Decca
LAST MILE HOME (Leeds)	Blue Barron	M-G-M
MY BOLERO (Shapiro)	Blue Barron	M-G-M
SOMEHOW (Algonquin)	Carmen Cavallaro	Decca
24 HOURS OF SUNSHINE (Witmark)	Whitney Mercer	Capitol
HOW IT LIES (Morris)	Shore Clark	Columbia
WEDDING LILLI MARLENE (Leeds)	Bing Crosby	Decca
HOMWORK (Berlin)	Vic Damone	Mercury
CRYING (Greenwich)	Billy Eckstine	M-G-M
CIRCUS (Massey)	Art Mooney	M-G-M
FOUR WINDS, SEVEN SEAS (Lombardo)	Dick Jurgens	Columbia
THAT'S MY WEAKNESS NOW (Shapiro-B)	Bing Crosby	Decca
	Kay Starr	Capitol
	Gordon MacRae	Capitol
	Steve Conway	Harmony
	Fran Warren	Victor
	Dinah Shore	Columbia
	Billy Eckstine	M-G-M
	Tony Martin	Victor
	Dick Haymes	Decca
	Sammy Kaye	Victor
	Guy Lombardo	Decca
	Russ Morgan	Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

'CREATIVE' DRIVE BY RECORDERS

Per-Program Payment Formula to Be Presented to Indie Video Stations

Washington, Sept. 13. A per-program payment formula already agreed upon in principal between the American Society of Composers, Authors and Publishers and a committee of independent video station owners will be presented to tele station owners here Sept. 23. Robert P. Myers, NBC general counsel and chairman of the National Assn. of Broadcasters TV Committee, has called a meeting of all video station owners and holders of construction licenses, for the purpose of placing the formula before them and wrestling it out. Urgent invitations to attend were sent out over the signature of Justin Miller, head of NAB.

The formula to be "recommended" to the individual station owners calls for a three-year agreement between them and the Society. Its financial terms are undisclosed, but they call for conditions similar to the existing per-program pact which governs relations between ASCAP and individual AM broadcasts. Except that the terms are proportionately higher, on just about the same percentage levels, in the same way the ASCAP-TV blanket contract is proportionately higher than the ASCAP-AM radio blanket pact.

Main point of difference between the TV blanket and per-program pacts seems to be that while the single-program deal is for three years, the blanket deal is for five. This is said to be due to the fact that there's more indecision between both sides as to the general effect TV's growth will have on the conditions in the per-program formula as against those in the blanket formula.

ASCAP and tele men have not completely settled on the blanket contract. Its terms and length of tenure are held to be okay, but there is some discussion over several different portions of phrasing, and the possible legal interpretation of them. But that's said to be minor.

Once the blanket and per-program deals are worked out, ASCAP heads must then go back to writer and publisher members seeking an extension of assignment of rights given the Society. Original assignments were for two years, ending Dec. 31, 1950. Three years will have to be added to empower ASCAP to close the deals being worked out.

In addition to Myers, the Committee comprises Julius F. Brauner, CBS, New York; Robert L. Coe, WPXI, New York; Mortimer Lowel, DuMont, New York; Joseph A. McDonald, ABC, New York; Theodore C. Streibert, WOR-TV, New York; William Fay, WHAM-TV, Rochester, N. Y.; Clair McCollough, WGAL-TV, Lancaster, Pa.; and Donn B. Tatum, KJL-Don Lee, Los Angeles.

BENEFIT FOR MAESTRO HURT IN CAR CRASH

Hollywood, Sept. 13. Barclay Allen, orchestra leader, who was seriously injured in an auto crash at Lake Tahoe two weeks ago, has been brought here from Reno in a chartered plane. He is at St. Joseph's hospital in Burbank. Allen is paralyzed from the chest down, but has shown improvement.

Ike Carpenter, who subbed for Allen in an engagement at the Las Vegas Flamingo, has absorbed the Allen bandmen into his own outfit and, via MCA, is filling dates for which both crews had been booked. All the performers working at the Lake Tahoe-Reno area, under the leadership of Ted Lewis, joined last week for a benefit show which raised \$2,300 to help Allen pay medical expenses.

Rubinson's Dallas Concert. Dallas, Sept. 13. Dave Rubinson, violinist, will be presented here in concert Dec. 2 at State Fair auditorium under sponsorship of Lions Club of Dallas.

Col. Signs 2 Singers

Columbia Records Corp. has signed two vocalists to term contract, picking up Toni Arden, formerly with Shep Fields' orchestra, on the basis of a tele date she did recently, and Johnny Thompson, now in "Miss Liberty," Broadway musical. Thompson did his first side last week, cutting "Someday" with Hugo Winterhalter, CRC musical director.

Miss Arden will be used as a single, too, but has not as yet made any sides.

Decca Plans To Build New Band Thru Platters

Decca Records is interested in selecting a band to build via recordings and possibly help give the band business a new boost. Dave Kapp, head of the company's artists and repertoire division, feels that the time is ripe for the promotion of band music anew on wax, but emphasizes that the company is not interested in maestro names that have been in existence and before the public for any length of time. He's looking for a definite musical style he feels will do the job, and he won't accept any other ideas.

Kapp states he has had such thoughts for some time, including the idea of building a band around a personality not now in the band business, recording it only, and watch the results. That's what RCA-Victor did a few weeks ago with arranger Ralph Flannagan, who wrote four arrangements of pop and standard tunes, used a studio band to record them, with the results issued on Victor's recently revived Bluebird label.

Lombardo, Monroe, Ellington, T. Dorsey Draw Sock CNE Biz

Toronto, Sept. 13. Four out of five name bands grossed big takes at the two-weeks' Canadian National exhibition, with Guy Lombardo leading for \$16,000 for three nights, 8,000 payees jamming his Saturday 10:15 finale dance for the heaviest attendance of the CNE fortnight's lineup. Total take for the five bands was \$49,500 at \$1 per for 8,000-capacity prefabricated ballroom.

While Lombardo topped the five-band field for those three-night engagements, Vaughn Monroe was up there with \$13,000, Duke Ellington at \$10,000, and Tommy Dorsey at \$9,000. Disappointing was opening two-night appearance of Ina Ray Hutton for a poor \$1,500, not blameable on Miss Hutton but due to the unexpected dropping out of Benny Goodman, skedded for the opening two nights at the CNE. Miss Hutton answered the Goodman cancellation SOS without an advance press campaign.

On separate occasions, wet weather hurt Miss Hutton, Dorsey and Ellington. Stanley St. John, socialite bandleader with big Canadian following, was stand-in with an 18-man orchestra plus Kenneth Vaughan, baritone.

FRISCO'S SYMPH SERIES

San Francisco, Sept. 13. The San Francisco Art Commission has announced an eight-concert symphony season for 1950, with prices ranging from 50c to \$1.50.

Artur Rodzinski will conduct the series.

'COPYING' OUT IN SALES UPBEAT

Heads of artists and repertoire at recording companies appear to be entering a new phase of thinking coincidental with the renewed uplift in sales and the beginning of a new season. There is a definite trend by various major labels toward creation of their own hits, a groove completely contradictory to the habit of the past couple years, during which a. & r. men, jittery over the skittish and unpredictable attitude of record-buyers, strove only to match and copy rival hits, in the event they weren't first with one.

A great deal of the change in thinking is due to top artists themselves. They have found that duplicating the hit of a rival, or even coming on the market with the same material as that done by a major name tied to another company does them no good, financially or reputation-wise. Too many top names of one style on one type of tune tends only to reduce the overall impact of any single disk, plus cutting down on the total sales of one version of a hit song.

Therefore, top-rated artists have in recent months expressed a desire to avoid heavy competition, to strive instead to create hits that rival artists and rival labels might not have. That isn't always easy, but the fact that it's being striven for is felt to be a step in the direction that will completely revive the recording business.

Sirens Creation

During recent weeks there have been plenty of examples of the desire by artist and recording executives to avoid competition and, instead, concentrate on creation. Capitol Records a few weeks ago came out with a Jan Garber coupling of "You're Breaking My Heart" and "Now That I Need You," the release of which recognized that Vic Damone's Mercury plattering of "Heart" couldn't be caught. Too, Columbia Records this week issued a coupling of "Someday" and "Jealous Heart" by Hugo Winterhalter. Latter is Columbia's musical director and the disk indicated that Columbia, as Capitol was simply "covering" the hits for the sake of its distributors and dealers, and was really concentrating on future items that could be "lead" hits.

More than a year ago VARIETY pointed out that the constant practice of recording companies checking rival artists, and their new tunes, then assigning those tunes to similar artists on their own labels, was stifling the disk business. That the release of Frank Sinatra, Perry Como, Bing Crosby and similar type singers on identical tunes was doing no one any good. It was pointed out that the practice of copying the interpretation given a song by a rival artist and rival company, so widely used since the end of the war, was a deterrent upon sales and it succeeded in throttling the imagination as vital to a healthy business. The record business is now headed out of that era.

NEW HILLBILLIES SET BY DECCA RECORDS

Decca Records corralled a new bunch of hillbilly artists in the Tennessee hills last week, signing seven new names. Company grabbed Hank "Sugar Foot" Garland, 18-year-old, of Nashville; Bob Price, another 18-year-old of Memphis; Jim Work, writer of "Tennessee Border," Ed "Smilin'" Hill, now on WMPS, Memphis; the Jordanaires, quartet, on WSM, Nashville; Owen Bradley, pianist-organist, of Nashville; the Lonnie Gleason vocal group of Fort Smith, which had been with Mercury, and the Louvin Bros. of Memphis.

Paul Cohen, head of Decca's hillbilly and country music division, did the corraling. They'll all record in the south.

N.Y.'s 802 Demands B'way Deluxers Use Local Musicians in Pit Bands

Steeles Corralled

Jon and Sondra Steele, piano-vocal duo who hit the jackpot last year with their odd-label recording of "My Happiness," has been signed by Coral Records, Decca sister label has them on a term deal, which starts with a dishing date next week.

"Happiness" side, the lone hit the pair came up with, was on Damon label, Kansas City outfit, and published by Blasco Music, also of K. C.

Green Shakes Up MGM Studio Band, Reducing Costs

Hollywood, Sept. 13. Now under the supervision of Johnny Green, the MGM studio's 50-man orchestra has been overhauled, with 18 chair changes, a new concertmaster and considerable alteration of the instrumentation of the orch. Move was prompted by economy and a desire on Green's part to weld a more proficient ensemble with less stress on individual soloists.

Green was made MGM musical director some weeks ago. He has worked out the changes in the orch slowly after numerous huddles with Dore Schary, studio production boss. Some of the men in the orchestra reportedly have been hired at lower salaries than their predecessors received.

Mark Levant, who formerly led the SIMPP-IMPMA band, is the new concertmaster, replacing Lou Radman. Werner Gebbauer will be assistant concertmaster, coming in from balooning the Dallas Symphony. Rafael Mendez, who had been getting \$600 weekly, is leaving to do trumpet solo work on the concert circuit.

Other new faces will be those of Van Hasey and Joe Triscari, radio trumpet team; Mortie Friedman, sax and clarinet; Si Zentner, first trombonist; Aaron and Alex Gershonoff, father-and-son reed team; Jakob Gimpel, featured pianist, and Harry Frohman, as second 88er.

Leeds in Unique Pitch To Sell Orchestrations Of Brass Band Catalog

Leeds Music will launch an unique pitch designed to quicken the sale of orchestrations of its large catalog of brass band music. At its own expense, Leeds has had 11 compositions recorded on a Microgroove Long-Playing record (24 minutes each side) in a forthcoming campaign, the publisher will offer free a copy of the disk, plus a Columbia Record LP player, along with the purchase of \$50 worth of its hand orchestrations.

Reason for Leeds' approach is that commercial record companies do not cut band music because it's too expensive, requiring many musicians, and doesn't sell well enough to justify the expense. That makes it difficult to sell brass band compositions because rehearsals are long and painstaking. Leeds figures that its recording which can be played by conductors, will quicken rehearsals by setting proper tempo, demonstrating the way a composition should be played, etc. Platter, incidentally, was made in England.

Columbia Records will also market the Leeds record commercially. Leeds drawing a royalty per disk sold.

New York local 802 of the American Federation of Musicians, simmering ever since the advent of the Taft-Hartley Act and the subsequent refusal of Broadway vaudeville to pay standby salaries, last week took on a new tack. Local advised theatres and booking agents that in the future the deluxe houses using music must use a pit-band composed of 802 men. Nothing was said about "travelling" bands or standbys, but the net result is the same. In the event a house wants to play an outfit composed of non-802 men, and momentarily dispenses with the all-802 combo, it is actually paying men who aren't working, which in effect is paying standbys.

It's quite possible that if 802 wins out in the legal skirmish that figures to ensue, it will have sounded the death knell of name bands on Broadway, unless a band is extremely desirable due to extraordinary b.o. power.

Local's move below the surface is deemed directly contrary to Taft-Hartley terms. However, bookers and agents are of the opinion that 802, in the manner in which it approached the problem, has had sound legal advice. It did not insist on standbys, it insisted on the use of 802 members 52 weeks a year.

Without time to consider all angles of the ultimatum, Broadway houses have begun temporary compensating moves. Gene Krupa, who opens at the Capitol tomorrow (Thursday) will be allowed to complete his run, but the following band will be Emil Coleman—all 802 musicians. Freddy Martin was due to follow, but a mixup in dates, caused by the Cap's setting back of an original Sept. 15 opening date, caused him to pull out anyway. On the other hand, the Paramount has cancelled Woody Herman and King Cole, who were to open Oct. 19, because of the 802 edict.

These moves have been made because the theatres are afraid that if they do continue these bookings, meanwhile paying an 802 combo to sit by and do nothing, that will be tacit admission of recognition of the contract that had been in effect with 802 calling for standby salaries, which the theatres voided after the T-H Act came into play.

BIZ SOARS WITH LAINE IN NEW DAILY POLICY

New policy at Frank Dalley's Meadowsbrook, Cedar Grove, N. J., got off to a winging start over the weekend, Frankie Laine working to over 4,500 patrons in three nights. Laine, accompanied by Billy Bishop's orchestra drew 1,406 Friday (opening) night, 1,802 Saturday, while almost as many were turned away, and 1,209 Sunday. On Saturday Laine did three shows as against the two Dalley asked for each evening, to help turnover.

Dalley's policy calls for name vocal acts to work weekends only, with a semi-name orchestra which will supply dance music only throughout the rest of the week. Bishop's band is a midwestern combo not widely known in the east. His run at the spot is for an indefinite period, while Laine's booking covered only the weekend.

Patti Paige is set for the coming weekend.

LONDON BUYS SEATTLE WAX

Seattle, Sept. 13. London Records has bought the master for the recording of "Wouldn't It Be Fun," by Bob Harvey, from Linden Records, Seattle recording outfit. Harvey, Seattle orchestra leader, wrote the tune which has been recorded on MGM by Art Mooney and others.

Linden record has been getting a strong play on jukeboxes throughout the country, and feeling was that London could do a better job on national distribution.

ONLY

Sensational!

COMO

A DREAMERS

HOLIDAY



RCA VICTOR RECORDS

78 rpm 20-3543

45 rpm 47-3036

A SMASH HIT!

A DREAMER'S HOLIDAY

Lyrics by KIM GANNON

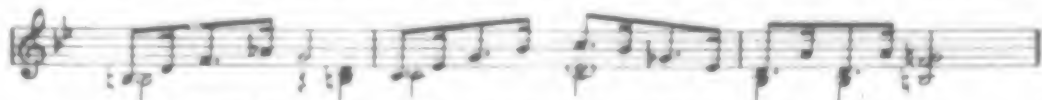
Music by MABEL WAYNE

Moderately (With a lift)

CHORUS



Climb a-board a but-ter-fly and take off on the breeze Let your wor-ries flat-ter by and



do the things you please In the land where dol-lar bills are fall-ing off the trees



On A DREAM-ERS HOL-I-DAY

Ev-'ry day for break-fast there's a

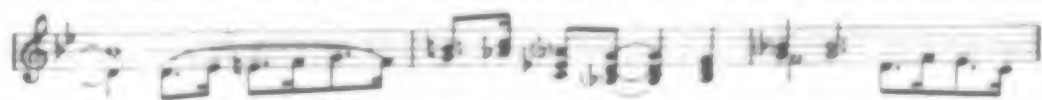


dish of scram-bled stars And for lunch-ten you'll be munch-in' rain-bow can-dy bars



You'll be liv-in' a-la-mode on Ju-pi-ter or Mars

On A DREAM-ER'S HOL-I-DAY



Make it a long va-ca-tion



Time there is plen-ty of

You need no re-er-va-tion Just



bring a-long the one you love

Help your-self to hap-pi-ness and



sprin-kle it with mirth Close your eyes and con-con-trate and dream for all you're worth



You will feel ter-ri-fic when you get back down to earth



From A DREAM-ER'S HOL-I-DAY

Copyright MCMXLIX by SKIDMORE MUSIC CO. INC. 1270 Sixth Avenue New York

SKIDMORE MUSIC CO. INC.

— A Subsidiary of —

SHAPIRO, BERNSTEIN & CO. INC.

RKO Building, 1270 Sixth Ave., New York 20, N. Y.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK
ENDING
SEPT. 10**

VARIETY

Weekly chart of the records on disk archive programs as "most requested" by users. This compilation is based on information gathered from disk-spinner owners across the nation and is designed to indicate those records rising in popularity as well as those on up. Ratings are computed on the basis of 10 points for a No. 1 position, 9 for a No. 2 and so on down to one point. Cities and societies will vary slightly in week to reflect a comprehensive nature of all service at the country

VARIETY

WEEK
ENDING
SEPT. 10

Weekly chart of the records on this "chart" program, as "most requested" by listeners. This compilation is based on information gathered from disk-jockey reports at the nation and is intended to indicate those records which are popular at the time. Records are compiled on the basis of 10 points for a No. 1 position, 9 for a No. 2, and so on down to one point. Chart and listings will vary week to week to present a comprehensive picture of all activity in the country.

Pos.	Pos. No.	Artist	Label	Song	Pub.	Pop.	Rock	Dis.	Sp.	Part	Phil	Art	Occ.	Pin	Clay	San	Sym.	Phoe.	Bliss	Mem.
1	16	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	3	Vaughn Monroe	Victor	Someday	Dorchester	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	4	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	2	Perry Como	Victor	Some Enchanted Evening	Williamson	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	12	D. Day-F. Sinatra	Columbia	An Old Fashioned Walk	Bertin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
6	18	Eddie Howard	Mercury	Room Full of Roses	Hill-Range	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	10	Ezio Pinza	Columbia	Some Enchanted Evening	Williamson	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8	7	D. Day-F. Sinatra	Decca	Maybe It's Because	BAC	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
9	15	Al Morgan	London	Jealous Heart	Acuff-Rose	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	35	Doris Day	Columbia	Now That I Need You	Famous	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	29	Mel Torme	Capitol	Four Winds and Seven Seas	Lambardo	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
12	22	Margaret Whiting	Capitol	A Wonderful Guy	Williamson	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	6	Sammy Kaye	Victor	Room Full of Roses	Hill-Range	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14	22	D. Shore-B. Clark	Columbia	Room Full of Roses	Melrose	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
15	43	Vic Damone	Mercury	Again	Robbins	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	2	Buddy Clark	Columbia	You're Breaking My Heart	Algonquin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
17	19	Vic Damone	Mercury	My Beloved	Shapiro-B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18	22	Gordon Jenkins	Decca	Again	Robbins	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
19	14	M. Whiting-J. Mercer	Capitol	Baby, It's Cold Outside	Melrose	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
20	11	Tommy Dorsey	Victor	The Hucklebuck	United	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21	7	Kenny Roberts	Coral	I Never See Maggie Alone	Horne	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
22	8	Perry Como	Victor	Give Me Your Hand	Laurel	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
23	48	P. Bailey-Had Lipo Page	Harmony	The Hucklebuck	United	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24	5	Frankie Laine	Mercury	Now That I Need You	Famous	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25	10	Fanny Martin	Victor	Circus	Mansy	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26	29	Frank Sinatra	Columbia	The Hucklebuck	United	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27	19	Andrew Sisters	Decca	I Can Dream, Can't I	Chappell	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
28	15	Billy Eckstine	M-G-M	Somehow	Algonquin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
29	2	Art Mooney	M-G-M	Hop Scotch Polka	Cromwell	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
30	10	Ring Crosby	Decca	Some Enchanted Evening	Williamson	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31	16	Perry Como	Victor	Ballad	Williamson	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
32	2	Art Land	M-G-M	Look At Me	Jewel	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
33	2	Ink Spots	Decca	You're Breaking My Heart	Algonquin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
34	1	Ames Bros	Coral	Lingerin' Down the Lane	Mutual	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
35	25	Connie Haines	Coral	Maybe It's Because	BVC	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
36	3	Jerry Wayne	Columbia	Room Full of Roses	Hill-Range	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
37	35	Bill Farrell	M-G-M	Circus	Mansy	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
38	3	Perry Como	Victor	I Love You	Bertin	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
39	35	Vera Lynn	London	Now That I Need You	Famous	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40	1	Jo Stafford	Capitol	Ragtime Cowboy Joe	Robbins	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
41	4	Mills Bros	Decca	Someday	Duchan	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
42	1	Guy Lombardo	Decca	Wedding of Lili Marlene	Leeds	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
43	12	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
44	3	Anne Shelton	London	Twilight	Bloom	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
45	46	Andy & Della Russell	Capitol	Maybe It's Because	BVC	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
46	4	Siere Conway	Harmony	Wedding of Lili Marlene	Leeds	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
47	2	Billy Whitlock	London	Hop Scotch Polka	Cromwell	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
48	3	Carmen Cavallaro	Decca	There's Yes in Your Eyes	Bemick	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
49	1	Dinah Washington	Mercury	I Challenge Your Kiss	Duchess	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
50	1	Vic Damone	Mercury	Jealous Heart	Acuff-Rose	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
51	43	Vaughn Monroe	Victor	Dreams Old New England Moon	Leeds	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
52	2	Vaughn Monroe	Victor	That Lucky Old Sun	Robbins	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

100



Walloping follow-up to his 1948

"ST. LOUIS BLUES MARCH" hit!

Arranged for Glenn Miller... put over with all the punch and drive that made this band famous! The fans'll cry for more! It's a natural-born best seller—get on it!

Tex Beneke

BLUES IN THE NIGHT MARCH

and THE ONE WHO GETS YOU

RCA Victor 30-3513 (47-2989*)



Go with it on 45 rpm too! More and MORE people are adopting the great 45 rpm system! Be sure you get YOUR share of 45 rpm profits... match ALL your new 78 platters with 45s!

THIS WEEK'S RELEASE!

(Both 78 rpm and 45 rpm. Numbers marked * are 45 rpm.)

POPULAR

The Meadows Of Heaven
A Dreamer's Holiday
Twilight
The Knock Song
The Last Mile Home
Hawaiian Sunset
The Tom-Tom Song
Where Did The Wild West Go?

PERRY COMO
30-3543 (47-3034*)
TOMMY DORSEY
30-3544 (47-3037*)
SAMMY KAYE
30-3545 (47-3038*)
RAY McINLEY
30-3546 (47-3039*)

You Can't Take Texas Out of Me
I've Got A Heart Filled With Love

SPADE COOLEY
30-3547 (47-3040*)

COUNTRY

I Hate You
I Wanted You For A Lifetime
Little Mother Of The Hills
Shake Hands With Your
Mother Today

DAVE DENNEY
31-0107 (48-0110*)
THE BLUE SKY BOYS
31-0108 (48-0111*)

BLUES

Jelly And Bread
Easy Come, Easy Go Blues

HEREDITH HOWARD
32-0044 (50-0038*)

RHYTHM

I Found A Dream
It Told You Once

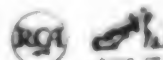
BIG JOHN GREEN
32-0045 (50-0039*)

DEALERS! Are you ringing up those extra profits with RCA Victor's new Multi-Play Needles? Counter displays, Co-op mats, and national advertising add up to easy sales.

The stars who
make the hits are on

RCA Victor Records

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY



Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Jack Fina	Waldorf (400 \$2)	2	2,100	3,900
Nat Brandwynne	Roosevelt (400, \$1.50-\$2)	6	850	3,800
Henry Busse	Statler (450, \$1.50-\$2)	6	1,250	7,375

Chicago

Henry Brandon (Marine Room, Edgewater Beach, 700 \$1.20 cover). Eddy Howard closed Thursday (8), Brandon following. Fine 4,000 tabs. Johnny Brewer (Swiss Chalet, Bismarck, \$2 min-\$1 cover). Betty Jane Watson and Jerry Austin here. Upped 2,000 covers. Frankie Masters (Boulevard Room, Stevens, 720 \$3.50 min-\$1 cover). "Spree On Ice" opened Friday (9), with Masters. Box 4,400 covers. Eddie O'Neal (Empire Room, Palmer House, 500, \$2.50 min-\$1 cover). Janet Blair & Blackburn Twins. Fine 4,100 tabs. Bill Snyder (College Inn, Sherman, 500, \$3.50 min). "Salute" series holding high, 3,700 covers.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900, \$1.50). With Peter Lind Hayes and Mary Healy. Fifth week, 3,204 covers. Chuck Foster (Biltmore, 900, \$1.50). Fourteenth week, 2,400 covers. Ted Flo Rito (Beverly Hills, 300, \$4 min). Lower 700 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500, \$2.50 min-\$1 cover). Danny Thomas and Fran Warren. Still capacity 6,000 tabs. Jimmy Featherstone (Trianon \$1-\$1.15 adm). Cold weather and school reopening hurt, 8,900 admissions. Buddy Moreno (Blackhawk, 500, \$2.50 min). "Whiffenpoof" Revue led off Wednesday (7) boosting take to husky 3,400 covers. Griff Williams (Aragon, \$1-\$1.15 adm). Weather and schools cut into turnout. Okay 10,000 admissions.

(Los Angeles)

Ray Robbins (Aragon, Santa Monica, 8th wk). 8,300 admissions. Lawrence Webb (Palladium B, Hollywood, 1st week). Good 11,900 admissions.

Metro Falls in Line On Disk Jockey Promotion

Metro's Big 3 music firms are following in the footsteps of most major publishers, who within recent months have begun employing promotion men to do nothing but contact disk jockeys.

Big 3 shifted Benny Alberts from regular contact work into the jockey groove, he's representing all firms grouped under the Metro flag—Robbins, Feist, Miller, Warren, etc.

San Antonio Longhair

San Antonio, Sept. 13

In its 14th year, Friends of Music announces its seasonal schedule opens with the Wagnerian soprano, Helen Traubel, Oct. 28. Next will be the Robert Shaw Choral group of 32 voices, followed by two Charles L. Wagner opera presentations, "Cavalleria Rusticana" and "Pagliacci."

A return performance will be made by the Ballet Russe de Monte Carlo, and the season will close with Alexander Brailowsky, pianist.

Best British Sheet Sellers

(Week ending Sept. 3)

London, Sept. 6.

Riders in the Sky	Morris
Wedding of Lilli	Box & Cox
Again	F. D. & H.
Forever and Ever	F. D. & H.
Buy Killarney	P. Maurice
"A" You're Adorable	Connelly
Red Roses	L. Wright
Angelus Ringing	Southern
Careless Hands	Morris
I Don't See Me	Connelly
Lavender Blue	Sun
Echo Told a Lie	Chappell

Second 12

12th Street Rag	Chappell
Confidentially	New World
Candy Kisses	Chappell
Blue Ribbon Gal	Dash
Leicester Square Rag	Norris
Put Shoes on Lucy	Gay
It's Magic	Connelly
Everywhere You Go	Chappell
Clancy Lowered Boom	Leeds
Strawberry Moon	Yale
Dreamer With a Penny	Magna
Wedding Samba	Leeds

ROYAL THEATRE, BALTO, IN RAP VS. BROWN 5

Baltimore, Sept. 13

Management of the Royal theatre here has announced it will file formal charges with the American Federation of Musicians against Charles Brown and Quintet colored aggregation.

Morton Gerber, official of the theatre operating company, claimed that Brown singer and pianist, ran out on a one-week engagement at the theatre on opening day, last Friday (9). Wire of protest was immediately sent to James C. Petrillo with the information that formal charges would be made.

A spokesman for the Royal theatre said the Brown aggregation motored in on Friday and that Brown went to his hotel and claimed he was ill. Later, after a doctor examined him, it is claimed, he and his troupe piled into their bus and headed South.

Detroit May Have No Symp This Season

Detroit, Sept. 13

With Henry H. Reichhold resigning as president of the Detroit Symphony Orchestra, and Karl Krueger quitting as conductor, belief here is there'll be no symph season in Detroit this year.

Symph board of directors hadn't signed a pact with the musicians local for the coming season. There is no visible financial support from the board or elsewhere, this being one of Reichhold's beefs. He carried the financial load for several years. On the other hand, Reichhold's "dictatorial" attitude allegedly had scared off other "angels."

There will be some visiting orchestras, however, the Boston Symphony Orchestra being due Oct. 22, the Cleveland Orchestra Nov. 8, and Chicago Symp Dec. 10. In addition, about 30 members of the Detroit Symp, under name of Little Symphony, will give a series of four concerts, beginning Sept. 22. These will be gratis, financed by the musicians welfare fund. Bernard Rosen, group's sparkplug, says the series may be extended if there's a public demand.

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Sept. 2 to Sept. 8, 1949

Songs	First Group	Publishers
Again—"Road House"	Robbins
And It Still Goes	Shapiro
A Wonderful Guy—"South Pacific"	Williamson
Bali Ha'i—"South Pacific"	Williamson
Every Night Is Saturday Night	B.M.I.
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Four Winds and the Seven Seas	Lombardo
Hucklebuck	United
It's a Great Feeling—"It's a Great Feeling"	Remick
I Wish I Had a Record	Crawford
Just One Way To Say I Love You—"Miss Liberty"	Berlin
Katrina—"Ichabod and Mr. Toad"	Morris
Let's Take Old-Fashioned Walk—"Miss Liberty"	Berlin
Love Is a Beautiful Thing	Porgie
Lover's Gold	Oxford
Maybe It's Because	BVC
Now That I Need You—"Red, Hot and Blue"	Famous
Room Full of Roses	Hill & Range
Someday You'll Want Me	Duchess
Some Enchanted Evening—"South Pacific"	Williamson
Song of Surrender—"Song of Surrender"	Paramount
There's Yes Yes In Your Eyes	Witmark
Through Long and Sleepless Night—"Come To the Stable"	Miller
Toot Toot Tootsie—"Jolson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
Wedding Day	Famous
Wedding of Lilli Marlene	Leeds
Who Do You Know In Heaven	Robbins
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Algonquin

Second Group

A Kiss and a Rose	.....	Mogull
Baby It's Cold Outside—"Neptune's Daughter"	.....	Morris
Be Good, Good Good To Me	.....	United
Five Foot Two, Eyes of Blue	.....	Feist
Georgia On My Mind	.....	Melody Lane
Give Me Song With Beautiful Melody—"It's a Great Feeling"	.....	Witmark
Homework—"Miss Liberty"	.....	Berlin
How It Lies	.....	Morris
If You Ever Fall in Love Again	.....	J. J. Robbins & Sons
I'll Keep the Lovelight Burning	.....	Laurel
Lora Belle Lee	.....	Santly
Make Believe	.....	Triangle
My One & Only Highland Fling—"Barkleys of Broadway"	.....	H. Warren
Now Now Now Is the Time	.....	Fremart
Ooh If You Knew	.....	Johnstone-Montel
Riders in the Sky	.....	Morris
Swiss Lullaby	.....	Southern
That Lucky Old Sun	.....	Robbins
This Nearly Was Mine—"South Pacific"	.....	Williamson
You're So Understanding	.....	Barron-Pemora

Nat'l Ballroom Ops Set Annual Meet in Chi

Chicago, Sept. 13

National Ballroom Operators' Assn. will hold their annual convention here Oct. 4-5 at La Salle hotel, with emphasis on promoting more regional ballroom associations so as to formulate organized promotions to ward a stimulating ballroom biz.

Business sessions of the NBOA confab will cover competition of private clubs, AFM relationships, contracts with agencies, the staging of a National Dance Week, potentials of coinmachines in ballrooms and the 20% caharet tax.

Inside Orchestras—Music

Vaughn Monroe's manager, Willard Alexander, who came out on the short end of a deal involving the film rights to Stan Jones' "Riders in the Sky," feels that Edwin H. (Buddy) Morris, of Morris Music, publisher of the tune, gave him a brush on the negotiations. Alexander finds it difficult to understand how Morris, a vet publisher, could have inked a contract with Jones, giving the newcomer authorization to dicker for film sales. Such rights are virtually always disposed of by the publisher only.

Gene Autry, who acquired the film rights to the tune, did so while it was under option to Alexander. Alexander's deal, made with Morris early in August, gave him an option on the song until Sept. 1. Jones, who resides on the Coast, was in the dark about the New York negotiations and in line with his contract independently sold the tune to Autry in mid-August. Alexander wanted the song for a film that Monroe is slated to make for Republic. He began negotiations with Morris for the tune with the publisher asking \$25,000. This was later brought down to \$15,000 and further dickered resulted in the option deal which called for Alexander to pay \$10,000 for "Riders" and to use another of Jones' tunes in the pic. The other song, "There's No One Here But Me," was priced at about \$500. Autry outbid Monroe and Alexander with an offer of \$20,000 for "Riders" and "Whirlwind," another Jones song.

Alexander's ultimate disinterest in "Riders" is ascribed to the song's peak having waned. Instead Monroe will introduce new tunes in Rep's screen adaptation of Max Brand's "Singing Guns," shooting on which is scheduled to start next month.

"I'VE READ ALL THE TESTIMONIALS FOR SPIKE JONES' 'DANCE OF THE HOURS'..."



Believe me—they only told half the story. Life was dull... I couldn't eat... I couldn't sleep... my outlook was dark! Then I heard "Dance of the Hours." Look at my smile! I have a new lease on life. My world is now an oyster—and Spike Jones is the pearl!

78 RPM
20-3516

45 RPM
47-2992

RCA VICTOR Records

ALWAYS REQUESTED
CARMEN LOMBARDI'S
IT SEEMS LIKE
OLD TIMES

LEO FEIST

THAT LUCKY
OLD SUN

recorded and featured by

BOB HOUSTON — M-G-M
FRANCE LANE — Mercury
DEAN MARTIN — Capitol
VAUGHN MONROE — Victor
LARA VAUGHAN — Columbia

I WANT YOU
TO WANT ME
TO WANT YOU
MISSION BELLS
and WISHIN' WELLS
YOU CAN'T LOSE
A BROKEN HEART

MILLS MUSIC, INC.

1030 Broadway New York 10 N.Y.

Decca Prexy Rachmil Details Co. Reasons for 10% Royalty Holdout

In seeking to plug all possible loopholes of dissipated revenue, Decca prexy Milton R. Rachmil explains the company's desire to defer 10% of total royalty remittances for two years on all records. This is for the purpose of permitting a truer accounting on sales, including returns. As it is, once a royalty statement is rendered, and the publisher in turn accounts 50% thereof to the songwriters, there can be no redress in the event of large returns. Publishers agree with the idea of deductions for unsold disks, having already to songsmiths, they don't think it equitable to carry the 10% load in the event of later returns.

Rachmil agrees, and has thus proposed to Harry Fox, as trustee for the Music Publishers Protective Assn., that the two-year withholding of 10% must eventually achieve a truer accounting system, albeit a tremendously complicated one.

As it works now, suppose a dog tune achieves a large theoretical sale towards the tag end of one quarter. It takes more than the ensuing quarter, or even half-year, to get all the returns properly checked. As a practical thing, of course large debits against a disappointing seller do show up within the very next quarter, and often within the same quarter of royalty accounting, and the rebates thus discounted.

Under Duress

Decca's copyright expert, Isobel Marks, an officer of Decca Records, Inc., had made accountings for two quarters allowing for very late returns. Publishers squawked but have accepted the remittances under protest. In actuality the sum total involved doesn't run to big money, possibly under \$5,000 per quarter for the entire music publishing business so far as Decca is concerned. But, Rachmil thinks that if a streak of poor sellers

pile up, the excessive royalties can reach much higher.

As a matter of principle the music men object to any such rebates, just as they nixed RCA-Victor's proposal for a blanket 8 1/2% discount on royalties (for "breakage," etc.) some time ago. Rachmil says he's willing even to compensate the pubs for their 50% of the "overpaid" royalties, but feels the publishers, as business men, must recognize the diskers' position at the moment.

Incidentally "breakage" is now a euphemism in light of vinylite and the new speeds which reduce cartage costs and shipping hazards. The record companies, however, take the position that there's nothing deadlier than yesterday's pop hit. Thus it behooves them to quickly service the market, or else. Frequently the gamble on over-production creates these hazards of large returns, hence the request for rebates.

Rachmil laughs at a recent trade proposal for "semi-annual clearance sales." He thinks that's fallacious because yesterday's "Cruising Down the River" can't be given away gratis once it has run its vogue.

DORIS DAY, AUTRY IN DUET FOR COL.

Hollywood, Sept. 13.

Doris Day and Gene Autry will record two duet numbers together for Columbia Records this week. Move follows success of Capital's using Margaret Whiting and Jimmy Wakely on "Slippin' Around."

Columbia also will team Dinah Shore and George Morgan, hillbilly singer, next month. Morgan will fly out here then for the waxing, when he finds a lull in his chores on NBC's "Grand Ol' Opry" program at Nashville.

Tops of the Tops
Retail Disk Best Seller
"You're Breaking My Heart"
Retail Sheet Music Seller
"You're Breaking My Heart"
"Most Requested" Disk
"You're Breaking My Heart"
Seller on Coin Machines
"You're Breaking My Heart"
Best British Seller
"Riders in the Sky"

Pubs Still Cool To Decca's Plan

Decca Records apparently has made no headway against music publisher resistance to its royalty payment formula, to which was added last week an amendment calling for Decca to withhold 10% of all individual statements to cover returns. Harry Fox, publisher agent and trustee, circularized pubs last week on Decca's additional proposal, and publishers were just as adamant.

As a result, it isn't likely that the dispute between the recording company and the pubs will straighten out fast. Many major music men are flatly in favor of holding Decca to the terms of the 1909 copyright law, which would force the diskers to pay a full 2c legal royalty on everything it recorded—and to pay that royalty on the basis of every record manufactured, making no allowances for returns. Plus which the pubs could demand an accounting every 30 days rather than the quarterly statements that are the accepted procedure in music pub and recording relations.

Decca's thought about the withholding of 10% of each quarterly return works out thusly: It would deduct that amount from eight consecutive quarters. At the end of the ninth an accounting would be made, and if the difference between the coin withheld and recordings returned would be paid

ASCAP Board Members 'Annoyed' At 'Secrecy' of Society's Operations

CKLW Goes Bigtime

Detroit, Sept. 13.

CKLW, Detroit and Windsor, Ont. station, dedicated its new 50,000 watt facilities Wednesday (7) with a celebration at its new transmitter site in Canada.

J. E. (Ted) Campeau, station prexy, said: "The investment of about \$400,000 which we have made in this new broadcasting equipment is evidence of the faith which I and my associates hold in the future of AM radio."

Station has been using the hypoed juke since Sept. 1. Attending ceremonies were Gov. G. Mennen Williams, of Michigan, and Lt. Gov. Lawson, of Ontario.

RCA'S STUNT RELEASE ON JUANITA HALL DISK

RCA-Victor is trying a new stunt on the release of the first Victor recording by Juanita Hall, one of the leads in the Broadway hit, "South Pacific." At the time the disk is shipped for distribution to retailers, it will be the sole platter on that particular release. Purpose is to spotlight the single with as much emphasis as possible, to dealer's and buyers, and to do that all other pop, hillbilly, western, etc. platters will be withheld.

Sides Miss Hall made are "Don't Cry, Joe" and "Love's a Precious Thing." Pairing goes out Sept. 16 from Victor's plant and will be heavily promoted.

to the publisher. Where returns exceeded the 10% withheld, Decca would absorb the loss.

In addition, Decca agreed to turn over to pubs 50% of the coin deducted from the past two statements.

Top publisher and writer members of the director board of the American Society of Composers, Authors and Publishers have generally become somewhat annoyed in recent weeks with the "secrecy" with which the Society's affairs have been handled. Accustomed to keeping close tabs on everything vital to the Society's welfare, board members themselves haven't been able to ascertain too much about what's happening with the two most important issues of the moment—the television negotiations and the consent decree discussions with the Department of Justice.

Aside from infrequent confabs with the committee of top ASCAP employees who have been conducting negotiations on both problems, the board has been kept strictly in the dark concerning the activities of the employees on both fronts—and they don't like it at all. In the past, vital Society problems have been handled by a committee of board members appointed for that purpose, who reported to the board regularly. That was the way the current tele negotiations started out, but when discussions between this committee and the group representing the National Assn. of Broadcasters broke down, the committee of paid ASCAP-ees took over. They started negotiations anew with individual reps of video networks, and they've had the ball ever since. Same committee has handled negotiations for the new consent decree with the D. of J. and here too the board members have found it hard to keep track of what was going on.

Meanwhile, since the Society board indicated 10 days ago that it would not stand for another extension of the Oct. 1 deadline on a television deal the NAB has called a meeting for Sept. 23 in Washington, D. C.—see separate story.

SURPRISE HIT!

From the Show That's Giving You...

"ALWAYS TRUE TO YOU IN MY FASHION"

"SO IN LOVE"

"WHY CAN'T YOU BEHAVE"

From The Musical Comedy Smash Hit

KISS ME KATE

—CENTURY THEATRE, New York —SHUBERT THEATRE, Chicago

• Produced by SAINT SUBBER and LEMUEL AYERS •

Recorded by:

ALFRED DRAKE
Columbia

•

HILDEGARDE
Decca

•

JANE PICKENS and ALFRED DRAKE
RCA Victor

•

HENRI RENE
RCA Victor

•

JO STAFFORD and GORDON McCRAE
Capitol

Cole Porter's

WUNDERBAR

Chappell & Co., RKO BLDG., RADIO CITY, New York 20, N. Y.

Mercury, Behind On Production, Gets Help From RCA-Victor Plant

Mercury Records is so far behind in production, because of Frankie Laine's "That Lucky Old Sun" hit, that RCA-Victor's Indianapolis plant is pressing disks for its rival. Mercury made a deal with Victor that calls for 100,000 pressings to be delivered as soon as possible. Whether any others will be made by Victor depends on Mercury's position at the end of that time.

Laine's "Sun," which exploded into the hit class as fast as anything on wax in recent years, followed closely upon the heels of Vic Damone's top hit for Mercury, "You're Breaking My Heart." Combined with Eddy Howard's record-cord of "Room Full of Roses," Damone's new "My Bulorn" and the same singer's "Again" (now fading somewhat) and a few comparatively minor bestsellers, stretched Mercury's facilities tight.

Mellugh Sets Up Own Foundation for Polio

Songwriter Jimmy Mellugh has started his own infantile paralysis crusade, having donated two iron lungs to Coast hospitals—St. John's at Santa Monica, and County General hospital, L. A.

Drive is called the "Jimmy Mellugh Polio Foundation."

REGENT'S TAKEOVER

Regent Music has taken over the copyright of a pop tune written several years ago by publicist Ed Weiner. Art Weiner and Hal Gold, titled "It's the Little Things," song has been held by Feist Music since before the recent ban on recordings.



FRANKIE LAINE
CURRENTLY
CAPITOL THEATRE
WASHINGTON, D. C.

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Music by...
JIMMY McHUGH
MILLS MUSIC

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 10			National Rating											TOTAL POINTS
This Last wk.	1	2	3	4	5	6	7	8	9	10	11	12	13	
1	1	1	1	1	1	1	1	1	1	1	1	1	1	71
2	3	3	3	3	3	3	3	3	3	3	3	3	3	66
3	2	2	2	2	2	2	2	2	2	2	2	2	2	49
4	6	6	6	6	6	6	6	6	6	6	6	6	6	31
5	4	4	4	4	4	4	4	4	4	4	4	4	4	30
6	8	8	8	8	8	8	8	8	8	8	8	8	8	22
7	13	13	13	13	13	13	13	13	13	13	13	13	13	20
8	9	9	9	9	9	9	9	9	9	9	9	9	9	19
9A	5	5	5	5	5	5	5	5	5	5	5	5	5	18
9B														18
10A														15
10B	10	10	10	10	10	10	10	10	10	10	10	10	10	15
11A	11	11	11	11	11	11	11	11	11	11	11	11	11	14
11B	7	7	7	7	7	7	7	7	7	7	7	7	7	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	13
13	8	8	8	8	8	8	8	8	8	8	8	8	8	12
14														11
15A														10
15B														10
15C														10
15D														10
16A	15	15	15	15	15	15	15	15	15	15	15	15	15	9
16B														9
16C	16	16	16	16	16	16	16	16	16	16	16	16	16	9
16D	15	15	15	15	15	15	15	15	15	15	15	15	15	9

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	MISS LIBERTY Broadway Cast Columbia	SILVER LINING SONGS Vaughn Monroe Victor	KISS ME, KATE Broadway Cast Columbia	SONGS WITHOUT WORDS Selected (Paul Weston Orch.) Capitol

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	7	137	Capitol	3	45
Decca	8	172	M.G.-M.	2	39
Victor	5	113	Coral	1	19
Columbia	3	46	London	1	12

Upbeat

New York

Jack Hooker, of United Music, moving into record biz with Sammy Kaye, former co-owner of Royal

Record, New York, using Royal Records as focus of new label called Three Deuces. Mercury Records signed vocal group called "Voices By the Sea," 26-person outfit from Norfolk, Va. Paul Salvatore will represent St. Nicholas Music in Chicago. Danny Cameron on Coast. Ted Livingston, head of Mills Music copyright division, resigned to establish own copyright and research office. Tony Lahot, N.Y. maestro, preparing television show aimed at youngsters. Jack Wilson, former Louisville, Ky. disk jockey, now a time salesman for New Rochelle, N.Y. FM station. Mike Conner, Decca Record promotion man, unharmed in second auto smash within three months, first of which broke his shoulder. Charlie Spivak cuts first records for London label Saturday (17). Hot Lips Page cut "That Lucky Old Sun" for Harmony Records.

Hollywood

Tommy Dorsey has renewed his lease on the Casino Gardens, Santa Monica, for another five years. Arthur Mitchell off for N.Y. for a month of business talks on four orcha he handles, Frankie Masters, Tommy Dorsey, Jack Pina, and Charlie Barnet. Harmony label will release Benny Goodman's plat-

tering of "Cherry" tune published by Peer International.

Cleveland

Sammy Watkins back from Piping Rock Club, Saratoga, N.Y., for month run at Vogue Room, before heading band for Florida winter date. Hal Aloma's Hawaiian crew into Statler Terrace Room Monday (12), staying until George Duffy outfit returns from Boston. Janet Haley added to Haydr Henderson's Debouaires at Vogue Room as vocalist. Blue Barron, ex-Cleveland, set up \$200 scholarship for local singing talent, to be picked by Gene Carroll of WJMH and WEWS. Lloyd Myers' Aragon ballroom returning to name band policy Sept. 18 with Tex Beneke. Dave Ennis orch resumed Borsellino's for second season.

Dallas

Orrin Tucker due in during Oct. and Nov. and has already several society affairs lined up during those months. He also plans to make a series of one-nighters over the state. Blue Barron due in during Nov. and Dec. and Charlie Spivak in Oct. and Nov. Tex Beneke booked into Louisiana's Nov. 28.

New Twist in Autry, Boyd Disk Narrations, Instead of Vocalistics

Marketing of cowboy material on records could take a new twist in form due to recordings being issued by Columbia Records by Gene Autry and one recently issued by Capitol with Bill Boyd ("Hopalong Cassidy"). Autry's forthcoming "Stampede" album and Boyd's Capitol single both use the cowboy stars relating action stories of the range rather than singing western tunes.

Capitol was out a week or so ago with a pair of yarns, backed by complete sound effects, to which kids have taken to fairly heavily. One is titled "The Legend of Phantom Scout Pass" and the other, "Hoppy's Good Luck Coin." They're straight narrations. Columbia's album with Autry is similar. RCA-Victor actually used the idea first, a while back, when Roy Rogers turned out a story-type platter based on the character "Pecos Bill" from a recent Walt Disney cartoon.

Leighton Noble Wins Release From GAC

Hollywood, Sept. 13

Leighton Noble asked for and obtained his release from his contract with General Artists Corp. Deal had 30 months yet to go. Handleader currently drawing \$2,500 weekly at the Catalina Casino, beefed that the bookers should be getting him more coin.

After a four-week stand at the River hotel, Houston, he will be a free agent.

FRANK WALKER
the Shoarmen's friend
WELCOMES YOU TO THE
ALEXANDRIA HOTEL
3th or Spring St. LOS ANGELES

War or peace, we always found accommodations for our friends in show business. And now—as always—you'll receive traditional Frank Walker service... plus a special "cheerful rate" DRIVE-IN GARAGE

ALL ROOMS HAVE RADIO AND BATH

It's Music By
JESSE GREER

Program today
Yesterday's

FLAPPERETTE

Decca Record (431281)

FRANKIE CARLE

(Mills Music)

THE EVER POPULAR
STANDARD

DEED I DO

LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

MUSIC
BOURNE
TO LIVE

"Jolson Sings Again"
Back to Your Own
Back Yard
When the Red, Red Robin
Comes Bob Bob Bobbin'
Along

BOURNE, Inc.

America's Foremost Vibracarpist
RED NORVO
and His Sextette
BOP CITY, NEW YORK
Opening Thursday, Sept. 15
for Three Weeks

Exclusive Management
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.

New York Chicago Hollywood
742 5th Ave. Pl. 9 4400 201 No. Wabash 9151 Sunset Blvd.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**
By **JULIUS MATTFELD**

(Copyright, Variety, Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1925—Continued

Herbert Clark Hoover was inaugurated president after defeating Alfred E. Smith in the election. Automobile production was now up to 4,800,000. Over 122,000,000 cigarettes were produced.

Broadway—the Great White Way—had \$15,000,000 worth of advertising strung along it in paint and lights.

By September, stock market sales already were over 731,000,000 shares as opposed to 500,000,000 in 1928 and 367,000,000 in 1927 for a comparable time period. A 4,000,000 share day was nothing. Stocks selling anywhere between \$200 and \$350 per share were not uncommon.

One month later the market started to break, and finally at the end of October it took a terrific tumble. Over 16,400,000 shares changed hands in a single day; the ticker barely caught up with transactions by nightfall, and some stocks plunged over 35 points in a day. By the end of the year \$15,000,000,000 had vanished into thin air, and by the end of 1931 this figure had increased to \$50,000,000,000. It was testified that 25,000,000 persons had been affected by this financial disaster—the twenty-fifth in U. S. history since 1790, and by all odds the most violent and protracted.

The Teapot Dome scandals came to a close with convictions meted out by the Supreme Court.

Commander Richard E. Byrd flew over the South Pole.

VARIETY reporting on the Wall Street crash, front-paged the story under the now classic head, "Wall Street Lays an Egg."

In Chicago gangsterism reached its heights when seven of the O'Bannons were mowed down by machine guns. St. Valentine's Day massacre!

The legitimate theatre season lapsed and "talkies" got much of the blame. "Sons o' Guns," "50,000,000 Frenchmen," "Berkely Square" and "Journeys' End," however, were hits.

Vaudeville was distinctly a minor theatrical item by now.

Edgar Bergen was advertising that he was signed up with RKO, but his ads had nary a mention of Charlie McCarthy.

Film successes of the year included "Sunny Side Up," Janet Gaynor and Charles Farrell; Broadway Melody (Bessie Love, Anita Page, Charlie King); The Cock-Eyed World (Victor McLaglen, Edmund Lowe and Lily Damita); Rio Rita (Bebe Daniels, John Boles, Bert Wheeler, Robert Woolsey and Dorothy Lee); In Old Arizona (Edmund Lowe, Warner Baxter and Dorothy Burgess); and Gold Diggers of Broadway (Ann Pennington, Conway Tearle, Nancy Welford, Albert Gran, Lilyan Tashman, Nick Lucas).

Not one of them was a silent picture. List of stars included Maurice Chevalier, William Powell, Gary Cooper, Nancy Carroll, George Arliss, Ann Harding, Constance Bennett, Joe E. Brown, Billie Dove and Irene Rodoni.

1930

All the King's Horses (Three's a Crowd), w. m. Alex Wilder, Edward Brandt and Howard Dietz, Harms, Inc. cop. 1930.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Sept. 10

National Rating
This Last
wk. wk.

Title and Publisher

1	2	"Breaking My Heart" (Algonquin)
2	1	"Enchanted Evening" (Wmson)
3	3	"Room Full of Roses" (Hill-Rang)
4	4	"Old Fashioned Walk" (Berlin)
5	5	"Someday" (Duchess)
6	5	"Maybe It's Because" (B.V.C.)
7	12	"Lucky Old Sun" (Robbins)
8	8	"Again" (Robbins)
9	9	"Ball Ball" (Williamson)
10	10	"24 Hours of Sunshine" (Witmar)
11	6	"I Love You" (Berlin)
12		"Jealous Heart" (Auff Rose)
13A		"A Great Feeling" (Remick)
13B		"Who Do You Know" (Robbins)
14A		"Hucklebuck" (United)
14B		"You Told a Lie" (Bourne)

Michigan State Fair Lures 776,218 Visitors for Record \$730,000 Gross

Detroit, Sept. 13. The Michigan State Fair smashed all attendance and gate receipt records as it celebrated its 100th year Sept. 2 through Sunday (11).

It was host to 776,218 persons, fair officials said. The previous record attendance was 728,947 in 1938, when it ran 16 days. Gate receipts were \$295,000, compared to \$135,000 last year. Total fair receipts were about \$730,000.

Much of the credit for its success was given to the entertainment program which featured Bob Hope, Jo Stafford, Bobby Breen, Tommy Bartlett, Tex Ritter and his rodeo. Grand Ole Opry and a supporting package of eight vaude turns. All were booked by the Gus Sun agency.

Hope drew 48,000 to the 8,000-seater Coliseum for his two-a-day performances (Sept. 2-4) for nifty \$37,000.

Fair officials said Hope received \$22,500 while Gus Sun representatives set his three-day salary at \$30,000.

Jo Stafford headed the vaude

program Sept. 5-8, supported by Bobby Breen. They drew 25,000 for a take of about \$21,000. Miss Stafford received \$7,500. Breen got \$1,500.

Tommy Bartlett, star of NBC's "Welcome Travelers" show, worked the last three days of the fair and drew about the same size audience and gate as the Stafford-Breen combine.

All headliners were supported by the same eight acts of vaude. The acts were bought in a package deal with Hal Sands. Cost was \$30,000. They included turns by Hal Sands' 24 Rockets, Ted Waldman, harmonica; The Berrys, roller-skating family; Wilkie & Dare, dancers; Mel Hall, bicycle act; Jack Shea, mad auctioneer; Ray and Madeline Samuels, dancers, and Al Verdi and Dolores, dancers.

Tex Ritter and his rodeo put on two-a-day shows Sept. 3-10 and played to capacity audiences totaling 100,000 in the grandstand. The gate was about \$75,000 of which Ritter received 50%.

Grand Ole Opry made one appearance on opening day.

Julie Wilson Doubling

Chicago, Sept. 13. Julie Wilson will double from Chi company of "Kiss Me, Kate" into the Palmer House starting Sept. 22.

Singer, who has the Lisa Kirk role in the musical comedy, leaves the east Jan. 1 to play the Maisonette, N. Y.

Philly Cafe's Talent Splurge to Stave Off Competish

Philadelphia, Sept. 13. The Latin Casino has lined up an array of top talent in an attempt to stave off opposition of the Click Club.

Harry Steinman, Casino's operator, is shelling out one of the largest budgets in the history of the cafe. Attraction parade opened with the current show headed by Martha Raye. Carl Ravazza follows, Sept. 28. George Jessel is booked for week of Oct. 12. Harry Richman bows Oct. 19. Martin and Lewis go in for a month, starting Oct. 24, and Tony Martin follows Nov. 23.

Jessel is slated to be in Philadelphia for the Haym Solomon annual celebration and while there was persuaded to go into the nitery for a week. The Martin and Lewis stand is a date owed by the comedians from last season, when they were released for other appearances.

The Philadelphia cafe booking situation is reminiscent of the one-time rivalry between the Latin Quarter and Harlem, New York. Latin Quarter snagged a series of top attractions which couldn't be backed by the nearby Harlem, and consequently the latter folded.

New Kay Thompson Act Debuts at Beverly, N. O.

New Orleans, Sept. 13. Kay Thompson, after splitting with the Williams Bros., is breaking in a new act to open at the Beverly Club here Oct. 6. She'll be supported by a male trio which Robert Alton is picking up on the Coast.

Alton, who staged the act with the Williamses, is also staging the new routine and is writing original material with Miss Thompson. Appearance here will be followed by a booking at either the Palmer House or Blackstone Hotel, Chicago, and the Plaza or the Versailles, N. Y. Singer is now recording for Decca, having left Columbia.

Midwest Vaude Dates

Chicago, Sept. 13. Vic Brown, formerly with National Concert and Artists Corp., joins the David P. O'Malley agency as head of the new radio and television department. . . . Johnny Mack into the Bellevue, Montreal, Oct. 6 for four weeks. . . . Pearl Bailey set for the National, Louisville, Sept. 29. . . . Dick Gale comes at the Trocadero, Evansville, Ind., Sept. 15. . . . Palace, Akron, and Circle, Indianapolis, are still waiting for the go-ahead signal on vaudeville with Palace trying to work out a deal with the musicians union, and the Circle, with the stagehands. . . . Tri-State theatres are welcoming back vaude at the Paramount, Des Moines, with William Morris agency handling bookings. First show Sept. 16 has Lind Bros. package with Tony Marx, Frank Tucker & Gloria, and the Matinee.

— FOR RENT — NIGHT CLUB OR RESTAURANT

1576 Broadway
at 41st Street
Formerly "The Roost"
Famous BEBOP Location
APPROX. 4,000 SQUARE FEET
Prominent Broadway Entrance
WALTER J. SALMON
or Your Own Broker
11 West 42nd Street, New York
Phone 6-6180

Atlantic City's 'Miss America' Pageant Drew Over 41,000 for \$60,000 Gate

By JOE WALKER

Atlantic City, Sept. 13. More than 41,000 people paid \$60,000 to witness the events leading up to the crowning of the new Miss America. This figure does not include income from the huge boardwalk parade, which might net the Pageant between \$5,000 and \$10,000. It also does not include the income from programs, which were hawked from booths on the walk and in front of the Convention hall the four nights of the show.

Attendance in the huge hall was up 26% over last year. Box seats, with 1,176 completely sold out for all nights, went for \$4.89, including tax, for three nights, and were upped to \$6.89 for final night, Saturday night excepted, general admission, in the balcony, was \$1; orchestra, \$1.25, and reserved \$3, all plus tax.

Although \$60,000 was the expected take from the show this total is regarded as conservative considering that \$57,000 was realized last year, and with the scales higher this year.

On the outgo costs for staging the show are figured at \$31,000. Then there is a year-round office to maintain plus traveling costs for its director, Leonore Slaughter, and incidental expenses. With the \$57,000 take in 1948 the Pageant corporation figured it netted less than \$2,000, and this year, despite the increase, won't have too much profit.

Contestant Awards

Girls who get into the inner circle, the 15 finalists from whom Miss America is named, each gets \$1,000. Miss America gets \$5,000; runner-up gets \$3,000; second runner-up \$2,500; third \$2,000; fourth \$1,500; and fifth \$1,000. The money must be used for scholarships.

The girls usually do well after the Pageant is over also. For instance, Bebe Shopp, Miss America of last year, was reputed to have made \$50,000.

The Pageant this year, with regard to entertainment, eclipsed previous years. Some of the talent was weak, but for the most part

License Snarl Delays Opening of Birdland Cafe

Opening of the Birdland, N. Y., slated for last Thursday (8) was postponed because of failure to get a liquor license. Spot's operator, Monte Kaye, had already spent considerable coin on decorations and advertising when notification came that the State Liquor Authority declined application for a license pending further investigation.

It's reported the liquor board is checking on several anonymous complaints against the nitery. Charlie Parker and the Tremiers were to open at the spot.

Birdland, operated as the Clique Club last year, and closed during the spring after a siege of bad business. Kaye took over and gave it the newer tag.

the girls were good enough to hold their own on any stage.

The show attracted some top show biz names. Eddie Cantor was on hand, and called to the stage by Bob Russell, emcee, clown and sang "If You Knew Susie." Lee Shubert took a bow. Then Russell introduced the Miss Americas of previous years. Talent hunters were many.

Talent besides the girls, included some topnotch vaudeville acts plus six girls who made the finals in other Pageants. Show was directed by Howard Busby, one of the owners of beachfront hotel Dennis.

The new Miss America, Miss Arizona, appeared in an abbreviated version of "Romeo and Juliet."



SQUARE DANCE CALLER

Now Appearing at Studio 81
Carnegie Hall, New York
Available Saturday Nites
Starting October 7
BILL CAIRNS
7 La Veto Place, N.Y.C., N. Y.
N.Y.C. 7-1631-J

NAOMI STEVENS

Cheats With a Checkle
NOW APPEARING
Glenn Rendezvous
NEWPORT, KY.

YOU MUST VISIT RAILWAY LOST PROPERTY.

when is LONDON for Bargains in
Furs, Fur Coats, Luggage, Travel
and Sports Goods.—Call at 1 Port-
man Street (corner of Oxford
Street), Marble Arch, London, W.1.

SONGS
that pack
'em in!

BOB MORRIS

Directed by:
BILL VIDAS
Mutual
Entertainment
Agency
300 N. Wacker
CHICAGO 4-0000

America's Newest Young Singing Discovery

RONALD ROGERS

Featured in Russell Markert's New Revue
at **RADIO CITY MUSIC HALL**
NEW YORK

Television — Clubs Vaudeville — Radio

Mgt.: PHIL OFFIN, 48 West 48th St., New York

JAY MARSHALL

NOW APPEARING AT CAPITOL, NEW YORK

THANKS TO:

- | | |
|--------------------------|---------------------------|
| Abel's 'Lexicon' | Alan Jay Lerner |
| Fred Allen | Marcus Loew |
| Gordon Allison | J. H. Lubin |
| El Astor | Abbot Lutz |
| Buster Astor | A. A. & J. B. Marshall |
| Al Baker | Mr. & Mrs. J. E. Marshall |
| Carl Ballantine | James Ward Marshall |
| Arthur Barkow | James Mason |
| Eileen Barton | Julius May |
| A. S. Beck | Bert McCord |
| Dr. Maurice Berger | Victor McLeod |
| Lyle Bettiger | Ray Middleton |
| Bill Bishop | Joe Mirabella |
| Dr. Boston | monet |
| June Bundy | Wm. Morris |
| Lee Burchill | MCA |
| Joe Cavalier | Leon Newman |
| Son Chan | Northwest Airlines |
| Cheeseborough Mfg. Co. | Chauncey Oltman |
| C. 6-0600 | Pazo Oltman |
| J. C. Collier | Joan O'Sullivan |
| Cheryl Crawford | Sam Pearlman |
| Joe Cuda | penicillin |
| Dan Dailey | Bill Peterson |
| Jack Davies | Sidney H. Piermont |
| Dario D'Avila | Lydia Pinkham |
| Wally Dean | (tied about my age) |
| Paul Dennis | Sol Radam |
| National Distillers | Re 2-9915 |
| Bruce Elliott | Renald and Rudy |
| Nanette Fabray | Billy Rose |
| Gustave Flaubert | David Rose |
| Jerry Franken | Natalie Rosenberg |
| Franklin Savings Bank | Paul Ross |
| Tim and Moe Gale | Jay Russell |
| Diamond Horseshoe Gang | Julius Schmid |
| Max Gordon | Security Mutual |
| Paula Gould | Ira Skutch |
| Johnny Greenhut | Walter Siggins |
| Herman's of 6th Ave. | Bill Smith |
| Herman Hanson | Spivy |
| Hudson Court | Ed Sullivan |
| Holiday For Strings Ore. | Robert Sylvester |
| Helen Holmes | Herbie Swank |
| Doris Horne | Ellis Talbot-Martin |
| Betty Lee Hunt | Johnny Thompson |
| Herbert Jacoly | Max Tishman |
| Jennifer Jones | Trade Bank and Trust Co. |
| Adri Kahn | TV |
| Jeannette Kamins | Colonel Wade |
| Wolfe Kaufman | Billy Waldron |
| Ella Kazan | Hiram Walker |
| Sheldon Keller | Kurt Weill |
| Messmore Kendall | Allan Whitehead |
| Abner Klipstein | R. E. M. Whittaker |
| Irving Kotal | Karl Wilson |
| La La | Gleb Yellin |
| Dick La Marr | John Yorke |
| Howard La Noce | George Zieg |
| Mark J. Luddy | |
| Max Leibman | |

AND MANY OTHERS

Schine Circuit Expanding Vaude Time To 102 Days by End of October

The Schine circuit, now with 72 days of playing-time, will add 30 additional days by the end of October. The Ohio territory is slated to open around Oct. 25 with Bucyrus, Norwalk, Tiffin, Mt. Vernon and Athens scheduled to teeoff on that date.

The circuit's major concentration will be in New York state, where 24 houses will be in operation at the end of the month. It's currently the largest number of vaude houses for any circuit. It also will run regular stagelights in Milford, Del., and Lexington, Ky. The Schines will operate in Albany, Amsterdam, Syracuse, Gloversville, Geneva, Glens Falls, Watertown, Lockport, Auburn, Little Falls, Newark (N. Y.), Portland, Norwich, Oneonta, Saranac, Ogdensburg, Olean, Oswego, Corning, Malone, Messana, Bath, Plattsburgh and Ithaca.

The Al & Belle Dow office, which books for the Schines, will start booking the Natopolis circuit, in Pennsylvania, and independents located in Michigan, Maine, Massachusetts and Vermont. Towns already lined up include Bennington, Vt.; Calais, Portland, Biddeford, Bangor, all in Maine; Fall River and New Bedford, Mass.; Flint, Washington and Bay City, Michigan.

In addition, the Dows have lined

up theatres in the following Pennsylvania towns: Ecorse, Altoona, Altoona, Huntingdon, Butler and Shamokin. Dows will also book vaude for the Walter Reade Circuit.

Hildegard Ties With Morris Agcy.

Close on the heels of her tiff with Jack Bertell and Music Corp. of America, both no longer associated in the booking representation of Hildegard, Anna Sosenko has taken her charge to the William Morris agency. Miss Sosenko is longtime personal manager for the chanteuse, and it was her disapproval of some of MCA-Bertell booking tactics that caused the schism.

This included (1) a \$5,000-per-week signatur for the Statler Hotels route, when Miss Sosenko held out for and got \$6,000; and (2) the acceptance of Hildegard's signature to such lower-salaried contracts. The unusualness of this lies in that Miss Sosenko has been personal attorney and signatory for the act for 17 years; in fact, Hildegard's signature of the Statler contracts were the first she ever signed personally. It was done at a time when it is charged, the old agents sought to create a breach between the songstress and Miss Sosenko.

The Morris agency's g. m. Abe Lastfogel, and the chanteuse's personal rep have long enjoyed close friendship, although not on a business basis. Wally Jordan, radio-television head of WM, has an ABC radio contract pending but this may interfere with Hildegard's concert touring plans next year.

College Honors Hildegard
Rutherford, N. J., Sept. 13

Farleigh Dickinson College will present a scroll of honor to Hildegard on Thursday (15) at a cap-and-gown fete, followed by a dinner, saluting the chanteuse for "outstanding artistry." President Peter Sammartino of this 900 co-educational student body, and his wife, will preside.

Some of the Hildegard-Sosenko collection of paintings will go on two weeks' exhibition at the college museum. They are slated for exhibition thereafter at the Houston and Denver college museums.

Walters' Bid for Carroll's Must Await Court Okay

Hollywood, Sept. 13

Lou Walters, operator of the Latin Quarter, N. Y., has put in a bid for the Earl Carroll Theatre Restaurant. Deal is to be approved by the courts.

Spot is currently being run by the late showman's estate through Mrs. Jesse Schuyler, estate's executrix.

PIAF'S LONDON DEBUT SET BY CLIFF FISCHER

Clifford C. Fischer, recently returned from a summer in Europe, where he was readying Edith Piaf's return engagement to the Club Versailles, N. Y., opening tonight (Wed.), is slated to make another European visit next month. He has several deals pending. Among them is a spring-summer concert tour for Miss Piaf in London with the provinces to follow. It will mark her debut in England.

French chanteuse's current engagement at the Versailles is for 12 weeks, and she returns to Paris and other Continental bookings pronto thereafter.

Anger Heads New GAC Production Dept. to Handle Vaude-Musicals

Belief that condensed versions of legit musicals will figure strongly in future vaude bookings has caused General Artists Corp. to form a production dept. to handle such displays. Harry Anger, who's working on the tab version of "Make Mine Manhattan" will head it. "Manhattan" deal is still being worked on for the N. Y. Strand to follow "High Button Shoes."

Possibility is that GAC will also

attempt to condense dramatic shows for vaude presentation. Idea is being broached to theatre bookers, but response will depend on what shows would be available.

GAC is the second agency to concentrate on condensed musicals. Charlie Yates of Associated Booking Corp. started the idea with the booking of "Shoes" at the Strand, N. Y., to follow current Xavier Cugat layout. He has lined up the rights to several other shows.

America's Newest Singing Team

7 WEEKS — NEW RECORD — BISMARCK, CHICAGO



"It is a refreshing, pleasant experience to hear lovely little

BETTY JANE WATSON

and her handsome husband,

JERRY AUSTEN

sing in the Swiss Chalet of the Bismarck hotel. If they can keep the unassuming, happy manner they showed on opening night they should become one of the top singing teams in the country.

Betty and Jerry are blessed with beautiful voices, and their collaboration is cute without being cloying, heartwarming, not sticky. Dick Barlow, who seems to do everything well from writing special material for these kids to staging circus revues, has provided Betty and Jerry with the cleverest number in their repertory. It is a conversation piece telling the story of their personal romance, and leading up to a very entertaining rendition of "Happy Talk" from "South Pacific."

Of course the kids do their specialties from "Oklahoma," the musical in which they met, and each has a turn at solos.

IT'S A GREAT ACT."

... Davidson, Chicago Tribune

"A HIT AS A TEAM"

... Morgan, Chicago Daily News

"... DELIGHTFUL ..."

... Dawn, Chicago Herald-American

"THEY'RE WONDERFUL"

... Hunt, Chicago Sun-Times

"... GIVEN THE ROOM A WONDERFUL LIFT."

... Topper, Chicago Herald-American

Lee Mortimer (N. Y. Mirror), visiting Chicago, says: "SOCKO."

Opening **CAPITOL THEATRE** Oct. 6th
WASHINGTON, D. C.

Exclusive Management:

JACK BERTELL

Seating by:
RICHARD BARSTOW

Press Relations:
DON COPLIN

EDDY • MANSION

'Hearts of the Harmonics'

Currently
TROCODERO CLUB

Henderson, N.C.

Margery Welles at the Piano
Mgt.: Ben Lipson M.C.A.

IN PHILADELPHIA, PA.

CLINTON HOTEL 10th & BLOOM

300 OUTSIDE ROOMS

from \$2.00 daily

SPECIAL WEEKLY RATES
HOUSEKEEPING FACILITIES

Surround the Continental Hotel Group

WALKING DISTANCE OF ALL THEATRES

Client Willing to Buy

SMALL NIGHTCLUB

About 15 Seating Capacity, Excellent, No. 1

Best 4th or 5th

Submit complete details

F. FRIEDER

CLARENCE DAVIS REALTY CO.

174 Madison Ave., N. Y. 17, 6-2010

Auditorium Attractions Wanted

50 Consecutive Dates!

\$250-\$750 Nightly, Guaranteed

Proffer singers with "movie" names, however slight, in "top" concerts!

Will carefully consider 50 Submissions weekly, instrumental drama, etc.

Write Box 343 VARIETY

104 W. 40th St., New York 18

GEORGE PRENTICE

"The Man Who Put the Punch in Punch and Judy"

CURRENTLY APPEARING

AT

RADIO CITY MUSIC HALL

NEW YORK

Thanks to **RUSSELL MARKERT**

Direction: **Leon Newman**

MARK J. LEDDY

Ice Show Reviews

Ice-Capades of 1950

Pittsburgh Sept. 7

Tenth edition of Arena Magazine's Annual ice show in two acts and 30 scenes, produced by John H. Harris. Choreography by Chester Hale, assisted by Rosemarie Stewart and Robert Demich. Costumes by Billy Livingston. John N. Smith, Jr. and Mme. Karinda. Story and props by Richard N. Jackson and Floyd Parish. Musical score by J. D. Mayhew, assisted by Fran Frey, and orchestra under direction of Mayhew. Features: Donna Atwood, Bobby Specht, Old Smoothies, Irma Thomas & Orrin Markham, Eric Waite, Jackson & Lyman, Ruby & Bobby Maxon, Charles Stagle, Patti Phillips, Gil & Tuffy McKellen, Forgie & Neilson, Alan Konrad, Jackson & Neilson, Sally & Kinney, Helen Davidson, Johnny Lettingar, Mary Lela Wood, Frank St. Amant, Joseph Setta, Don Pearson, Mary Lou Landerville, Chuckie Nola. At The Gardens, Pittsburgh for three weeks beginning Sept. 7. \$4.75 tax.

On its 10th birthday "Ice-Capades" gives ample proof that the well hasn't run dry. If anything a new gusher seems to have come in.

Again John H. Harris has shot the treasury on his winter wonder

land, and 1950 edition easily matches and even at times surpasses past spectacles. It's a dazzling thing of color and novelty. Since there are only so many things that can be done on ice and the people of "Ice-Capades" have done them time and again it's the eye Harris has wisely concentrated on. Even if his companions merely walked out on the painted stage and just stood still they would still be a pleasure to look at.

Costumes not only obviously come to a king's ransom, but there is taste, too, and a spinning beauty as well as the silks and satins which swirl around the ice in breathtaking cascades of color.

Opening revealed the need of some editing, maybe quarter hour or so, and a speedier tempo, but those things will come with a few more performances, and no reason at all why latest show shouldn't cash in everywhere just as heavily as its predecessors. It's got everything to sell.

Having topped the Walt Disney lode for the first time last year with "Snow White and Seven Dwarfs" Harris goes back there again and results are just as happy. This time show's big feature, which closes the first act, is Disney's "Toy Shop" — an original story tale by William Cottrell, of Disney studio, which brings on Mickey and Minnie Mouse, Pinocchio, Dumbo, Pluto and Donald Duck and gives top-billed stars, Donna Atwood, as a doll that comes to life, and Bobby Specht, playing a young toy-maker, a chance to show their graceful stuff on skates. It's also a sock show, case for Eric Waite and his comedy routine. Dialog and most of the music for "Toy Shop" have been tape-recorded, and a first-rate technical job all around. The Disney characters are excellent recreations and on skates they're a corking novelty. Winds up with a toy soldier and sentry-box march by the ensembles that's a crack topper, especially those sentry-boxes gliding over the rink like self-propelled automatons.

Other stand-out production pieces are a beautiful "Garden of Roses" which gives Miss Atwood and Specht another chance to go to town, and they do. "Jungle" — strikingly costumed, which has Johnny Lettingar, former Olympic star, in a neat exhibition and Jackson and Lyman virtually firing the show into knots with the best of their antic routines, and "Teen Age Party" which introduces Bobby and Ruby Maxon couple of classy skaters who were with Ice-Follies for long time. It gets Waite on again too, but doing virtually same thing he's been doing for years but in a different background.

Old Smoothies (Irma Thomas and Orrin Markham) in their tradi-

tional next-to-closing spot, are still standouts. Gil and Tuffy McKellen put on football uniforms for some crashing acrobatics and bad-minion game between Hugh Forgie and Tiff Larson has become a fixture and deserves to be. Crowd went for it more than ever this year, and boys have added some new and amusing twists. Orch under the direction of J. D. Mayhew, who also did the arrangements and compiled the score, which this season includes two original tunes, "I Fell in Love With a Dream" and "Toy Shop Jambores" by Elmer Daniel and Johnny Lange, for the Disney number, and Brian McDonald, as in past handles the announcements from a mike on the bandstand. Chester Hale's choreography all the way is out of top drawer.

Harris freely credits "Snow White" with giving 1949 edition biggest biz in show's history. "Toy Shop" should do likewise for the current show. At Disney's "Ice-Capades" has clearly found a deep and inexhaustible source of supply.

Holiday on Ice

(CITY AUDITORIUM)

Denver Sept. 8

Taking about 120 to put on this show, with 85 skaters, there is a multiplicity of acts, but it runs along in snappy fashion.

The production scenes are slickly lighted and beautifully staged with elaborate costumes and orchestral backgrounding that enhances the artistry of the skaters. Most unusual of these is the "Enchanted Garden" with the ensemble rigged out as flowers and trees that dance with abandon and gaiety. At the climax of this number the ice is converted into a colorful garden.

"The Princess with the Glass Heart" featuring Dorothy Goss and Morris Galbraith, is also outstanding. Miss Goss is a vision of loveliness. (Continued on page 56)

Saranac Lake

By Happy Benbow

Saranac N. Y., Sept. 13

The Research Laboratory of the Variety Club hospital is being remodeled, going all out in research of tuberculosis with the Rockefeller Foundation backing.

John Rosenberg (Loew's Hartford), after three months of observation, upped him for meals.

Marie Gallagher (Warner Bros.) in from Philadelphia for weekend to visit her daughter Dolly Gallagher who expects all-clear papers soon.

Radio station WNBZ saluted Edna Vogt on his birthday. Also to Henry Leitch, former NVA member.

Helenetta Allan has added extra periods during her first month of rest routine.

Sophy Medes, ex-Rogerite and former cashier Utica theatre, Utica, N. Y., now doing secretarial work in downtown colony.

Ed Stokes, Jack and Phil Keir in from N. Y. C. to bedside Sam (RKO) Kelley, who is showing nice progress.

Among the showfolks visiting the Variety Club hospital during the holiday were Desautels Bros., Henry Dianne, Abe Driscoll and E. G. Dodds, all exhibitors and managers.

The Ted Bodwells, who are vacationing at Lake Placid took time out to ogle the hospital and chat with Dr. Caumont, who is doing much.

Alley spending a two-month vacation in the colony Lee Klinick (Bend Sinix) has checked out on N. Y. C.

Write to those who are ill.

Arthur Lee Simpkins set for Bellevue Casino, Montreal, Jan. 12, and Town Casino, Buffalo, Jan. 30.

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY
MARCH 9th, 1949

MCA WM. MORRIS AGENCY

DIETRICH and DIANE

"Tape in Technicolor"

Currently touring: Chicago, Detroit, Toronto, Buffalo, New York, and other cities. Booked until mid May 1, 1950.

For availability: 8808 ELBERT 216 W. 5th N.Y.C.

Persian Room, N. Y., Relights With Borge

Persian Room of the Hotel Plaza, N. Y., will open Sept. 23 with Victor Borge, Bob Grant and Mark Monte bands. Only other name definitely set for this room is Hildgarde who plays annual stand there in March.

Deal had been on for Kay Thompson and the Williams Bros., but team has been dissolved. Miss Thompson may play the date solo.

Million Dollar Pier In Atlantic City Is Gutted by 200G Fire

Atlantic City Sept. 13

The Million Dollar Pier, Atlantic City, was gutted in a \$200,000 fire early this morning (13). The dance hall and most of the front end of the structure was destroyed, but a small theatre at the end of the pier remained. Fire was discovered around 4 a.m. this morning and a general alarm was sent out.

Pier operated until last year by George A. Hamid, who also operates the Steel Pier in this city, is now owned by a Philadelphia syndicate headed by realtor Clarence L. Crosson. Pier this year was operated by George Costello, of Staten Island, N. Y., who owns a fleet of excursion boats.

It's not likely that the pier will be rebuilt for some time, inasmuch as it's been a losing proposition for a number of years. This year, the front end of the pier was used as a bingo parlor, and a multitude of small concessions dotted the place.

Million Dollar Pier was built in 1906 by the late Capt. John L. Young and Stewart McShane, who operated it until it was leased by Hamid. Hamid gave it up last season when owners refused to chip in with a necessary \$200,000 facelift.

The destruction of Million Dollar Pier leaves only one major pier in operation, the Steel Pier. Other major pier still standing is the Garden Pier, which the city is seeking to raise and convert to a recreation park. Most of the big piers have been destroyed in fires. Young's Pier burned in 1923, Central Pier was destroyed in 1929, and the Steeplechase in 1932.

Miranda III; Dick Haymes Subs at Coconut Grove

Hollywood, Sept. 13

Dick Haymes will substitute for Carmen Miranda Oct. 4 at the Coconut Grove. Latin thrush has been cancelled on her doctor's orders. Date is for four weeks.

Eddie Fitzpatrick orch has been offered \$2,250 weekly to backstop Haymes, same figure even will get for its November date at the Grove with Carl Brisson. Miss Miranda's deal originally called for the miter to use Bill Heathcock's crew and four marsemen. When she had to quit the Heathcock deal also was cancelled.

Canadian Expo

Drew 2,650,500

Toronto Ont., Sept. 13

Record crowds totalling 2,650,000 with turnstile tariff at 40c, set a new attendance high at the Canadian National Exhibition for the annual fortnight show, closing Saturday 10: midnight. This was 30,000 people over the 1948 two-week figure.

Olsen and Johnson at \$2 top grossed a capacity \$400,000 in advance for the 24,000-seater grandstand show. George Hamid had a hefty \$150,000 for the afternoon three-hour grandstand vaude-circus at a \$1 top and acts integrated into the O and J show for evening performances on a straight buy. Patty Conklin's annual midway, with most attractions tabbed at 50c, drew beefs from cautious customers but grossed a big \$250,000. Operators and concessionaries reported highly satisfactory returns for the annual two-weeks CNE.

Henry Youngman tapped for Earle, Philadelphia Sept. 23

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

"The ORIGINAL Show-Biz Gag File"

NO. 1 to 30 @ \$1.00 Ea.

(Order in Sequence Only)

Special First 13 Files for \$10.00

All 30 Files for \$25.00

1 Box PARODIES \$10.00 Per Box

MINUTEL BUDGET .3750 Ea.

SUPER DOD for Screen .35 Ea.

1 Booklet \$2.00 Ea.

or all 1 Box Vols for \$10.00

Send for F.R.C. file on other material

to C.O.P. — Send Order form, Sunday

PAULA SMITH

300 W. 54th St., Dept. V. N. Y. 19

CIRCLE 7-1130

Jack Powell

and His Educated Promoters

Concluding

BROCKTON FAIR

THIS WEEK

Mgr.: EDDIE SMITH AGENCY

RKO Bldg., Suite 907 Phone 9-0000

Jackie KANNON

Still at DETROIT'S most beautiful room.

CLUB GAY HAVEN

Thanks To:

PETE IODICE & JOHN ANTHONY



it's MAXINE SULLIVAN

★ America's Foremost Stylist
Opening Thursday, September 15th
CAFE SOCIETY
DOWNTOWN
(Inclusively)
Personal Management: JACK BERTELL

THE THEATRES OF THE STARS.

Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
140 W. 4th St., N.Y.C. - MU 2-5700

J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
GENERAL MANAGER

Starlight Roof, N. Y.

(HOTEL WALDORF-ASTORIA)

Jack Fina Orch. (14) with Bob Darnell and Pepe Landeros; Mischa Borr Orch. \$2 cover after 10.

Jack Fina, comparatively new to mastering, has the necessary ingredients to click at a spot such as the Starlight Roof, and evidences that anew on his current date. The piano-playing maestro is a nice-looking front, and his work at the ivories is always properly spotlighted in the band's varied routine of pops, old standards and semi-classics. All highly danceable, and listenable, too, with Fina's arrangements of his sweet style, leaning toward the semi-classical, being of top caliber.

Outfit, which with Mischa Borr's Latin outfit comprises the Starlight Roof's bill currently, includes 14 men, with Fina, namely three brass, four reeds, three A-bles, three rhythm. Plus singers Bob Darnell and Pepe Landeros. Darnell does the straight pops, and Landeros the Latin melodies, both okay. A girl singer would give the outfit some needed s.a.

Borr, longtime standby at the Waldorf, as usual, socks over for the Latin dansapation. There's never a lull in the dance music, incidentally, as the band changes over and the sidemen exchanging places gradually while maintaining the music. Kahn.

Copacabana, N. Y.

Joe E. Lewis (Austin Mack at piano), Kay Starr, Cabot & Dresden, James Barrie, Terri Stevens, Pamela Adair, Cops Girls (8), Michael Duroso and Fernando Alvarez bands, Gordon Jenkins & Tom Adair, staged by Donny Coudy, routines, Billy Livingston, \$3 and \$4.50 minimum.

Joe E. Lewis, the Copa and all that goes with postwar nitty standards join the new trend of giving extra values. For a time it appeared as if Joe Everglades Lewis could come in and recite Toots Shor's menu and do business, but that easy-catchpenny trend has long since passed. The Copa knows it, too, because it's only when a Durante, Lena Horne, Martin & Lewis, Peter Lind Hayes, Mitz Green or Joe E. Lewis are the attractions that it really opens up that "Burma road," as the end-room shelves are called. These are the faraway places which, if populated, is the barometer that the walls are bulging.

As for Lewis himself, very wisely he has left his Raging Form for a spell and gone into a trance with his authors. The end results are rocks. They have whipped up a galaxy of songs which makes the affectionate salvo given the comedian consistent on quality as well as sentiment. It's no secret to the rounders that Joe E. had been coasting on his last year's jewels, but he now has some Cartier lyrics that are as solid as Fort Knox for any nitty.

The pixie personality comedian again gives access to his gee-gee predilections with songs and stories glorifying his bookmakers, notably the parody on "Ghost Riders in the Sky." His Gilbert & Sullivan variation of "The Groom" is a minor classic as is his Viennese pot-pourri built around the "Student Prince" fol-de-rol. "Wonderful Guy," "Yankee Doodle Livak" (not up to the parity of the other), "Irish Shapiro" (also spotty), the "Ball Ha!" number, parodies on "Marge," "Susie," etc., and topping off by introducing Tommy Head, ex-jockey in racetrack regalia, comprise an all new repertoire, most of it rocks. Lewis is in for a solid run without a doubt.

Douglas Coudy has whipped up another new format with mostly new Copa babes and good substructures in song stylist Kay Starr, the terping, Cabot & Dresden, who overlay despite their basic worth, a cute and petite ballerina, Patricia Adair who almost steals the surrounding revue, and two personable number-leaders in James Barrie and Terri Stevens as juve and ingenue.

Miss Starr who comes east from the Coast and with a minor disk buildup errs in over-stylized delivery that makes for sameness if not monotony. The similarity of pace tends to slow after her "Too Marvelous" opener. "Papa Goes," "Good Man," "Ain't Misbehaving" and "Loneliest Girl in Town" are also slightly Janie-one-note in theme. This does not gainsay Miss Starr's basic values as a singing personality. Her brunette good looks and general class also are no deterrents. In short, she has come a long way since first noticed in VARIETY as Joe Venuti's hand-singer at the Coliseum, Lincoln, Neb., in 1940.

Feature of Cabot & Dresden's ballroomology is still the acrobatic prowess of the male with some prodigious lifts and whirls.

Coudy's production numbers include a limply "We're Back from

Paris" opener, including the Customs inspector, etc. The second number, the one with the dancecards, is a class flash and a spontaneous applause-inspirer. Incidentally, the line has stepped up its s.a. hitting average. "Carousel" samba finale is in the regular Copa idiom, but it is here where the diminutive sambaing of Patricia Adair is an audience-arrester.

The Gordon Jenkins-Tom Adair surrounding songs are tuneful and one of durable proportions; Billy Livingston's costumes are exceedingly fetching; Mike Duroso does his usual tiptop show and dance band job. Lewis is back and maitre d' Joe Lopez is in his heaven once again.

PS—The same minimum of billing to Monte Proser continues, although the onetime head man and founder of the Copa was circulating at the premiere, but the accent is more and more on Jules Podell, including program billing in the cuisine department. Jack Entratter continues the No. 1 greeter as major domo of both the basement bistro and the Copa lounge which, incidentally, is due for a WGMF buildup when that Metro station inherits the WINS line and with it the Jack Eigen midnight-4 a.m. disk jockey buildup. The Metro station, apart from its powerful 50,000 wattage, is already "casting" Hollywood names to make the Copa and Eigen a must-stopoff while east, as part of the trailering for Eigen's radio commercials of which there have been a minimum during the WINS tenure despite the jock's wide nocturnal listening audience. Abel.

Vine Gardens, Chi

Chicago, Sept. 9

Dolly Kay, Jerry Coe & Dick Lynn, Susan King, Mel Cole Orch., Pancha Rhumba Orch. \$3.50 minimum.

Spot's getting a reputation for developing name talent—namely Joey Bishop and the Lind Bros.—but with current bill it looks as if Dolly Kay's comeback will also spring from there. Miss Kay, with her husky voice, exciting gestures and manner of talking to the audience in a tough but joshing way, garners sock response with seat holders. Gal looks good and the way she dimes out the sidies she speaks showmanship plus. A medley of Jolson tunes, "Ballin' the Jack," quickies of pops and encores of "Alexander's Ragtime Band" and "If I Had My Way," finds "The Madam" (as she calls herself) begging off. Miss Kay was easily the winner with first night aud., and from their response, should be well on her way in the cafe circuit again.

Jerry Coe & Dick Lynn are a couple of youngsters fresh from Chi's Borscht Circuit who need more experience for nitties. Lads have ingratiating personalities and obvious ability, but routines are reshapes of current comedies rather than their own stuff. Satires on radio programs provide yokes and showcase their imitative and vocal efforts. There's apparent potentialities but stuff needs pruning.

Susan King's terping serves as opener with tall comely brunet rating in a "Song of India" bit, while seated on a chair. Encore, "Tico Tico," also garners plaudits. Mel Cole's showbarking is adequate and Pancha's Rhumba Orch keeps small dance floor occupied. Greg.

Hal Taborin, S. F.

San Francisco, Sept. 13

Ted Lewis, Paul White & Elroy Peace, Geraldine DuBois, 3 Reed Sisters, Ted Lewis Orch. (11) with Sol Klein, cover \$1.

The traditional Ted Lewis syrup-and-corn, which has paid off through the years, does it again here with a gala rafter turnout giving Lewis and his unit a buff reception and applauding throughout troupe's hour and five minute stint.

All the nostalgic reliables including "Is Everybody Happy," "Me and My Shadow," and the Lewis sure-fire "When My Baby Smiles At Me," were poured on to good effect with such items as "Whiffenpoof Song" and "I Never Count The Years" rounding out the session. Lewis offered nothing new and didn't have to. It was sock entertainment all the way.

Good performances are turned in by Paul White and Elroy Peace, whose comedies, terping and songs garnered hefty applause. Geraldine DuBois' femme appeal clicked neatly. Singstaring by the Three Reed Sisters, offering a "South Pacific" medley, was adequate but probably suffered from routineing which applied their standard items between too contrasty material. Lewis orch. with Sol Klein basting backs show nicely.

Lewis winds session with audience community-sing of "Palin Around With You" for sock finale.

Ted.

Le Ruban Bleu, N. Y.

Bibi Osterwald, Paula Drake, Michael Brown, King Odom 4, Norman Paris 3, \$3 and \$4 minimum.

The Meles, father and son, now that Alphonse Mele is major-domoing this class bistro while papa Tony Mele is running the street-floor Theodore's restaurant, have a good layout to inaugurate the season. There's fine variety and change of pace from the opening King Odom Quartet, to comedienne Bibi Osterwald, pianist Michael Brown and song stylist Paula Drake.

Brown, who emerges until Julius Monk returns from Paris, bespeaks a' such promise, possibly more as a songsmith and special material writer, although he's a fetching enough performer. He works at the Steinway, opening with a rhythmic medley wherein he introduces the Ruban Bleu show lineup, working the names in patty and cleverly. Perhaps a shade too special, he manages to get 'em and hold 'em. He seems to be developing a topical song-along style by reprising, in rhyme, yesterday's shockers out of the headlines, such as the Judd Gray-Ruth Snyder case and the Starr Faithful saga. It bespeaks of some special value, perhaps as an album series, as young Brown develops his lyrical paeons of past displeasures.

Miss Osterwald suggests a younger Beatrice Kay as she gives new values to a Berlin oldie, "I Love a Piano." "No Ring on My Finger," "Oceana Roll," "Ballin' the Jack" and "Casey Jones," coupled with some modern ditties. Blonde comedienne is setting a style for herself, perhaps with too obvious deliberation, including some not pleasant mugging.

Paula Drake is a class brunet looker with an improving musical comedy style. She's of the sophisticated genre without being too indigo. The "Kick Love" and "Puff" numbers segue into the zither satire on folk songstresses. The magazine serialization romance, interspersed with obtrusive ads on the "wrong" continued pages, also clicks. An s.a. gal with IQ song material, she's OK, but in a class bistro like Le Ruban Bleu.

The dusky King Odom Quartet, who made their impact here originally, continue clicking with their harmonies. And not the least of it the Norman Paris Trio with the pianologing maestro performing tiptop, tunes at the Steinway are excellent interludes and excellent musical backer-uppers. Abel.

Blackhawk, Chi

Chicago, Sept. 7

Buddy Moreno's Orch with Perry Mitchell, Richard Francis, Rinsmann, The Chordmen (4); \$2.50 minimum, 75c cover.

Looks as if the Blackhawk is again making a play for the college set, in hopes of recapturing some of its past glory when, in the late 30s, Kay Kyser's College of Musical Knowledge originated there. Bob Crosby's Bob Cats waxed "Big Noise From Winnetka," and the late Hal Kemp kept the place jammed with the younger set. While the "Whiffenpoof Revue" current can't compare with the attractions aforementioned it should stimulate him as well as appeal to the college kids.

Borrowing the musical comedy type show from the "College Inn" show uses a central theme of college activities, from the freshman pledging a frat to the big game. It's all tied together by causal commentaries interspersed in choruses of the "Whiffenpoof Song" sung and talked by the Chordmen. Jimmy Savage, Chi Tribune daily columnist, has written the book with dancer Richard Francis responsible for the choreography. Revue was staged by Art Peterson of the Actor's company and Moreno's orch backs proceedings, with Moreno in for a few songs and a professor bit.

BU's been put together on small budget, since the Chordmen are actually from Northwestern U., this being their first nitty date, and ballet dancers Dick Francis and Roseanna are local talent at present. The Chordmen prove to be four versatile youngsters in and out of songs and skills particularly shining on "Sweetheart of Sigma Chi" and "Hummering At My Ears." Francis and Roseanna rate in a junior prom scene also in the Big Game finale where Francis does an exciting dance in football uniform and Roseanna exhibits terping ability as a cheerleader. Big gest drawback was the ineffectual lighting, hardly showing up the dance scenes or spotlighting individual performances.

Moreno's high game through

capably, but rest of revue was rough around the edges via missed cues, faulty mikes and too few rehearsals. Revue incorporates stock tunes and Moreno sells on neat vocal rendition of "Too Marvelous For Words" and the saga of "Jennie." He also showcases musically abilities with his ease of delivery as the professor.

Considering talent costs and end results, type of presentation could very well find a niche at the Blackhawk, for the 45-minute show is colorful and highly entertaining in spots. Greg.

Cocoanut Grove, L. A.

(AMBASSADOR HOTEL)

Los Angeles, Sept. 6

Dorothy Shay, Ray Hackett Orch. (11), \$1.50 cover.

Dorothy Shay was bent upon proving that she could break away from the numbers which first zoomed her to fame when she opened a four-week stand here. She didn't prove it. Instead, she discovered that nitery patrons (at least those at the Grove) like her best when she lets them have the old familiar tunes such as "Fussin', Feudin' and Fightin'," "Mountain Gal" and "Uncle Fud."

She looked nifty in an elegant gown and a lush orchid in her hair. She had a fine, laconic subtlety of sex in the arresting use of her hips and hands. She was in good voice. But the songs she chose didn't have novelty or wit enough to sock her over. Customers gave her a ripple of polite applause after each number, but they weren't aroused until she launched into her standard old reliable.

Best of her new ditties were "Another Natch on Father's Shotgun" and "Pure As the Driven Snow." "Dear Mr. Sears and Roebuck," "Why Don't Someone Marry Mary Ann," "Responsibility" and "Howlingest Howlmost Gal" all fell into a stereotyped hillbilly pattern.

All performers have a legitimate itch to do something new, but Miss Shay must have grown aware of the lukewarm reception she was getting as the evening progressed. The contrast in audience response was vividly marked with terrific applause when she returned to familiar ground. She deserves an "A" for her effort to cut loose from the old tunes, but she can't make it—not yet, anyway.

Ray Hackett with fewer men than he had for the recent Mark Hopkins engagement at Elton gave the mountain chirp good backing and pleased the customers with smooth music for dancing. Day.

Havana-Madrid, N. Y.

De Castro Sisters (3), Dancos (2), Mugueto Valdes Orch., Panchito Orch., Charmaine, Love 6, \$2.50 \$3.50 minimum.

Havana-Madrid's boniface Angel Lopez, is playing it safe for his fall inaugural. Every headline on the bill is a repeater, and all have done well for him previously. On his opening night Lopez doubled between his cafe and Madison Square Garden, where Kid Gavilan, whom he manages, outpointed Rocky Castellani. It was consequently a bag night for the opera when both his show and his pug were winners.

The major ingredients in this display are Migueto Valdes, De Castro Sisters (3), and the Dancos. Valdes is saved for the late display when his songs are lures for the rhumbadancers, which make up the greater portion of the customers. Valdes still makes with his Latin wailing, and there's scarcely a patron whom he can't convert to his school of thought.

The De Castros have virtually been built up to headline status at this cafe. Their popularity here is tremendous, and it's one spot where they can stay indefinitely. The girls are excellent at comedy and Spanish singing, hitting heavy palms with both. They have cooked up a batch of new material and repeat some of their familiar which send them off winners. One of their surprises is the serious rendition of "Ghost Riders in the Sky" and it comes off surprisingly well.

The Dancos are another team popular with the patronage here. There's a smooth blend of ballrooming, hitting a top reception with their spins and overhead lifts. They do solidly enough for legitimate entours.

The production isn't as integrated as it might be. The six girl line, with terping by the singularly monickered Charmaine, isn't imaginatively produced. General motif is Afro-Cuban, but the numbers are too ponderous to be fluid. Panchito's orch showbacks.

June.

Riviera, Ft. Lee, N. J.

Ritz Bros. (3), Joan Merrill with Hal Kanner, Maxellus (4), Joan Holloway, Jeffrey Clay Line (16), Ralph Font, Orch. Walter Nye Orch., opening night minimum \$3, regular \$3.50.

Now that the nights are less balmy, Bill Miller needs strong lures to get the customers across the George Washington Bridge. His current buy, the Ritz Bros., is calculated to keep on the consistent pattern of the big grosses the room has done this season.

Probability is that Miller has figured correctly. Once the trio get the feel of this room, they'll do a consistent business. Late show on the opening night (7) found them working at their top speed to overcome an apathetic and noisy audience. Virtually every trick in the catalog of these zanies was pulled, but they were bucking an adverse tide.

Probability is that they made their initial mistake in coming on very early in the show when the house had hardly warmed up. A couple of lengthy bits failed to hit their complete mark, and when the zanies returned in what was their regular spot, they had an extremely hard time winning over the crowd. All this despite the fact that they had done an excellent opening show.

The Ritzes, under ordinary circumstances, are surefire in any situation. Their work has drive, good conception and routineing, and their material is well-suited to their needs. Once acclimated to the room, Harry Ritz's sharp pacing of the act, with healthy assists from Al and Jimmy, will undoubtedly hit a heavy laugh total. The boys were on for nearly an hour but without their customary payoff.

Because of the trio's long stint the rest of the show was abbreviated, completely eliminating the finale which didn't make for a turn topper.

On the hit side is the sensitive warbling of Joan Merrill. Her throaty and knowing projection finds a ready response. There are times when the arrangements are overdone in an effort to get a flowery background pattern but the accompaniments blend well with her warm vocal texture. Miss Merrill played it safe with this show by essaying standard tunes, the encore including her standby "How Did He Look?" Hal Kanner provides the 800r for her turn; paylay went off well.

The Maxellus (4) are solid with their accomplished revue work. Joan Holloway is under New Acts.

June.

Blue Angel, N. Y.

Claude Alphonse, Eddie & Tony, Phil Gordon, Irene Williams, Herman Chittison Trio, \$3 minimum.

The Blue Angel, ever-alert to the potential draw of its talent, is depending for its major lure, in its fall reopening, on Mme. Claude Alphonse, the French chanteuse. It's a good booking, too, from the entertainment angle; Mme. Alphonse, wife of a French diplomat and well known in European social circles, has an undeniable charm that clicks, and there's no doubting her ability to lure the European colony.

Rest of the bill comprises Eddie and Tony, pantomimes who work to phonograph recordings ("New Acts"), Phil Gordon, comedy songs, self-accompanied on the ivories, and Irene Williams, throaty blues singer.

Mme. Alphonse a repeat at the Angel does French chanteuse, of course, and there's little need for one to understand the language. Her voice has almost a grating quality, but whatever she lacks in voice she more than amply makes up for this with an understated, quiet charm and personality.

Mme. Alphonse makes only one concession to non-Francophones, and that's in the specially arranged "Darling, Darling," which alone of her repertoire fails to go over because of her failure to interpret properly the American romantic idiom of her lyrics. The opening-night audience went big for her.

Miss Williams has a self-effacing manner of projection, but she is smash right from her opening. Does pops and blues, including "Just One of Those Things," "St. Louis Blues," plus a blues spectacle "Man," and all of it told on sheer vocal ability. Miss Williams is someone to be heard from when she gets a little more experience, being an especially good bet for a colored musical.

Gordon's comedy songs are only mildly effective.

The Herman Chittison Trio fills the bills effectively. Kahn.

'Palace Vaude's' Newark Click Spurs Rival Adams to Similar Policy

By JOE COHEN

Newark, Sept. 13

For the first time in two decades, this town has had 16 acts of vaudeville playing simultaneously. It's also the first time in many years that there's been a competitive vaude situation here. The Adams theatre has been a consistent user of stageshows. RKO Proctors has similarly been on a vaude sked, but for only one night weekly. RKO is now giving the house bills one week monthly, using the pattern established by the N. Y. Palace and its roadshow units.

So far during the recent vaude revival, shows in all situations have met with encouraging enthusiasm. Newark got a double dose. Two openings and two receptive crowds.

However, the openings proved there's room for two vaudeurs in this town. Business at both houses was satisfactory. Oldtimers remember when four vaude theatres were running and all did business. With the current high interest in variety, it's probable that the regular stand at the Adams and the spot policy at Proctor's will do well.

A battle for talent is anticipated. RKO has the prospect of a 14-week route to pit against house operator Adam A. Adams' desire to compete and he'll stretch the bankroll whenever necessary. Even if Adams has to make an occasional departure from his customary budget, he's set to fare better than in recent seasons when he played expensive hands and headlines. If he's hurt on an occasional week, he can't be nipped for much. When he was hit last season, the losses were greater.

Most of the acts on both bills are graduates of the N. Y. Palace. The Adams has four who showed at the vaude flagship, while Proctor's has only one ringer, Pat Henning.

Both bills have something in common aside from being eight-acters. Both layouts have excellent pace and acts that fill their function admirably.

Proctor's which opened Wednesday 7: followed the pattern of previous RKO vaudeurs in major metropolitan centers. Several personalities showed up including Nick Lucas, Jack Mulhall and Clarence Eddie Nelson, to help inaugurate the policy.

On the regular show, the overall effect was something that a booker would like to achieve every week. Bill had a suitable mixture of acts that provided good entertainment. As in the Adams show, the added factor was audience enthusiasm.

Each act made its mark. Three Juggling Jewels provide a fast start and Chris Cross sells his ventriloquist novelty in neat fashion. Pace of the show continued with the *Roaming of Jesse James* and Cornell Negro trio with a slick routine. Comedy is contributed by Doris Patts and Mrs. Waterfall, who do their interview bit and Pat Henning wins solid reception for his rapid crossfire and zany imitations. Although there were some blue lines, he stayed above the line of offensiveness. The Peggy Taylor trio got heavy applause when Miss Taylor's two male partners threw her around with abandon. Songs by Ben Yost's Vikings got heavy palming and Proctor's Tigers sent the crowd out with the feeling that this was the type of entertainment worth coming back.

Adams Layout

The Adams layout is a more populated show with three tris and a quartet giving the aura of expansiveness. Joey Adams came in from New York for a cuffio turn. On the tris, Roberts Sisters and White do a fast tap opener, showing promise of becoming an expert act with additional playing. Stanz MacMann Trio in the deuce are three personable lads who are equally good at comedy and expert harmonica playing, while Les Gatus indicate they're one of the more expert troupes of hand-to-handers. Comedy is between Ken Whittier with a musical novelty wherein he plays a wide variety of instruments lark and otherwise, and Benson and Mann who show some solid stuff. This team sometimes loses the crowd but always manages to get them back for a breathy patter. Ciro Rinar has trimmed his full-throttle to a flash act. Rinear and Charlie Ray and two females pace a fast Latin song and dance turn for excellent results and Lilian Crum, ex-Louis Prima vocalist shows up as a keen songstress with excellent projection. The Piero Bros. rounded out the bill with some of the best juggling around. The sum total of entertainment here is also of top calibre.

Bills of this type can entice

Newark. There's the problem in this town of getting the customers to come down to the center of town. Straight pictures do it only on rare occasions, since many prefer to wait until they come to the nabe at reduced prices. More stageshows, operators here feel, would provide a greater incentive to go midtown. That's good for show-business here.

Chicago, Ill.

Chicago, Sept. 9

Philharmonia Trio, Betty Reilly, Debonairs (5), Sid Caesar, Louis Hauli Orch., "It's a Great Feeling" (WB).

While this show does not have as much name value as its predecessor, its entertainment potential is much higher. The Debonairs, five personable youths, open with their sock standard robot routine, with modernistic dance highlighted by strong comedy finale of the revolt and breakdown of the mechanism.

Philharmonia Trio register with their version of "Sleepy Time Gal." With the other members backing the fine solo work of Charlie Layton, tenor harmonica, team add a rumba beat to List's "Second Hungarian Rhapsody," and get hefty palm for rendition of "St. Louis Woman."

Betty Reilly, lush blonde songstress, clicks with solid version of "When Irish Eyes Are Smiling" and follows with an equally torrid "Babalu" pounding out the rhythm on guitar. She gags to the bill with her boked "All Right Louie, Drop the Gun," interjecting some sharp impressions of Bette Davis and Pete Lorre. For begoff she reprises "Rancho Grande" for solid returns.

Sid Caesar, who made his first vaude appearance here two and a half years ago, returns with new material garnered from his television and legit appearances. His characterization of the reticent British soldier and the emotional French warrior with whiz of shells added is fine, but his "basic humor" sketch of the expectant father who day dreams about his newborn son while loaded with chuckles is a bit overlong. Much punchier is the comics' pants skill of a young man at his first dance and the transformation into a hep cat five years later. Louis Hauli orch backs show excellently.

Orpheum, Mpls.

Minneapolis, Sept. 10

Edwards Bros (3), Yvonne Moray, Marvellous (2), Cook & Brown, Steve Evans, Ampletons (3), Ross & LaPierre, Gus Van, "Rough shod" (RKO).

While this second Palace unit didn't have the tremendous halo that ushered in previous layout, it bids fair to roll up an even better gross than the first's hefty total. It received as hearty and enthusiastic welcome from an early matinee audience that nearly filled the theatre and provided equally as pleasing a show.

Again the wide variety of entertainment on tap, the swift pace and the added zip given to the proceedings by the unit's own pit conductor, David Binea, and other bits of showmanship seemed to meet with special audience approval. Every act landed solid applause but the most was reserved for Gus Van who in the closing spot proved himself easily the star performer.

The novel told the three Edwards Bros give to their acrobatic turn with their occasional piano innuities to win them applause in opening spot. Tiny Yvonne Moray's comedy singing clicks for appreciation, while the blend of comedy music and music of the Marvellous also goes big.

Cook & Brown dinky hoofers do all out with their speedy and difficult routines for nice returns. Steve Evans continues to offer his amazing impressions of radio personalities and of an inebriated foreigner for solid response.

The Appletons, two attractive girls and a man come in their ascher routine. Next-to-closing spot is held down by Frank Ross and Anita La Pierre, who garner plenty laughs and applause for their slick comedies, including Ross' vocal impressions of famous instrumentalists.

Closing the show, Van whose last appearance here was in a nitery two years ago, seemed at his very best, which is plenty good and his discot songs were the show's standouts.

Reca.

Ken Murray's Blackouts

(ZIEGFELD, N. Y.)

David W. Siegel presents "Ken Murray's Blackouts of 1949," with Ken Murray, Nick Lucas, Pat Williams, George Burton, Owen McGiverny, D.V. aughn Pershing, Jack Mulhall, Harris & Shore, Les Zoris, Peg Leg Bates, Shelton Brooks, Chas. Nelson, Alphonse Berge, Don Remy, Elizabeth Walters, Irene Kaye, Hightower & Ross, Al Mardo, Danny Duncan, Danny Alexander, Joe Wong, Mabel Butterworth, Milton Charles, The Enchanters (Daria Hood, Bob Decker, Sheldon Dard, Val Grund, Bob Wolter), The Elderlovelies (Rose DeHargan, Ethel Gelly, Mabel Hari, Sally Hale, Sue Kelton, Perle Kincaid, Mattie Kennedy, Julia Wright, Mabel Butterworth), The Glamourlovelies (Lorraine Anderson, Phyllis Applepie, Consuelo Crson, Betty Meade, Jean Marshall, Joan Morley, Crystal White, Jay Windsor, Jean & Joann Corbett), staged by Murray, song, Charles Henderson & Royal Foster, arrangement, A. M. Courage, musical director, Bert Shaffer. Opened Sept. 6, '49, at Ziegfeld, N. Y. \$3.00 top, scale \$3.00 and \$4.80 top (weekends).

Ken Murray's "Blackouts" proves principally that Broadway standards are the toughest if not the highest in the world. This is not the first Coast hit to find the going rough in the east, although "Blackouts" is unique in that it had almost an eight-year pre-Broadway break-in. It should have stood on Hollywood and Vine.

It's a good vaude-revue but not good enough for New York, where round actors aren't the novelty they are in Celluloidville. Apart from the fact that impresarios Dave Siegel and Ken Murray have pitched their boxoffice sights too high at a \$3.00 and \$4.80 (Sat-Sun) scale, as against the \$2 scale at El Capitan, Hollywood, the comparative standards are just more exacting around Times

Original 'Blackouts'

When "Blackouts of 1942" premiered June 24, 1942, at El Capitan Hollywood, it was presented as a two-day play by Ken Murray and Billy Gilbert. Cast comprised Murray, Gilbert, Marie Wilson, Nicholas Bros, Connie Russell, Gene Austin, with Caudy & Coko, Roy Davis, Betty Atkinson, Park & Clifford, Helene Gardner, Fungus, Helen Charleston, Virian Marshall, Rumer Twins, Ken Stevens band (10). Sealed at \$1.65 top.

Square. Furthermore, the Ziegfeld's out-of-the-way location is not the best site for this policy.

Too many of the "Blackouts" components suffer comparison with something already done and seen in past seasons around Broadway. The showmanship and the madcap pace that succeeded in projecting a "Hollapoppin" into greater longevity are not sufficiently sturdy in this instance. Not that Murray isn't a facile comedian. He is one of the most poised funsters extant but somehow the sum total lacks the necessary punch. As a matter of fact his comic predilections keyed his advent to New York under a CBS-TV deal.

The ingredients are generous and in the main good but the pace, zing and zip that is the tempo of the present-day standard of showmanship doesn't obtain. Murray's leisurely mien is in contrast to his own flip drolleries, but he sometimes errs in throwing away lines too flippantly. In contrast, he permits that opening "Hollywood and Vine" to run as long as a Fanchon & Marco unit. George Burton's Birds do a marathon avian repertoire, and Owen McGiverny's protean display with a Dickensian impression, Peg Leg Bates, Nick Lucas, Shelton Brooks, D'Vaughn Pershing on his own, then with Charles Nelson and later duo-clarineting with Murray, Alphonse Berge, are among those running from a minute to minutes overboard.

Brooks with his new standard "Some of These Days" and Dark Town Strutters Ball, runs two songs beyond that the guitarizing Lucas, lovingly remembered by the first nighters and generously rewarded, should have left them hungry, the precious pianists and clarinet virtuosity of young Pershing and the incipient Vaughn Mon-roesque of Charles Nelson also run lullsome, etc.

Les Zoris (Claudine Raudin and Robert G.oss), French adagio pair making their 1, S. debut, belabor the panther-versus-Tarran routine, a variation of the standard Harold and Lola act with the cobra. The AK group known as the Elderlovelies (9) likewise overdo it in an early spot where the audience is

not yet conditioned to go for something of such familiar pattern, whereas later their receptivity might be more sympathetic.

The Glamourlovelies (10), including the highly attractive Corbett Twins, along with the bonomy Pat Williams (replacing Marie Wilson), are among the decided plus values. They're super-glam and sufficiently booziered in their trappings to give this vaude-revue a piquant Minsky flavor—all of which is certainly no b.o. handicap.

Opening "Hollywood & Vine" sequence impresses with Danny Alexander's standout acro-rope dance, the first of two Hightower & Ross specialties, and Joe Wong, the Oriental singer with an Occidental technique.

Harris & Shore, with their knockabout, hokum adagio routine, register, Jack Mulhall, yesteryear film star, is handicapped by a mediocre "Bridal Night" blackout. He's virtually wasted in the main. Al Mardo reopens the second half with his dog act, of which the patter is the highlight; Alphonse Berge does his courtier drapings with all the energy of Bernarr Macfadden, and takes his bows with the avidity of a Hamlet.

In between there are the usual fashion displays, quickie blackouts of a more or less indigo flavor, and Murray's own facile interspersings. In crew-cut crop, business suit, cane and heater, he is an affable confederator. His sense of comedy and satire is seasoned and surefire; unfortunately, there isn't enough substance for this vaude-revue to sell at legit prices.

Abel.

Apollo, N. Y.

Ella Fitzgerald, Dorothy Donegan, Billy Williams, Anthony, Allyn & Hodges, Nippy Russell, Spider Bruce & Co., Eddie Wilcox & Jimmie Lunceford Band (14), "Crime Doctor's Diary" (Col).

The Apollo is set for another solid session via Ella Fitzgerald, songstress, Dorothy Donegan, pianist, and the late Jimmie Lunceford's band fronted by Eddie Wilcox. They provide triple threat in marquee lure to keep the wickets rolling at a merry pace. Sock bit was registered opening day, Friday (9), and will likely continue once the word-of-mouth gets around.

Layout is a compact fast playing show comprising Negro talent, with exception of tep team of Anthony Allyn & Hodges, and gets applause dividends all the way. Lunceford's combo, fronted by Wilcox since the maestro's death, comprises three rhythm, five brasses and five reeds. Its current library follows the Lunceford pattern and is sufficiently groovy to ring the bell with the hep elements of the audience. Although its major duties are the backing of the other acts, it gets a couple of opportunities to shine on its own, especially in a torrid version of "Moseka," which gives the sidemen a field day, and "Lone and Peachie," also plenty b-o-o-y to rock the house.

Billy Williams provides a neat pace-maker with his slick tapstering for nice reception. Spider Bruce & Co. spot the customary comedy blackout in next spot and, as usual, grab guffaws despite corny material.

Miss Donegan follows her forte of piano-concertizing the pops in the manner which has made her a disk and nitery fave, registers potently. Teetering off with a rhythmic version of "If I Had You," she follows with a pop version of "Night and Day" and a boogie medley that sends her off to top applause. Nippy Russell sustains comedy motif of bill with some raucous yarns and parodies. Anthony, Allyn and Hodges, okay trio of two males and gal, provide class and artistry in their comic acro-ballet interlude for neat reception.

Miss Fitzgerald mops up in closing slot. Robust songstress pulls all the stops and has 'em with her from walk-on to begoff. Her stylized versions of "Somebody Loves Me," "New Shade of Blues" and "Old Mother Hubbard" had them stamping and applauding. Her recent impress of Louis Armstrong warbling "Basin Street Blues" is a show stopper. Offered to solid applause. However, she comes back to join Miss Donegan and the Lunceford band for a jam session on "Lady Be Good," which provides a sizzling finale to the well-rounded stanza.

Edba.

Meldock and Marlow In Formby's Canada Unit

London, Sept. 13

Meldock and Marlow have joined the George Formby vaudeville unit which sails for the U. S. on the Queen Mary Wednesday (14).

Group will tour Canada for seven weeks.

Palace, N. Y.

Jack Meyand & Co. (2), Minda Lang, Al Norman, Lavernes (4), Terry & Ralph Rio, Ray Eberle, Bob Hopkins, 3 Chocolaters, "Blondie Hits the Jackpot" (Col), reviewed in current issue of VARIETY.

With vaudeville theatres reopening almost every week, accompanied by the increasing difficulty of getting the right kind of acts to maintain the flow of entertainment, it's amazing that the Palace on Broadway, flagship of vaude's rebirth, can still maintain the high standard of its initial "comeback" show of several months ago. The current layout may have one or two weak spots, but it's undeniable overall entertainment for the type of customer drawn to this kind of modest-budgeted show.

Opening the current eight-acter is Jack Meyand and Co. (2), uncyclist, with a girl who feeds him the props (New Acts). Minda Lang, bird-whistler, No. 2, and Terry & Ralph Rio, No. 4, are also reviewed under New Acts, as are Al Norman, comedian-hoofers, and the Lavernes (4), Apache act. Bob Hopkins, impressionist, is next-to-closing; singer Ray Eberle and the Three Chocolaters, comedy hoofers, complete the bill.

Hopkins does varied mimics, Crosby being his best, of course, since he has the vocal and facial mannerisms of the Groaner. Others include Frank Morgan, E. E. Horton, Ed Gardner, Hugh Herbert and Charlie McCarthy-Edgar Bergen, all done neatly. However, some of his talk could stand sapoling for the family houses.

Eberle, formerly with the late Glenn Miller's band, looks good on stage and does well enough with the bobbysox contingent. Strictly a ballad singer, he occasionally pushes those top notes, however.

The Chocolaters, colored trio, have been around for years with their comedy and breakaway hoofing, and there's no doing when they're on. They close the show, supplying the necessary fast pace for such a spot.

As usual, Don Albert in the pit remains an excellent musical pacer for the acts.

Kuhn.

Capitol, Wash.

Washington, Sept. 11.

Blue Barron Orch (17), Virginia Lee (2), Hal Sherman, "Too Late for Tears" (UA).

Accent on the Blue Barron troupe is on novelty and vocals. Apparently the combo, along with band music on the sweet side, is a hep one, for this outfit is getting rave reaction from Capitol audiences.

Vocal chores are handled by six members of the orch, with all but the two chantonsees doubling on instruments as well. Gals appear in various combos, as well as soloing, while there are enough male singles to make it interesting.

Repertoire is varied and extensive. There's something for almost anybody's tastes in the hour-long bill, except for the strictly juve crowd. Barron steers from latter, cleverly keeping within his group's special talents. Following the usual pattern of name bands, there's much emphasis on disk hits but, to Barron's credit, the plugging is casual.

Best bet with payees seemed to be baby-voiced miming of zaxer Stan Morris, who had galleries giving out with laughs and miff action for his comedy turn. On the musical side, Patty Lane in the "Hucklebuck Song" registers particularly well, though reaction to practically every number was pleasing. Also rating special attention were the duet version of "Baby It's Cold Outside" tenor's solo of "My Darling" and "Riders in the Sky." Barron's batonning, though on the colorless side, is effective. His emceeing is pleasantly straight with a minimum of gags. Less known in these parts than other troupes this p.a. should do much to boost the Barron rep here.

Rounding out the show are two acts, both strictly for laughs. Acro-terper Virginia Lee, working with a male partner who stooges from the audience, does some rib tickling stunts in a pseudo audience participation routine. Pin-size comic Hal Sherman clicks with his gag-terper routine. His impressions of the ex-GI on the ballroom floor and the sailor doing the tango are side splitting. Payees went for it in a big way. Lane.

DITSON JOINS INGALLS

Lenny Ditson, for many years an indie agent, has joined the Miles Ingalls agency.

Before turning agent, Ditson was a member of the comedy act of Rollo, Ditson & Verna.

Music Hall, N. Y.

Bernie George, Robert Marshall, Ronald Rogers, George Prentice, Jean Ward, Landre & Verna, Choral Ensemble, Corps de Ballet, Rockettes, Symphony Orch.; "Under Capricorn" (WBI), reviewed in current issue of VARIETY.

This big New York showcase has come up with a nicely-paced layout that wisely takes advantage of its commodious stage to drive across a spectacular curtain-dropping choral which earns solid applause. If the current program, produced by Russell Markert, is a little short of humor, it has all the other ingredients of song, terps and color to please the customers, who like their scenic and fast-moving. In short, the bill is a quality offering up to the expected standards of the Music Hall.

After a striking ballet number which stimulates a hall of mirrors by posing the dancers four-deep in meticulous precision work, Bernie George comes on for some nice radio mimicry. George is particularly effective in a trans-Atlantic bit which works in Winston Churchill, accompanied by the customary fading and garbling of cross-ocean radio reception. Artistry on Fred Allen and a Joe Louis fight as radio fodder also pleases. George is less effective when attempting a rippling rhythm tune.

Robert Marshall's tenoring comes in strong and clear, with the impact of his tunes backed by nicely-laced piping of the Hall's choral ensemble. His best is "You're Breaking My Heart," opening number, which gained solid miffing by the audience, partly for the opulent Venice scene in which he sings. Tenor's "Finicola, Finicola" is handed strong support by both the choral ensemble and a neatly executed tambourine dance by the corps de ballet.

Rockettes then take over, prancing to "The Lady with Red Hair," a high-stepping, tricky number that stresses the general excellence of the troupe's terps. Number is sock, aided and abetted by the uniform red wigs of the dancers. Ronald Rogers performs the baritone choros for the number in pleasing style.

Puppeteer George Prentice's punch-and-judy show gets lost in the capacious Music Hall setting. Act is obviously intended for more intimate surroundings, and the patrons in the back seats get the blurred impression that their specialties need adjusting. For one, it is difficult to make out the various characters which Prentice uses in his charade. Offering overworks one comic idea and needs new material.

Hall winds up with its best offering, "Serenade of the Stars," in which the maza display is spectacular and the singing and dancing are tops. Jean Ward gives operatic trimmings to the song, her firmly-rounded tones adding lift to the number. Landre and Verna, ballroom dancers, smartly execute the traditional twirling lifts as part of the proceedings. Performing two dances, team clicks with both.

Alexander Smallens, wielding the baton paces his symph aggregate in a condensed version of "Schererazade" as the opener for the show.

RKO-Keith's, Syracuse

Syracuse, N. Y., Sept. 7. Berk & Hallow, The Corda (2), Fanny & Kitty Watson, Bob Hammond's Birds, Mack Russ & Owen, Wally Brown, Dollinoff & Raya Sisters (4), Pat Rooney, Sr., "Rough Shed" (RKO).

Vaude-hungry Syracusans turned out strong to welcome the unit which revived four-a-day at the N. Y. Palace and gave them a warm welcome here at Keith's.

They got their money's worth, too, in the 72-minute show which offered everything from trained cockatoos to genial Pat Rooney, Sr., reminiscing about his days here at the old Grand Opera House.

Berk & Hallow set a lively tempo in the opener with their terps, followed by The Chords, who register solidly with their vocal imitations of pop dance band tunes and singing stars. The Watson Sisters, celebrating their 40th year in show business this week, brought back memories with their comedy kidding routine. Kitty's cowl outfit and ample girth are played up to the customers' delight. The show-wise gals had them yelling for more.

On the novelty side, Bob Hammond's Birds do some pleasing tricks and Dollinoff & Raya Sisters (3) contribute dance turns with surprises. Payees liked the knock-about tumbling of Mack Russ & Owen, which spotlighted midget Owen's prowess. Wally Brown still gets laughs with his disjointed chatter and clicks with a new ditty reminding that "You Got to

Do Your Loving While You're Young.

Rooney got a big welcome for his short speech on vaude's comeback and then went into his "Rosie O'Grady" softshoe. In "It Seems Like Old Times" he proves he is still limber, and closes big with a cigar-puffing tap imitation of Joe Frisco imitating himself. Hayd.

Oriental, Chi

Chicago, Sept. 8. Billy Carr, Perry Franks & Janeyce, The Madcaps (2), Lee Davis, Pearl Bailey, Carl Sands Orch., "I Was a Male War Bride" (20th).

House reverts to vaude policy after two weeks of light business with bandshows featuring Louis Prima orch.

Carl Sands orch returns after a two-week hiatus with medley of songs from "Jolson Sings Again" bringing on Billy Carr, bistro comedian in blackface, who, in addition to offstage tune snatches, socks across "California, Here I Come" and "Rock-A-Bye My Baby." Perry Franks and Janeyce get a hefty hand for their rapid taps and twirls, with Franks doing a neat job on a "Beguine."

Madcaps, two youngsters, show promise with their comedies and harmonica playing. Comedy character might be done straight or more subtle but lads finish strong with rippling version of "One O'Clock Jump."

Lee Davis flips the oldies which surprisingly get yocks from the crowd. His psycho-killer and love routines seem worn and it's when he edges near the blue stuff he registers the best. His closer, partly done in rhyme, demonstrates that with some better material comic has potentialities.

Pearl Bailey opens with "Ma, He's Making Eyes At Me," embellishing the oldie with some modern touches. Follows with "That's Good Enough For Me" for good returns. Her rapid tempo version of "St. Louis Woman," with special lyrics is a little too torrid for the matinee juve trade, but "Million Dollar Baby" goes over sharply. For finale, she reprises her hit, "Tired" for solid response. Zabe.

RKO, Boston

Boston, Sept. 8. Edgar Bergen, DeMarco's (2), Ray Noble, Pat Patrick, Yvette, Vic & Adio, Larry Flint's House Orch., "Strange Bargain" (RKO).

Foregoing the Palace vaude format for this stanza, house has come up with another Hollywood package for buff results. Using his radio cast plus a couple of standard acts, Edgar Bergen has no trouble convincing Hub audiences why he is top man in his division.

Grabbing three spots for himself, Bergen was plenty solid in each, the gab coming from dummy Charlie McCarthy exactly what would be expected from a wise-guy kid such as Bergen has built up in his second spot with McCarthy. Bergen uses an operating room routine for solid yocks.

Others of Bergen's cast that get feature spots are Pat Patrick, as Errol Tuing, a zany professor, with some okay chatter, but is more sock when he drops the characterization and exchanges banter with Ray Noble. Noble also solos at the piano in a medley of his compositions for nice returns.

Other acts on the bill are openers, Vic & Adio, Brazilian imports in a sock afro turn. Yvette, vivacious thrush, scores in vocalizing "Some Enchanted Evening" and other pops.

In their first vaude appearance here, Sally and Tony DeMarco are a solid hit. Their classy routines are the smoothest seen here in some time and stubholders loved them.

Bergen closes bill putting Mortimer Snerd through his paces, and although lacking a sock windup layout adds up to solid fare. Larry Flint's house band on stage really. Big terrific at opener. Elie.

Fox, St. Louis

St. Louis, Sept. 8. Armand Guerre's Seals, Burton & Janet, The Titans (2), Pansy The Horse, Charlie Ackerson, Lola Moore, The Amazing Mr. Ballantine, Russ David Orch., "The Big Cat" (EL).

A wide range of entertainment is offered in the current layout with Burton and Janet, impressionists and The Great Mr. Ballantine, in white tie and tails, burlesque magicians, vying for top honors.

Guerre's seals for opener have one distinction. The mammals do not blow horns but one does create some harmony on a harmonica in a duet with Guerre. Burton and Janet wham over their mimicking

of Durante, Chaplin, Groucho Marx, Garbo, Hepburn and Mae West, to neat applause.

The Titans, two muscular gents, win solid returns with hand-balancing stunt worked from a platform. Pansy The Horse drew only a feeble okay from the payees. Charlie Ackerson, a native baritone, holding over for the third week, continues as a big fave here. He socks over, "Saxace."

"Won't You Come Home Bill Bailey" and "Shine On Harvest Moon" with Joe Schirmer, talented banjoist with the band accompanying. Schirmer also does a solo for good returns.

Lola Moore, attired in half a femme gown and many attire, clicks in a dance stilt. Before Ballantine wound up the show Russ David scored with his piano interl of "Nola" and then paced the tooters through a medley of "Show Boat" numbers. Ballantine strews the stage with a saw with which he was going to cut a gal in half, only he had no gal, and a bunch of other stuff that was to be used in completing tricks that never materialized. His line of chatter was swell and got plenty palm pounding. Schu.

National, L'ville

Louisville, Sept. 10. Gaynor & Ross, Harmonatones, Virginia Page, Barr & Ester, Pedro & Durand, Jack Son, Tip Tap & Toe, Tiny Tomale's Orch (9), "Model Wife" (U) and "State Dept. File 649" (FC).

Another smooth playing seven-act bill is on tap this week. And policy looks to be paying off here, judging from the filled houses.

Whirling roller skating turn, Gaynor & Ross, opens, working on an elevated platform. They pace swiftly through a fast routine of spins which had the customers palm pounding.

Harmonatones, couple lads playing harmonicas, coax a lot of music and rhythm out of the king-sized mouth organs. Guys keep up a constant jitterbug bounce, which helps to liven up their tooting, and garner nice response with "Again," "William Tell Overture," "Harmonica Boogie" and "Peg O' My Heart."

Next out is Virginia Page, baton twirler. Gal offers nothing new or sensational in the twirling line, but paces through her routine nicely. She is followed by Barr & Ester. Act has played this house many times, and Barr, with assistance of new blonde partner, registers with eccentric dancing.

Pedro & Durand offer an effort-less routine of balancing, with Pedro doing the upside down stuff. His muscled partner, Durand, has a flair for comedy, and keeps up a running line of kidding whilst doing the difficult one-arm lifts, etc. Caught big hand.

Personable Chinese baritone, Jack Soo, has a well-rounded set of pipes. He gives out on "Night and Day," "Old Man River" and "When You're Smiling" for good returns.

Closer, Tip Tap & Toe, Negro dance trio, work atop a raised platform, so their footwork is in plain view. Work up interest in their stepping by a challenge routine with each doing a different type of heel and toe work to bring the show to a speedy finish.

Tiny Tomale's Orch (9) back grounds in neat fashion. Wied.

Olympia, Miami

Miami, Sept. 10. Olga San Juan & Co., Freddie Cole, Earl Jack & Betty, Alan Stone, Mara & Quentin, Freddie Carlone House Orch., "The Great Gatsby" (Par).

Mild could be the word for the layout on tap currently at this Florida mainstay of vaudeville.

In toptimer Olga San Juan, film songstress, there's a solid act with the aud going for her Latin-accented song routines, plus the vibrant assistance of Carlone and Russo. Working in a style which projects her vivid personality the Latin lassie racks up plaudits with her unobscure approach to the South American rhythms, with the top-her version of "Heal Wave."

Supporting show is an in-and-out roller skating standards in routine by tee-offers Earl Jack and Betty. Hit fairly well with the stubholders. And participation segment was something seen here many times before with same type of act. Highlight of the previous to Miss San Juan was the work of ballroom terps Mara and Quentin. Fresh-looking team offer some well worked out lifts and spins with their circus ball stand out.

Another lifter to the setup is Freddie Cole, with keyboarding on the Steinway, though his stum could have been rounded for better results.

Enceveing of Alan Stone was okay, though in his own spot he

EDDIE & TONY**Pantomime**

17 Mins.

Blue Angel, N. Y.

Eddie (Grubin) and Tony (Santoro) have a standard type of act in their pantomime to phonograph records, but a refreshing approach and execution are far better than ordinary. Their split-second timing is uncanny, and they have a nifty flair for coordinating their facial expressions with the lyrical content.

Eddie is a roly-poly who's con, fined to a wheelchair because of polio, but the plaudits that he gets are strictly on his ability, certainly not out of sympathy. The management has exercised good taste in darkening the stage while Eddie is being wheeled on and off, so as to play down to a minimum the affliction.

For intimate spots and theatres, Eddie and Tony are right up any audience's alley as they go through such standards as "Wait Till Sun Shines, Nellie," a takeoff on Crosby-Mary Martin (with an apology to the Bernard Bros., who also do it), "Loved Me in Sheboygan," hilariously funny, satire on Kathryn Grayson, Judy Garland, Beatrice Kay, etc. etc. And all of it sock. Kahn.

PHIL LAWRENCE & MITZI**Dancers**

8 Mins.

Esquire, Montreal

Although this team is strictly in the routine terps offering, their fresh appearance, youth and technique cut them in over the usual. Working the opening spot in the show, this duo sets a solid pace and maintains it throughout their single and double dances.

In spite of the male member of the team taking top billing, the female half is the sparkler judging from customer reception. Besides her trim tapping, Mitzi shows off a very neat figure and both seem to enjoy their work without the usual forced smiles and half-hearted efforts. Act still needs careful handling and would give a lift to any big production number. Neut.

JOAN HOLLOWAY**Dance**

Riviera, Ft. Lee, N. J.

Joan Holloway impresses as a competent tapster suitable for theatres and cafes. She's a looker, tastefully garbed, and has a choice assortment of routines which build up to excellent returns.

Miss Holloway's routines are nicely projected. She mixes her steps excellently with good spins to punctuate the generally good terps designs. Jose.

TERRY & RALPH RIO**Comedy**

8 Mins.

Palace, N. Y.

Terry & Ralph Rio are the weak spots on this bill with their comedy. She's a little blonde dressed as a child, and the comedy stems from their weakly gagged crossfire.

He opens singing, then she comes on to interrupt with the little-girl talk. They also do a song duet. Kahn.

could have used some more original material and approach than utilized. Includes impressions that were on the fair side with some of the lines garnering belly laughs.

Freddie Carlone's Orch handles the backgrounding capably. Lary.

State, Hartford

Hartford Sept. 9. Jane Russell, Jan Murray, Fred Lowery, Russ Wyr, Jr., with Peggy Womack, Marge & Kerr, Leslie Roberts, Sam Kaplan House Orch., "Angels in the Sky" (Monroe).

Current presentation is top heavy in the vocal department. Of the six turns on the bill, four are in there pitching with canarying. Bill runs 70 minutes and is unbalanced. Trimming would improve the pace. Backing the acts is the Sam Kaplan House Orch. Custom at this house has been for band to accompany acts from pit. Band on stage is an improvement.

Opening slot is taken over by Marge & Kerr, boy and gal hoofing duo. Do neatly with their terps, with cat warbling. Donkey Serenade while gal dances. Jan Murray, comic, intersperses the act in several spots with his glib line of patter. His jet-propelled patter, with Russ Wyr, Jr. & Peggy Womack, get strong accolade for their puns efforts. Their aero stuff. Wyr's patter are familiar stuff but strong sellers. Miss Womack vocals "One of These Days" effectively.

Fred Lowery puts over his socko whistling with little effort. Leslie

New Acts**DIANE ADRIAN****Songs**

12 Mins.

Carrousel, Montreal

Diane Adrian makes her first appearance in Montreal at the Carrousel and sells her sophisticated songs in strong fashion. Gal has an easy manner, around the mike, mixes her offerings and keeps the chatter between songs down to a minimum.

From the usual fast opener, Diane goes into "Don't Want Him" from "Miss Liberty" but her impress of Chevalier doing "Everything in its Place" for the local French crowd was a little overworked and would be just as effective without the backed up dramatics.

Miss Adrian with excellent taste in clothes and song selection, is a natural for the intimate bote and her voice is strong enough to work even a good sized room without the use of a mike. Neut.

AL NORMAN**Comedy-Hoofing**

9 Mins.

Palace, N. Y.

This is for the record. Al Norman has been around in the varieties, but is not in the New Act files. He clicks with varied comedy and eccentric hoofing. Starts off with his interpretation of various types of sleepers, then some talk followed by his dancing.

Norman has a nice casual manner, indicating emcee ability. And he knows how to reach an audience prone to all on its hands. Okay for the varieties, Broadway or anywhere. Kahn.

LAVERNES (4)**Apache Dancing**

5 Mins.

Palace, N. Y.

The Lavernes, two girls and two guys, have an excellent Apache act that can play anywhere. They're a fast-working quartet who know all the tricks of this sort of turn, and they make the most of them.

The audience went especially big for them. This may be a standard type of act, but the way the payees applauded when caught, they're new all over again. Kahn.

JACK MEYAND & CO. (2)**Uncle Sam**

10 Mins.

Palace, N. Y.

Jack Meyand, opener on this bill at the Palace, has some cult stunts of juggling while riding the high unicycle, though at this catching he was way off.

Stunts include circling hoops on his limbs while cycling, balancing a ball on a cone clamped between his teeth etc. Unbilled girl feeds him his props. Kahn.

MINDA LANG**Bird Whistles**

7 Mins.

Palace, N. Y.

Minda Lang is an attractive brunet who bird-whistles assorted tunes, all of it effective. In the No. 2 spot here she clicks strongly. Can play anywhere on the family-time circuit. Kahn.

Roberts gets by with a vocal of "Begin the Beguine." Lowery and Roberts team up to duo "Forever and Ever" in okeh style. Windup spot is taken over by Jane Russell who offers a medley including "Gabriel," "Do It Again" and "Buttons and Bows." Filmmaker sits both in the sight and sound department making lush appearance in a straggles white gown. Her sluggish at show caught. Eek.

Ohio Liquor Bd. Nixes**Transfer of Nitery Permit**

Columbus, Sept. 13. An attempt to transfer the liquor permit of the old Showboat Night Club which burned last year to the Ritz Supper Club was temporarily blocked by the Board of Liquor Control Wednesday.

A late material statement was made on the application the board charged, and a hearing was set for next week. The application was made by Fort-Five Hundred East Broad Inc., whom stock is owned by Louis De Vries, his wife and Edmon Tatum, an attorney.

The board claimed on the application form that he had never been convicted of violating the Liquor Control Act. Court records show De Vries and Mary Louise Duran, a waitress, were fined \$100 and costs each on June 3 after a Ritz Club raid on May 8. The board said the Ritz Club has no liquor license.

'Variety' Editorial Sparks Fire Dept. To Action vs. Theatre Smokers

As a result of an editorial in last week's VARIETY the New York fire department will take action to end wholesale violations of fire regulations in Broadway theatres. That was promised by Fire Commissioner Frank J. Quayle, in a letter to James E. Sauter, deputy commissioner of the N. Y. department of commerce and chairman of Mayor O'Dwyer's new committee on the theatre. Sauter had mailed Quayle a clipping of the editorial.

A representative of the fire department phoned VARIETY last week to explain that firemen on theatre duty are not, as the editorial stated, authorized to serve summonses on violators of the fire regulations. The fireman may merely warn the offending playgoer, but must phone the department's public assembly division to send a representative to serve a summons. It was asserted. In the case of backstage violations, the fireman on duty can only ask the theatre management to force the offending actor, stagehands or others to stop smoking or otherwise breaking the fire rules.

However, it was admitted by the fire department rep that since the public assembly division is part of the fire department, the distinction between them is actually just a technicality. Also, the widespread violations in the auditorium and backstage at all performances in all Broadway theatres are common knowledge to the public assembly division as well as the firemen on duty. So the public assembly division could readily send an officer with power of summonses to any theatre without waiting for a specific call. Therefore, it was agreed, responsibility in the matter still rests with the fire department.

The representative asserted that actors who smoke backstage are among the worst offenders in breaking the fire regulations, explaining that in many cases they go into the wings at one side of the stage to smoke when they know the fireman on duty is busy at the other side. It was also asserted that a fireman on theatre duty has so many things to attend to that he would have no time to "loaf around backstage." But it was admitted that some firemen ignore some of the required tasks in order to lounge around and gossip with backstage attendants.

After VARIETY was read over the air Thursday (8) by Ed and Peggen Fitzgerald, a representative of the fire department phoned them to ask that a spokesman be permitted to appear on their show the next day to "correct" statements contained in the piece. The request was turned down, however, and the department was told to write a letter explaining the alleged misstatements.

Show-of-Month Forming Drama Book Club Setup; Plan Monthly Choices

The Show-of-the-Month Club, which obtains tickets to selected Broadway shows for its members, is forming a Drama Book Club to distribute monthly book choices to subscribers. Idea will be to operate a setup similar to Book-of-the-Month Club and other such projects, except that selections will be confined to theatre books. Exact discount rate is still to be worked out.

First selection for the Drama Book Club will probably be the forthcoming "Matinee Tomorrow," by Ward Morehouse, N. Y. Sun legit critic, to be published by Whittlesey House, and the second may be "The Show Must Go On," novel by Elmer Rice about the theatre, being published by Viking Press.

Idea of the Drama Book Club was suggested by Arthur Canter, president of the SOMC, and is being worked out by him in association with Sylvia Siegler, SOMC president, and Lou Cooper, of the same organization. As a test, postcard queries were sent last week to 500 SOMC members, and more than 100 replies favoring the idea have been received so far. The SOMC has a membership of 2,678.

Priestley's 'Summer' OK. 'Wind' Tepid in London

London, Sept. 13.

J. B. Priestley's "Summer Day's Dream," which opened at the St. Martin's, Thursday (8), was accorded a warm audience reception. The play, set in the year 1975, pictures England following an atomic war with a Utopian existence visualized by the playwright. Press notices were mixed, giving the play a 50-50 chance.

Directed by Michael Macowan, the cast headed by Herbert Lomas turns in a splendid job.

Tepid press reception greeted the opening of Charlotte Frances' "Western Wind" at the Piccadilly Friday (9). Though audience reception was favorable, the play, with its undecided theme swaying between bedroom farce and tense drama, isn't strong enough to hold up under present conditions.

The three-character play is impeccably acted by Anne Crawford, John McCallum and Hubert Gregg, and has been given a smooth production by Tom Arnold. Show was presented in the U. S. last month on the strawhat circuit.

Churchill 'Story' Set for Touring

Two productions from the strawhat circuit are being sent on regular road tours this fall and winter. One is "The Philadelphia Story," with Sarah Churchill starred, which will play Theatre Guild-American Theatre Society subscription dates under Guild management. The other stars Eva Le Gallienne in "The Corn Is Green," probably also for the Guild.

Permission for Miss Churchill to make the tour was granted yesterday (Tues.) by Actors Equity, on application by the Guild. The union agreed to waive its alien rule which would have barred the actress from appearing in the play until after a six-month interval. Miss Churchill played to substantial grosses in various cowtown dates last summer in the Philip Barry comedy.

'Guys & Dolls' Into December Rehearsal

"Guys and Dolls," musical comedy based on characters and stories of Damon Runyon, will probably be ready to go into rehearsal early in December for a late-January opening on Broadway. Work on the book and songs has progressed so rapidly in recent weeks that the authors and producers expect to be in New York early in November to whip the material into final shape.

Composer-lyricist Frank Loesser and librettist Jo Swerling are now collaborating with co-producer Ernest Martin on the Coast. Co-producer Cy Feuer returned to New York last week after sitting in on several sessions. When the others arrive, cast, casting and other production matters will be actively undertaken. The balance of the required financing will be lined up then also.

Loesser is already represented on Broadway by "Where's Charley?", musical adaptation of "Charley's Aunt," for which he supplied the songs and of which Martin and Feuer are co-producers, in association with Gwen Rickard.

Beatrice Lillie May Do London Play in Spring

London, Sept. 13.

Beatrice Lillie, here on vacation, may return to the West End next spring to star in a straight play, "The Brass Bed Knob." However, she's also being sought by the American author-director Joshua Logan, for the lead in a play on Broadway next season.

Medienne returns to the U. S. shortly to resume her tour in the musical, "Inside U.S.A."

Shuberts Drop Pearl

Following expiration last week of individual pacts between theatre operators and members of the Treasurers and Ticket Sellers Union, Local 731, IATSE, Jack Pearl was dropped as boxoffice man at the Majestic, N. Y., by the Shuberts. Pearl, who was suspended after his refusal to cooperate in investigation Commissioner John Murtagh's probe of ticket agency practices, was replaced by Billy Rinaldo.

Local 731 execs stated that Pearl would be placed at some other theatre before next month. No other shifts of boxoffice men occurred in Broadway theatres now housing plays. Currently inactive houses will be required to hire their boxoffice staffs on or before Oct. 12 under the union's general basic agreement.

Margo Jones Will Use Road Profits to Repay Original 'Smoke' Angels

Chicago, Sept. 13.

Although backers of the Broadway production of "Summer and Smoke" did not buy into the present road edition, they will be repaid their loss on the original investment before producer-director Margo Jones takes a profit from it. Since her cut will be 50% of the company's profits, the \$65,000 loss may be entirely recouped if the Tennessee Williams play clicks here and in subsequent touring stands.

Under the original financing setup of the show, the backers had the option of investing in the road version. But having gotten back only \$35,000 from their original \$100,000 stake, they all passed up the proposition. So the Shuberts supplied the entire bankroll for the new production, for which they'll get first call on the earnings until their investment is regained, after which they'll split the profits 50-50 with Miss Jones.

Despite mixed notices, "Smoke" chalked up \$17,800 at the Harris last week. At an operating net of about \$14,000, that was a promising start.

ROBSON LOOKS LIKELY FOR B'WAY 'CHIFFON'

London, Sept. 6.

John Wildberg and Joe Kaufman probably will get Flora Robson, currently starring in "Black Chiffon" at the Westminster theatre, for the show on Broadway. Miss Robson is under contract to J. Arthur Rank for five years, at \$40,000 per annum, but has been given permission by Rank to go to America to star in "Chiffon" when show finishes its London run, sometime next summer.

English star is willing to play her London role on Broadway, providing terms are right. Understood she is asking for 10% of the gross, with \$1,000 per week against the 10%, which W. and K. are likely to give her.

Ashton Stevens Back Covering Chi Legit

Chicago.

Editor, VARIETY: I seemed to be starting life all over last Monday night (5). When I got home from "Summer and Smoke" and started to write my notice—the first in a whole season (the dean of American drama critics has been ailing)—Ed had been informed by telephone that I copy reached the office in time the piece would run in all editions of Tuesday which would start printing at 2 a.m.

Well, such as the yarn was it was there on time and ran all day with a 2-col. box announcing it on P. 1.

That front cover of Theatre Arts is about as pretty a VARIETY testimonial as I've ever seen. And speaking of plugs: Is it coincidence or conspiracy that accounts for all the "Miss Liberty" picture and prose in this month's Reader's Digest?

Ashton Stevens.

Gives Up 'Poison'

Laurel Grossberg has relinquished his option on Leonard Lee's "Sweet Poison." Kevin Burke remains as sole producer.

Play is still casting, with negotiations on for Faye Emerson and Richard Hart to play the leads.

N. Y. City License Dept. Likely to Act Soon on Adopting Mgrs.' Code On Tickets, Enforcing It as Muny Law

'Harvey' Smash In Copenhagen Bow

Copenhagen, Sept. 13.

"Harvey," the former Broadway comedy hit about a six-foot white rabbit, is doing smash biz here. With Max Hansen starring as Elwood P. Dowd, the Mary Coyle Chase play opened at the Folke-teatret Sept. 5. Show got rave reviews, with Hansen and Helga Frier, femme lead, getting favorable comment.

Indications are the local run will extend through Christmas, with an engagement in Stockholm probably opening early in January, and a tour of Sweden and Norway to follow.

Baltimore Gives Brush to 'Prostie'

Baltimore, Sept. 13.

"The Respectful Prostitute," Jean-Paul Sartre drama which was forced to close last summer in Chicago, has been barred here before it could open. The Catholic Church, which was understood to have pressured municipal authorities to close the play in Chicago, was directly responsible for preventing the opening here. As a result, Edward Kaplan's indie Maryland theatre, where "Prostitute" and "Hope Is the Thing with Feathers" were to have opened to night (13) got "Glass Menagerie" instead.

Kaplan had arranged for the local presentation of the two plays, which were a combo hit on Broadway two seasons ago when produced by New Stages. The settings were built, actors were engaged (although no contracts were signed) and Jay Barney, of the original New Stages cast, was signed to produce and direct the double bill. However, two priests visited Kaplan, told him that "Prostitute" had been rated "objectionable in its entirety" by the Legion of Decency, and warned him against going through with the presentation.

After considering the matter for several days, Kaplan called off the booking. Barney has since gone to the Coast, reportedly to appear in Lasser H. Grossberg's production of the two plays next week at the Coronet theatre, Hollywood.

H'wood Producer Bars Radio Critic Kamsler

Hollywood, Sept. 13.

Ben Kamsler, radio drama critic heard on KFMV here and transcribed in Chicago, Detroit and Chattanooga, has been barred from the Greek theatre by Gene Mann, producer. Mann refused to let Kamsler attend the opening of "Carmen Jones," currently at the amphitheatre, because Kamsler rapped "Gail Cray," the preceding attraction.

Kamsler's "On Stage With Ben Kamsler" has been on KFMV Thursday nights sustainer for the past 39 weeks. Mann's harriving of the critic reportedly arose from the producer's belief that he found it too tough to take criticism from the press without having the radio rap him, too.

Kamsler, on his last Thursday (8) program, said it was "a signal honor" to be barred by Mann. He added "A wise producer can take praise or blame at the same time."

Mel's Bing Due in U. S.

Edinburgh, Sept. 8.

Rudolf Bing, artistic director of Edinburgh's International Festival of Music and Drama, will sail Oct. 29 from Southampton for New York on the Queen Elizabeth. He'll be new manager of the Metropolitan Opera Assn. for the '50-'51 season.

Before leaving for U. S., he plans a holiday in Switzerland. His family will accompany to America.

The New York City department of licenses will probably take active steps in two or three weeks to adopt the ticket code of the League of N. Y. Theatres. It can thus make the stringent rules of the code a part of the municipal regulations, with the force of law, without vote of the city council or other legislative procedure.

First step in the license department move will be to submit a draft of its proposed regulations, based on the League code to the Mayor's new theatre advisory committee. Subject to the reaction of this committee, which includes representatives from various elements of the Broadway theatre, the rules will be revised or adopted in toto by the license department. However, no major changes are likely, as both Edward T. Caffrey, commissioner of licenses, and John M. Murtagh, commissioner of investigation, approve the code as it stands, and they have the final say on what form it takes.

With the Mayor's committee slated to hold its first meeting Friday (16), several recommendations for its consideration were made Monday (12) by Howard S. Cullman, theatre investor and chairman of the New York Port of Authority. The three principal points in Cullman's letter to James E. Sauter, committee chairman, dealt with possible revision of the building code to permit office buildings above theatres; revision of the fire regulations applying to theatres, giving producers instead of the theatre owner control of the boxoffice; sealing different locations in the orchestra at different prices, as producers, talent and investors can share in the revenue from desirable seats, and raising the 75c limit on ticket broker fees.

49% of Cast Can Be Pro, Equity Rules On Off-B'way Problem

Taking its cue from a little theatre system employed in Los Angeles for the past 10 years, Actors Equity has offered a temporary answer to the problem of union members working in off-Broadway theatres. Discussions between the off-Broadway Theatre League and Equity have resulted in the union's announcement that 49% of the cast of an experimental theatre production can be professionals recruited from any branch of the Associated Actors and Artists of America.

A permanent policy is still in the making, with Equity keeping a weather eye on the economic set-up of the groups. As yet no coin arrangements have been decided upon, except for a small token payment to the professional performers.

The Los Angeles arrangement calls for a \$40 payment to senior Equity members and \$25 to junior members. Equity has also strengthened its foothold by demanding that the non-union cast members get working permits from Equity. The union will also issue permissive certificates to members of the Four A's not signed with Equity.

Ethel Waters to Do McCullers' 'Wedding'

Detroit, Sept. 13.

Ethel Waters will return to the dramatic stage as femme lead in "Member of the Wedding," Carson McCullers' adaptation of her own novel of the same name, which Robert Whitehead and Oliver Rex will produce on Broadway this winter. Summer, whose only other straight part, in "Mambo's Daughters" won her the drama critics' choice as best performance of the season in a VARIETY poll, is currently on a concert and shtetl tour.

"Wedding" will go into rehearsal in November for a road tour and Broadway opening early in January. Harold Clurman will stage the \$75,000 production, for which Julie Harris is also being sought for a leading part.

See Show Biz Nifty

Continued from page 1

pickup—which seems to be more than the so-called expected seasonal tilt—is in large measure a reflection of general economic conditions in the country. The statistical boys in Washington indicate by all their figures that things are shaping up well in the readjustment that necessarily followed the war. After the deflationary downturn, biz is climbing again.

The President's Council of Economic Advisers reported on Saturday (10) for instance, that industrial production rose during August for the first time since October, 1948. Council said the index of industrial production had fully recovered a 4% drop in July and was even with June.

The report followed by two days a release from the Census Bureau showing civilian employment rose to 59,947,000 last month—the highest for 1948. That represents a reversal of the trend which saw July with the highest unemployment figure since 1942.

Postponement and possible settlement of the steel strike is also looked upon as a stabilizing factor that will be reflected in amusement business. Latter hinges largely on potential patrons' sense of future financial security. When there are unsettling economic factors, such as large strikes, a great deal of the population zips up the grouchbag in anticipation of hard times ahead, with amusements naturally quick to feel the result.

Hollywood in High Gear, Foreign Looms Brighter

Hollywood production is in high gear and the foreign situation looms brighter. Prospects for the film industry are generally regarded as good in the season now getting started. The panic of 1947-48—and the relapse suffered last May and June—appear to be definitely behind with the road ahead straight, even though perhaps paved with some pretty rough cobblestones.

Optimism on the distribution-exhibition front goes back of course to that basic of bases—the b.o. Grosses have sprung back nicely from the late spring-early summer slide and have shown a constant rise since mid-August. On the production side, the large quantity of films now in work is providing employment at a rate that is giving Hollywood's guilds and unions no room for a squawk.

Profit situation for the majors should be good, particularly in comparison with fiscal 1949 when many of the companies were going through severe readjustment as result of the change in postwar conditions. High-cost pix are now well shaken out of inventories and budgets are down to what are considered reasonable levels in light of b.o. prospects.

Although costs are being viewed very soberly in all branches of the industry, morale has bounced back from the low point of a year ago. Those workers who were forced to suffer the economy axe have already been removed and the employees remaining have reasonable job security. It is felt that in that itself is an important factor in guaranteeing a better grade of product out of Hollywood.

While any experienced observer will hesitate to make predictions regarding specific pictures, general run of films coming up does look better than that of the past year. Columbia's "Jolson Sings Again" has already demonstrated its power. Metro looks to have real bizz in "Battleground." Paramount has a tremendous potential in "Samson and Delilah." 20th-Fox may have a smash in "Pinky" and there are a number of other films that should be important to the trade in that—good, bad or indifferent—they'll give the public something to talk about. It has been lack of excitement among filmgoers from a dearth of such pix that has severely hurt the industry in the past year or so.

While foreign restrictions on U. S. pix are still as great as ever, run-up of the past year shows American distributors as having had tremendous ingenuity in shaking loose their overseas coin. As Eric Johnston pointed out at the Theatre Owners of America convention this week, foreign take is 38% of domestic currently, as against only 35% before the war. That makes the situation seem considerably

less gloomy than it did, when foreign freezes began to hit in 1947.

Indie financing from normal sources seems about as tough as ever to come by, but is starting to be supplemented by oil millionaires, fruit and vegetable tycoons, exhibitors and other outside angles. While this might not be an entirely healthy situation, it at least means that indies are able to go back to work and an increasing number of pix is coming from that source. This is considered an important balance wheel in the production picture.

Radio 'Panic' Over; TV's \$28,000,000 Payoff

Despite the apprehensions of a few months back when there was evidence of sponsors running for cover, the '49-'50 radio broadcasting season officially teed off this past week on a note of optimism. While the four major networks have cream time segments for sale, the so-called "panic" is over. There is a very indication that billings, while not achieving the peak of 1948, will be on the black side of the ledgers, with possibility that the networks will wind up the new season with their second best year in gross time sales.

Advertisers who during the late spring and summer months of uncertainty had signified their intentions of dropping out at nighttime radio have, in most cases, decided to string along, convinced that radio's impact as a sales medium is still unmatched, despite the ascendancy of television.

Most of the bigtime station operations around the country are boasting of sellout business for this fall, indicating that spot business—both on a local and national level—will pay off in handsome dividends and possibly reach new highs. Spot business has always been the "life blood" of radio and the fact that it's on the upbeat is indicative of the healthy year ahead.

As for television, the advertiser acceptance has been nothing short of phenomenal. Whereas a brief two years ago clients were represented in the overall TV picture to the tune of \$1,000,000, by the end of this year the advertising expenditures will reach \$28,000,000. Considering that TV is still restricted to one-third of the nation, that's unprecedented. NBC alone, for example, has 28 national sponsors committed to fall programming.

While no one ventures a guess as to the 1950 billings, video operators in key cities report that the era of "peak" losses has passed; that they'll begin to write in black ink before many more months have elapsed.

See Legit Production Reaching New Low

Attendance may be relatively good on Broadway this fall, but production will probably reach an unprecedented low, legit managers figure. With such last-season smashes as "South Pacific," "Kiss Me, Kate," "Where's Charley?" "Death of a Salesman" and the holdover "Mister Roberts" setting the pace, the continuing shows are expected to draw hefty grosses. But there are few bright b.o. prospects in the slim list of incoming presentations.

Beginning in October, the new show schedule will become more active. But partly due to a shortage of available financing, a record low in number of productions for a single season is indicated. If these incomers include more hits than usual, the overall gross for Broadway may be higher than anticipated. But preliminary signs are that the general level of business may continue to run below that of last season, which was the worst on record.

New season prospects for the road are also bleak. Business for a few touring hits, notably "Kiss Me, Kate," "High Button Shoes" and "Brigadoon," has been potent. In the straight-play field such offerings as "Mister Roberts" and "Streetcar Named Desire" have mopped up, and there are likely new entries in "Death of a Salesman" and, in a few more weeks, "Detective Story."

But there are fewer touring shows scheduled this season than at any time within memory, so the overall picture is not impressive. Moreover, the business pattern of last season, in which conditions deteriorated in the last few months,

Part Rounded Out

Miriam Goldina, who plays the South American villainess in "Diamond Lil," at the Plymouth, N. Y., has been padding up for the part since the comedy-meller reopened.

That's at the insistence of Mae West, star and authoress, who put on some extra weight while laying off last spring and summer because of a fractured ankle.

'Common Glory' Has Most Successful Season

Richmond, Va., Sept. 13. Paul Green's symphonic drama, "The Common Glory," winding up its third season at Matsuoka Amphitheatre, Williamsburg, Va., Sept. 4, had the "most successful season" of the history of the history of the Virginia pageant, officials report.

Paid admissions during the 10-week season ran to approximately 75,000 with another 4,000 complimentary tickets having gone to orphanages, hospitals, disabled veterans and guests. Financial reports have not been completed, but a profit on this year's operation is assured. It is reported, since average nightly attendance was 1,400, and the production can break even with an average attendance of 1,100.

O'Dwyer to Guest At Drama Reporters' Feed

Mayor William O'Dwyer, Hugh Quinn, chairman of the new city council, building committee, Robert W. Dowling, president of City Investing Corp., and Irwin S. Chanin, who built several of the Broadway theatres, are slated to be guests at the next luncheon meeting of the Drama Desk, organization of Broadway legit reporters.

Meeting of the group Monday (12) considered the matter of drama editors breaking release rates of publicity announcements. Several recent such breaches by Bert McCord, in his daily drama column in the N. Y. Herald Tribune, were cited, but it was reported that McCord had explained that his violation of release dates was inadvertent, so the matter was tabled.

particularly in the industrial areas, may be even more pronounced during the coming semester.

So the general picture on the road is somewhat similar to that of Broadway. That is, good business for a few top hits, but not enough shows to go around, and total grosses sinking to all-time lows.

Sheet, Disk Sales Continue to Climb

Sheet music and record sales continue to pick up. Since the first sign of a reawakening several weeks ago, following the deepest seasonal slump since before the war, both phases of the music biz have gained sales ground steadily. Sharpening of interest has been greatly helped by heavy selling "lead" tunes. Whenever there are really outstanding hits such as "You're Breaking My Heart," the new "That Lucky Old Sun," one of the fastest clicks of recent music biz history, "Somebody" or "Some Enchanted Evening" biz gets a pickup. These are supplemented by "Room Full of Roses," "Maybe It's Because," and "Jealous Heart."

Record and sheet sales on all the above go hand in hand. They're all hot.

Vaude, Cafes Show Remarkable Upbeat

The variety field has hit an amazing stride lately. Cafes have been nabbing some of the highest grosses of the year since the advent of cooler weather. Return of vacationers has bolstered metropolitan attendance, and general feeling is that the increased flow of coin will continue at least until the Christmas shopping season starts. In New York, for example, Billy Rose has been attempting to get his new minstrel show started, but business with the old layout is so strong that he's holding on to his current show indefinitely.

Increase applies to spots that have no name shows, as well as to series using expensive talent.

Vapdeville, of course, is having its biggest year since 1935. The Palace-type shows are hitting top takes wherever shown, and the few name packages that are touring are similarly in the tall coin.

HAYES-'HOUSEKEEPING' RECORD 12G, W'PORT

Westport, Conn., Sept. 13. The Playhouse here took in over \$12,000 last week with Helen Hayes in "Good Housekeeping." Show played to standing room at each of the eight performances given. The theatre was sold out three weeks in advance.

Figure tops the house's previous record of \$11,800 taken in earlier in the season by Cornet Wilde in "Western Wind."

Ann Harding's \$3,100

Albany, Sept. 13. Ann Harding in "Yes, My Darling Daughter" drew over \$3,100 last week and added a week at Berkshire Playhouse, Stockbridge, Mass., only \$117 under capacity. Producer William Miles tried to extend season another week but couldn't book Helen Hayes in "Good Housekeeping."

Holman 'Mistress'

Washington, Sept. 13. Despite chill September nights and a rainout, Libby Holman in "O Mistress Mine" added \$6,500 to the till of Meridian Hill, town's outdoor theatre, bringing down the curtain on the venture for the '49 summer season.

With its many ups and downs, starting with its 11th hour formation late last spring, the Washington Theatre Festival, sponsor of the theatre, reveals that the original nut of \$18,000, contributed by a group of 60 "limited partners," is still on the red side of the ledger.

But plans are already being formulated for a 1950 season for the rent-free straw hat.

Take for the 11 shows ran around \$65,000.

'Medium'-Telephone' SRO \$9,500

Olney, Md., Sept. 13. Olney theatre's charmed life continued last week with Marie Powers in "The Medium" plus the curtain-raiser, "The Telephone," doing a near-capacity \$9,500. It was SRO at virtually every evening performance. Take was somewhat cut by matinees, when understudy substituted for Miss Powers.

Helen Hayes in "Good Housekeeping" current, was sold out well before it checked in tonight (13) despite an extra Friday matinee. Over 500 checks had to be returned.

Westboro's Long Season

Worcester, Sept. 13. When the Westboro Red Barn stock company concludes Oct. 16, it will move to Lowell to open a winter season at the State two nights later. The Barn claims the longest "summer" season in the country. It opened in mid-April, and will have played 26 weeks.

The Lakeside theatre near Putnam, Conn., which is in its first season, also will operate until mid-October. However, it did not open until July.

Mt. Lebanon Folded

Pittsburgh, Sept. 13. Poor business resulted in the premature folding of Francis Mayville's straw hat operation at the Washington high school auditorium in Mt. Lebanon. Final two shows, "Out of Frying Pan" and "Hay Fever," were cancelled although Mayville still plans to put on "Medea" for a few performances here before taking it on the road.

He bought the physical production of the Judith Anderson hit and has a long tour mapped for it this season.

Calgary Plays 1st Show In 25 Years, 'Brig'

Calgary, Alberta, Sept. 13. Engagement of "Brigadoon" at the 1,442-seat Grand theatre here last week was the first legit booking in 25 years for the town. J. B. Barron, manager of the Grand, did some persuasive talking to bring the musical here, and the Herald, local daily, came through with liberal copy and pictorial coverage. However, the \$21,400 gross for the week may make it tough to get any other touring productions here.

Ordinarily, a musical as big as "Brigadoon" wouldn't play a full week in a town of 100,000, but Calgary is 25-30 hours away from Vancouver in one direction and Winnipeg in the other. Saskatoon, only town near enough to share a split-week, has only a small-capacity theatre, so is impractical. Show played eight performances here, including Wednesday and Saturday matinees at \$3.25 top, and evenings at \$4.25.

N. Y. Ballet Schedule

Crowding Up; Only

Ballet Theatre Not Set

New York's ballet calendar for the fall is crowding up, with only the Ballet Theatre not scheduled to show in the city this season. The group, however, is lining up an extensive tour, with 20 weeks already set. Tour will open in Baltimore Thanksgiving Day.

Due to its late booking start, BT has had to set some of its dates through the United Booking Office—about 20% of its bookings, in all. While this has been an aid to BT, it has also worked the other way, the UBO being eager to get Ballet Theatre because it doesn't have enough legit shows to fill its houses out of town. Ballet Theatre also has plans for a European tour next summer, to include France, England, Italy and Scandinavia. Group is also booking already for next season here.

The N. Y. scene is likely to be hectic, with the Ballet Russe de Monte Carlo, N. Y. City Ballet, Sadler's Wells of London, and Roland Petit's Ballet de Paris, all showing in the fall. Ballet Russe will open the season, with a brief fall stay at the Met Opera House starting Sept. 16. Troupe is in, surprisingly, for only two weeks, instead of the usual three or better. But with two other troupes showing in N. Y. soon after, Ballet Russe wants to take to the road quickly, and gain the benefit of

early touring. Troupe, as usual, is headed by Alexandra Danilova and Frederic Franklin. Mia Slavenska has been signed as guest artist. Nathalie Kravtchenko will be the only principal ballerina missing.

The Sadler's Wells, in its first visit to America, will open at the N. Y. Met Oct. 9 under Sol Hurok's management. It has had an unusually large advance sale, and has been publicizing its advent for months. Now comes word that Arthur Lesser and the Shuberts, who are importing the Ballet de Paris, plan to open the season sooner than originally planned, bowing it Oct. 6 at some Broadway house. This isn't likely to take the edge off the Sadler's showing, but it may affect the Paris troupe's boxoffice.

'Afro-Cuban Revue' Set To Preem Sept. 18 in S.F.

Havana, Sept. 13. "Afro-Cuban Revue," septia musical in three acts and 36 numbers, by Ernesto Lecuona and Gilberto Valdes, which followed "Cabaigata" here at the Teatro Marti last year, and has since been playing in Mexico, Panama, Venezuela and elsewhere in the Caribbean, will fly to San Francisco to open a coast-to-coast tour at the Geary, Sept. 18, when "Streetcar Named Desire" finishes its run there.

Brigida Rivalta, producer, had 30 weeks booked in Barcelona and Madrid, but balked when Spanish impresarios could not guarantee exchange of pesetas into dollars, and switched to the U. S. Instead, United Booking Office, setting the dates, included three weeks in San Francisco, four weeks at the Baltimore, Los Angeles, starting Oct. 10, with engagements in Kansas City, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Philadelphia, Boston and New York to follow. A. J. Jack Clarke, is company manager.

Featured in the company and orchestra of 40 directed by Rene Touzet, are Canelina, Havana's "number one" rumbera, Oscar Lopez, Afro-singer who previously won favor at the Mark Hopkins and Club Lido in San Francisco, Tondelayo mambo dancer, Conchita Balboa, bolero star of Gnar Mestre's radio CMQ, Beba & Kilowatt, creators of "La Mula" dance, Isaura Mendosa, palo pasquel singer, Anita Arias, rumba dancer, Lilita, comedy pantomimist, Mercedes, tambo dancer, Delpino, santo chanter, Caridad Hernandez, lavandera dancer, Olga Socarras, jungle terper, and the celebrated "Las Mulatas de Fuego" (fiery mulatas), octet of Havana's are dancers who will introduce the mambo, atomo, trompetas, gilegu, maraquero, batata and other new dances for the first time in America. "Las Mulatas de Fuego" recently did "Solom Mexico," produced by Clara Films, and "Escuela de Modelos" native Cuban pic.

Entire troupe is joining AGVA, by arrangement with Irving Mammel of the Hollywood office.

Total Legit Grosses

The following are the comparative figures, based on VARIETY's best office estimates for last week (the 15th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	17	17
Total weeks played so far by all shows	229	283
Total gross for all current shows last week	\$475,500	\$407,300
Total season's gross so far by all shows	\$5,941,600	\$6,205,200
Number of new productions so far	3	3
ROAD		
(Excluding Stock)		
Number of current touring shows reported	12	23
Total weeks played so far by all shows	136	217
Total road gross reported last week	\$258,500	\$411,700
Season's total road gross so far	\$3,820,500	\$4,807,600

Legit Bits

Pending clarification from the British government of its entry regulations for American actors, Equity has declined to modify its alien rule as asked by British Equity. As a result, British Equity will impose a 5% tax on salaries of visiting U. S. players, effective Oct. 1. English actors are subject to a similar levy in the U. S. **Low Parker** replaces **Jack Haley** as male lead in "Inside U. S. A." when the tour resumes Oct. 10 in Toronto. **Maurice Evans** has agreed to direct an eight-week legit season starting Dec. 28 at N. Y. City Center. **Leslie Banks** will be featured with **Todd Duncan** in the Maxwell Anderson-Kurt Weill "Lost in the Stars."

The Theatre Guild and **Anthony R. Farrell**, already associated in the production of the forthcoming "Pursuit of Happiness" musical will probably also partner in a Broadway presentation of "Texas L'il Darlin'." The **Johnny Mercer-Robert Emmett Dolan** musical tested recently at Westport. **Robert Alton** is being sought to stage the dances. With **Oscar Hammerstein, II**, **Richard Rodgers**, **Joshua Logan**, **Leland Hayward** and **Billy Rose** as added backers, the musical edition of "Gentlemen Prefer Blondes" can go into production with its required \$200,000 bankroll. Theatre Inc. has been de-activated as a legit producing firm.

Chester Morris will have the **Ralph Bellamy** part in the Chicago company of "Detective Story." "Anne of the Thousand Days" closes Oct. 8 at the Shubert, N. Y., with "Lead an Ear" probably moving from the Broadhurst, N. Y., to replace it pending the arrival Nov. 2 of the Lunts in "I Know My Love." Following "Ear" at the Broadhurst will be the **George Abbott** revue, "Touch and Go." The Assn. of Theatre Benefit Agents has asked to be represented on **Mayor O'Dwyer's** committee studying the Broadway theatre. Backers of "Kiss Me, Kate" received another \$50,000 dividend last week, bringing the total profits on the investment to \$200,000 so far.

Additional members of Drama Desk, organization of Broadway legit reporters include **Mark Barrow** (Associated Press), **James Barstow, Jr.** (Herald Tribune), **John Chapman** (News), **Robert Coleman** (Mirror), **Rube Doris** (Morning Telegraph), **Robert Francis** (Billboard), **Don Godfrey** (Show Business), **William Hawkins** (World Telegram), **Ward Morehouse** (Sun), **Lee Posner** (Journal of Commerce), **Tom Frideaux** (Mayfair), **Robert Wahn** (News), **Tom Weening** (Newsweek) and **John Wilson**.

Don Castle making his Broadway bow in "People Like Us" now in rehearsal. **Shirley Booth** will play a daffy actress, the leading femme part in **Brook Pemberton's** production of "The Time Is Yes." The producer will probably direct **Leland Hayward** plans a fall production of the new **Gerson Kamin** play, "The Rat Race." And since **Joshua Logan** doesn't intend to do his "Wisteria Trees" adaptation of the "Cherry Tree" right away, Hayward may also be associated in that presentation. Hayward's Broadway production of the British hit, "Daphne Laureola," isn't slated until a year hence.

Jay Gorney, who did score for "Touch and Go," starting his course in musical playwriting at N. Y.'s Dramatic Workshop for second year. **Don Arden** and **Don Fletcher** recruiting dancers and singers for a revue to tour N. Y. booths and hotels.

Claudia Casady, legit and music ertie of the Chicago Tribune arrived in New York by plane Saturday 10: from Ireland with her husband, **William Crawford**. Couple summered in Europe, seeing shows in London, Dublin, Rome and Edinburgh and attending concerts in Salzburg. They planned to Chicago that night, after catching "South Pacific" and "Miss Liberty." **Elliot Norton**, legit critic of the Boston Post, in town

this week to catch the show. **Susanna Foster**, co-starring this summer with her husband, **Wilbur Evans**, at the Music Circus, Lambertville, N. J., was forced out of the show last week because of a serious physical mishap.

Ken Parker, the skating playwright, flies to Boston next Monday 19: to discuss plans for a Wellesley College production of his meller, "Yours Till Yesterday." Meanwhile, **Carol Lord** and **Samuel Lyons** have renewed their option on his whodunit, "There's Always a Murderer," for which they're raising production finances. Parker is a skater in "Howdy, Mr. Lee of 1950" at the Center, N. Y.

Joe Shea will presage the touring company of "Detective Story." With **Jack Potter** going out as manager of the **Madeleine Carroll** company of "Goodbye, My Fancy," **James Troop** will manage the **Ruth Hussey** edition which moves next week to the Martin Beck, N. Y. Notice to Broadway ticket brokers, **John M. Murlagh**, New York commissioner of investigations, goes on vacation in November.

Helen Barou will understudy **Ann Dvorak** in "People Like Us." Presageant **Harvey Sabinson** an any-minute-now father **Bill Doll**, presageant for "Diamond Lil" and **Ken Murray's** "Blackouts," has called as **Michael Todd's** p. so **Max Gendel** will drumbeat "As the Girls Go," the forthcoming "Two a Day" and other Todd projects. **Maurice Turel** has succeeded Gendel as advance man for the touring "Finian's Rainbow" with **Samuel J. Friedman** continuing as general press rep for producer **Lee Sabinson**.

'SALESMAN' SELLOUT \$28,800 IN DETROIT

Detroit, Sept. 13. The Cass theatre, sporting a new stage, new carpets, a redecorated lobby and a standbasting job on the exterior, opened the season last week with a \$28,800 sellout for "Death of a Salesman." Gross was held to that figure because play was on the Guild subscription list first week. Top is \$4.20 for the 1,482-seat house. The second week also is a sellout. It moves to Chicago, after leaving Detroit, for an extended run.

The Cass hasn't lined up a replacement for "Salesman." Neither has the Shubert-Lafayette found a play to succeed "Diamond Lil," which opened its season two weeks ago with a hot \$32,500.

Busch Back from London

Robert Busch, who with **Harold Stone** plans to produce a British comedy, "Love on Her Petticoat," on Broadway, flew back to N. Y. Saturday 10: after a 10-day London visit.

London trip was to set up deal with an English producer for a tryout of the play in the British provinces to save travel expenses, then to ship the entire production to the U. S. Deal is still pending.

MARY SHEA BACK IN N. Y.

Mary Jane Shea first American-born dancer to direct a French ballet company returned to N. Y. last week after three years in Europe. She went to Paris in 1946 as a ballerina with **George Balanchine** when he was directing the Paris Opera Ballet and then took over post of directing the Paris Municipal Theatre de Chatelet ballet company.

She plans to stage and produce ballet for television here.

Buffalo Troupe Sets Moliere

Buffalo, Sept. 13. New little Buffalo Arena theatre will feature the Circle Players in Moliere's "Doctor in Spite of Himself," beginning Sept. 28.

Current Road Shows

(Sept. 12-24)

"Afro-Cuban Revue" — Geary, Frisco (19-24).
"Blackstone" — Davidson, Milwaukee (12-17); Music Hall, K. C. (19-22); KRNT theatre, Des Moines (23-24).
"Brigadoon" — Playhouse, Winnipeg (12-17); Lyceum, Minneapolis (19-24).
"Death of a Salesman" — Cass, Detroit (12-17); Erlinger, Chi (20-24).
"Double Bill" — McCarter, Princeton (23-24).
"Earth and High Heaven" — Lobero, Sacramento (19).
"Finian's Rainbow" — Music Hall, K. C. (12-17); Auditorium, Denver (19-21); Capitol, Salt Lake City (22-24).
"Goodbye, My Fancy" — Shubert, Boston (19-24).
"High Button Shoes" — Russ Auditorium, San Diego (12); Municipal Auditorium, Long Beach (13); Civic Auditorium, Pasadena (14); Arlington, Santa Barbara (15); Civic Auditorium, San Jose (17); Curran, Frisco (19-24).
"Kiss Me, Kate" — Curran, Frisco (12-17); Shubert, Chi (22-24).
"Life with Mother" — Playhouse, Wilmington (15-17); Ford's, Balto (19-24).
"Mister Roberts" — Erlanger, Chi (12-17); Nixon, Pitt (19-24).
"Oklahoma!" — Hanna, Cleve (12-17); Paramount, Toledo (19-24).
"Streets Named Desire" — Geary, Frisco (12-17); Mayfair, Portland (19-24).
"Summer and Smoke" — Harris, Haven (21-24).
"Touch and Go" — Shubert, New Chi (12-24).

'Jones' Mild \$41,500, L.A.; 'Shoes' \$33,800

Los Angeles, Sept. 13.

Things continued to meander along on the legit front here with lullish business for the two top attractions, "High Button Shoes" and "Carmen Jones." Horace Heidt's amateur revue, "The Kids Break Thru," is weak at El Capitan. "Sugar Hill," all-colored revue at the Las Palmas, has been held over for another week due to okay biz.

Estimates for Last Week

"Carmen Jones," Greek theatre (1st wk): 4,400; \$3.60; Mild \$41,500.

"High Button Shoes," Philharmonic Aud. (4th wk): 2,670; \$4.80; Top topping \$33,800. Low for L. A. Civic Light Opera attractions. Closed Saturday night 10:.

"Sugar Hill," Las Palmas (9th wk): 300; \$3.60; Good \$5,500.

"The Kids Break Thru," El Capitan (2d wk): 1,142; \$2.40; Very poor \$7,500.

Balto Color Ban Back;

Kay Francis-Gay '5G'

Baltimore, Sept. 13.

The Marxians put on a color ban last week with **Kay Francis** in "Let Us Be Gay," drawing somewhat better than **Miriam Hopkins** in "The Heiress," the previous week. Consistently building business reached an all right \$5,000 at a top of \$2.50.

In-and-out policy of house on the racial problem since its switch from burlesque to indie legit bookings has created only slight local reaction, with no effect on box office way or another. Current restrictions followed claim by management that Negro patronage during the "Heiress" engagement was very sparse and promised support from interested groups did not materialize.

House is being picketed for this week's attraction, "The Glass Menagerie," starring **Helen McKellar**.

Dowling Still Resting

Houston, Sept. 13.

Actor-producer **Eddie Dowling** continues to recuperate after a serious operation. He was hospitalized recently after arriving here to head the Houston Players, Inc.

His illness stems from an old stomach ailment.

Shows in Rehearsal

"Double Bill" — **Maurice Evans**.
"Goodbye, My Fancy" — road.
"Michael Kamin-Aldrich & Myers."
"Hasty Heart" — road.
"Theatre Guild-Minnesota Univ."
"Innocents" — **Aldrich & Myers**.
"Julius Caesar" — **Taming of the Shrew**.
"Margaret Webster."
"Life with Mother" — road.
"Oscar Solon."
"Nonterrant" — **Gilbert Miller**.
"Kismet Blossomgarden."
"Regina" — **Charles Crawford**.
"Touch and Go" — **George Abbott**.
"Twelfth Night" — **Roger Stevens**.

B.O. Up as Fall Arrives on B'way; 'Blackouts' \$26,800 First 8 Times, Mae West 15 1/2 G, 'Liberty' 42 1/2 G

'Oklahoma!' Nifty

\$33,300 in Toronto

Toronto, Sept. 13. Royal Alexandra opened new season with fifth annual engagement here of "Oklahoma!" for a nifty \$33,300 with 1,525-seater scaled at \$4.20 top.

Lively mail order sale reported for **George Formby** and his "London Music Hall Varieties" teeing off here for trans-Canada tour.

'Smoke' Sturdy

\$17,800 in Chi;

'Roberts' \$27,400

Chicago, Sept. 13. Legit activity perking after lean summer, with "Summer and Smoke" as first entry in under Theatre Guild subscription. "Mr. Roberts" is hitting capacity take again, with two weeks left to go before "Death of a Salesman" takes its place at the Erlanger.

"Kiss Me, Kate" continues to chalk up record-breaking mail-order grosses, with boxoffice open a week. Parly "Kate" is expected to hit around \$250,000 advance before opening Sept. 22.

Strawhatters called it quits for the season, with Chevy Chase Summer theatre offering **Charlie Ruggles** and **Tom Dugan** in "Nothing But the Truth" for its ninth and last week. World prem of "House in the Sea," at Eighth Street theatre will be a benefit performance, Sept. 15-16, at same time showcasing for possible angsts interested in a New York opening.

Estimates for Last Week

"Mr. Roberts," Erlanger (53d wk): 1,324; \$4.33; Near-capacity \$27,400.

"Summer and Smoke," Harris (1st wk): 1,000; \$3.71; Theatre Guild subscription held it to over \$17,800.

'KATE' SELLOUT IN FRISCO AT \$42,000

San Francisco, Sept. 13.

"Kiss Me, Kate," Civic Light Opera production featuring **Anne Jeffreys**, **Keith Andes**, **Julie Wilson** and **Marr Platt**, moves on Saturday 17: after a capacity six-stanza run at the 1,775-seat Curran. Fifth week did about \$42,000.

"High Button Shoes" finale of season's Civic Light operas, opens at the Curran Sept. 19, with **Eddie Fox Jr.** in starring spot. Show has \$4.80 top.

"Streets Named Desire" concludes its eight-week stay at the 1,550-seat Geary Saturdays. Show, with **Judith Evelyn** and **Ralph Meeker** slipped a bit getting about \$17,000 for a fair seventh week.

"Afro-Cuban Revue" prems at the Geary Sept. 18. Show, supposedly patterned after recently successful "Cubalgata," moves in from Cuba and is set to play to a \$3 top.

'Finian' 19G, Pitt

Pittsburgh, Sept. 13.

Legit season at Nixon trended disappointingly last week, with "Finian's Rainbow" getting just about \$19,000 at \$3.50 top. It came to \$4.35 including Federal and city taxes. Virtually half of the gross turned up final three performances.

Take was particularly drab in face of smash hit "Finian" had done here during fortnight stay last winter. But it's the same old story in Pittsburgh, a show never picks up the original momentum on a return.

Nixon is currently dark, reopening Monday 19: with "Mister Roberts," which plays three weeks. After that house hasn't a thing definitely set.

Swarthout's 10G Benefit

Berk Hill Falls, Pa., Sept. 13. The Gladys Swarthout concert held at Berk Hill Falls Inn here last week 2: for benefit of the Monroe County Hospital, raised slightly over \$10,000 for the hosp. **Richard Crooks** staged the event.

Legit attendance on Broadway last week took the expected jump with the passing of Labor Day and the start of the fall season. After the usual bullish receipts at the Labor Day matinees, there was no reaction than normal at performances that night 5 and Tuesday 6, and business improved steadily through the balance of the week. And marking a return to the fall-and-winter attendance pattern, the weekend box pace was strong.

Last week's two added entries were **Ken Murray's** "Blackouts," at the Ziegfeld, and the return of **Mae West** in "Diamond Lil," at the Plymouth. Resuming tonight (Wed.) is **Bobby Clark** in "As the Girls Go," at the Broadway. Last week's single closing was "A Night in Spain," at the Broadway. "Goodbye, My Fancy" moves next week from the Fulton to the Martin Beck.

Estimates for Last Week

Kiss Me, Kate, D (Drama), C (Comedy), R (Revue), M (Musical), O (Opera), V (Vaudeville).

Other parenthetic figures refer to seating capacity and top price, including 25% discount (for lower seating areas are set, i.e., exclusive of box).

"Anne of 1,000 Days," Shubert (32d wk): 1,361; \$4.80; Maxwell Anderson's costume drama slated to close Oct. 8 for a limited tour. Business improved last week, nearly \$20,000.

"Blackouts," Ziegfeld (1st wk): 1,628; \$4.80. Ken Murray's vaudeville show, presented by David W. Siegel, opened Tuesday night 6: after a long run on the Coast, notices were divided and the show's chances are uncertain, first eight performances, through Sunday night 11: registered over \$26,000.

"Born Yesterday," Miller (18th wk): 1,040; \$2.40. Rose a bit with the general trend, \$6,800.

"Death of a Salesman," Morosco (31st wk): 1,019; \$4.80. One of the three shows that has no room for improvement, getting the standee limit at all performances, \$24,100.

"Detective Story," Hudson (23d wk): 1,037; \$4.80. Spurred to almost \$22,000.

"Diamond Lil," Plymouth (1st wk): 1,063; \$4.80. Mae West drama, starring herself, presented by Albert H. Rosen and Herbert J. Frezza, opened Wednesday night 7: last season's brief run was curtailed when the actress broke her ankle; few formal reviews, but good press reaction; first five performance got \$15,500.

"Goodbye, My Fancy," Fulton (43d wk): 1,366; \$4.80. Comedy moves Monday night 19: to the Beck theatre, where the larger capacity, 1,214 seats may help on weekends, topped last week to \$19,500.

"Howdy, Mr. Lee of 1950," Center (16th wk): 1,256; \$2.80. With extra performances over the Labor Day weekend, the skating spectacle played 11 times last week, getting \$30,000.

"Kiss Me, Kate," Century (37th wk): 1,054; \$6. Another solid capacity runner, \$47,200 again.

"Lead an Ear," Broadhurst (39d wk): 1,160; \$4.00. Speeded up again with the field, bettered \$27,700.

"Madwoman of Chatelet," Royale (28th wk): 1,035; \$4.80. Also mounted a few steps to about \$18,000.

"Miss L. rty," Imperial (9th wk): 1,400; \$6.60. Improved again to \$42,500.

"Mister Roberts," Alvin (82d wk): 1,357; \$4.80. Has been getting virtual capacity in recent weeks, topped \$34,500.

"Night in Spain," Broadway (10th wk): 1,000; \$3.60. Closed Saturday night 10: after 76 performances, \$22,000 for the finale.

"South Pacific," Majestic (23d wk): 1,850; \$6. Always the absolute limit at all shows, \$50,600.

"Streets Named Desire," Ramseyer (93d wk): 1,020; \$4.80. Business has improved the last several weeks, \$18,500.

"Where's Charley?" St. James (48th wk): 1,500; \$6. Ray Reizer is proving a sturdy h.o., draw continuing capacity at \$37,800.

Houston's 'Aladdin'

Houston, Sept. 13. The Houston Civic Theatre will present "Aladdin" for three performances Oct. 7-8 at the Manda Hall as the group's first play of the season.

Strawhat Reviews

Come Back, Little Sheba

Westport Conn. Sept. 12
Theatre Guild production of drama in three acts (two scenes) by William Inge. Stars Shirley Booth, Sidney Blackmer. Features: Gloria Leachman. Staged by Daniel Mann, production supervised by Lawrence Langner and Theresa Helburn. Associate producer, Phyllis Anderson. Acting and technical, Edward T. Cooper. At Westport Country Playhouse, Westport, Conn., Sept. 12, '49, \$1.00 top.
Dorothy: Shirley Blackmer
Lola: Gloria Leachman
Mary: Shirley Booth
Toby: Lenny Chapman
Postman: Daniel A. Reed
Mrs. Coffman: Olga Fabian
Mittman: John Randolph
Western Union Boy: William Ryan
Bruce: John Larson
Ed Anderson: William Bliska
Elmo Huston: Charles Hart

The season's button-upper at Westport goes into the book as the likeliest of the Broadway prospects first-timed this season in this play barn. Lifted by brilliant lead performances, "Come Back, Little Sheba," a drama of domestic frustration by William Inge, theatre editor of the St. Louis Star-Times, should pay off for the Theatre Guild with the necessary re-do.

The what-it-takes is definitely present. The action mounts to a climax and has some wham acting generating plenty of excitement. It is in the construction, particularly in the loose third act, that the work must be done. Whatever concern the audience may have about the play turning out to be a tract on Alcoholics Anonymous and the wages of drink is effectively resolved in a scene of tremendous impact. Problem is, what to do after the fireworks.

Shirley Booth and Sidney Blackmer are both right for the Guild's Manhattan production. Established as a comedienne, Miss Booth neatly fuses the extrovert and the suffering woman, the gal whom a gentleman married because it was the decent thing to do. She is uniquely suited to the light monologue which runs through most of the first act and is profoundly affecting in the last act, when she discovers her man has again gone to jail.

Blackmer's change from the quiet AA who has kept dry almost a year to the violent ex-welder who explodes all the disgust he has pent up during the years of his marriage, provides the vet actor with a challenge of which he takes complete advantage. The part has a terrific emotional and physical wallop and is, of course, a show-stopper.

The galvanizing factor in the domestic plot is a pretty art student whose attraction to a wallowing athlete arouses the jealousy of Blackmer, in whose house she rooms. The arrival of the girl's fiancé from Cincinnati and their hurried marriage after she has over-nighted with the javelin hurler are awkwardly composed. Just how the athlete took the run-out is not told.

Gloria Leachman socks over as the girl. Lenny Chapman has the physique for the sports star, but he handled his lines stiffly at this catching. The other characters are minor.

Utilizing a remarkable set by

Edward T. Cooper, Daniel Mann's staging achieves an abundance of movement. There are no less than six exits, two interiors (kitchen and living room) and front and back porches, a real feat within the limitations of the Westport Playhouse.

The title refers to a lost dog, which represents the elusive factor in the lives of the lead couple and which they ultimately learn to live without.

Tammy

Duxbury, Mass., Sept. 9
Duxbury Playhouse production of drama with music by Ed Ricketts. Summer from the musical, "Tammy, Out of Time." Music and lyrics by Albert Moritz, staged by Ed Ricketts. At Duxbury Playhouse, Duxbury, Mass., beginning Aug. 29, \$1.00 top.

Grandpa: Bill Wilkin
Tammy: Anne Shaw
Pete: Frederick Gwynne
Barbara: Roberto Carter
Fannie: Patrick Welch
Sara: Bill Hoadson
Claudia: Claudia McNeil
Helen: Helen Livingston
Kenneth: Kenneth Brooks
Joan: Joan Field
Thomas: Billy Williams
Mrs. Russell: Frederick Gwynne

Although this play with music wouldn't have a chance in any other league without a drastic rewrite, it is a very superior seer-sucker offering notable for turning up a couple of talented youngsters who bear watching. These are Albert Moritz, who staged the play and composed music and lyrics for it, and Anne Shaw, a newcomer whose ability and quality project instantly across to the audience. There's plenty of promise in both.

There isn't so much promise in the play which ranges from sentimental nonsense to social significance propped up along the way by a vast collection of plot chestnuts. Story focuses on Tammy, a Mississippi river girl, incredibly pure in heart. She fishes a drowned air pilot from the river, and when her preaching grandpa goes to jail for moonshining, Tammy goes to stay with the pilot's plantation folks. Despite the mother's snootiness and the boy's preoccupation with a society gal, Tammy wins out.

The moments of charm develop entirely as a result of Moritz's music and staging and Miss Shaw's acting in the title role. Some of Moritz's songs, "We Remember the Day" and "I Remember" for example, are plenty listenable, while one called "Enchanted Lullaby," put over in a sock performance by Claudia McNeil, a colored singer, is big stuff. The staging, meantime, brings in musical and dance interludes that indicate a lot of creative imagination. Both as director and songwriter, Moritz seems a comer.

Miss Shaw, who is attractive, scores throughout as Tammy. The role calls for ingenuousness but she never overdoes it, giving the character ample credibility. The supporting cast is generally okay, too, with particularly nice assists by Frederick Gwynne and Joan Field.

A single piano supplies the accompaniment for the singers and dancers who, for a solo group, are better at it than most resident companies. The show was held a second week and when caught during the second week, it had a big house.

Let's Take Stock

Jenncrstown Pa. Sept. 7
Jenncrstown Playhouse production of musical in two acts (10 scenes). Directed by James MacAllister. Staged by Rudy Birch. Music and lyrics, Edward T. Cooper. At Jenncrstown Playhouse, Jenncrstown, Pa., Aug. 29, Sept. 6, '49.

Elizabeth Parrish
Frank Reynolds
Peter Milano
Barbara Chase
Robert Pughman
Nell
Louis Tanno
Charles Seltin
Bruce Hall
Kate Linder
Robert Neuber
Edith Bell
Rudolph
Charles Cooper
Norma DePaulis
Albina St. John
Constance Paulsen
Patricia
Mrs. Bellish
Hedley Bernadette Shilohagan
Renee Wall
Mrs. James Smaller
Jack Strobel
Fulton Connor Jr.

William Wheeling and Russ Ames are a couple of Harvard students who are going to be heard from one day. Their first crack at

putting together a musical will hardly land them on Broadway, for "Let's Take Stock" doesn't have it, but the boys doubtless have something on the ball.

Wheeling, who wrote the book and lyrics himself, and the music with Ames (they provide the accompaniment at two pianos), got the idea for "Let's Take Stock" while serving as an apprentice at the Mountain Playhouse a year ago, and it's all about the trials and tribulations of a strawhat troupe that's getting the heave from the owner of the village film house and the sheriff that's in his corner. A widow in the town with dough puts up the cash providing they do her son's play and let her act the lead.

Story line fumbles but there are some first-rate offshots. A lampoon of Tennessee Williams, satirizing a combination of "Glass Menagerie" and "Streetcar Named Desire," which is the play within the play, could come right out and go into any Broadway revue. So could a couple of comedy numbers, "Kismet," a takeoff on the East Indian stuff with clever lyrics, and "When You and I Grew Up," which follows the present-day friend in nostalgia for the '20s, with a touch of both "Billon Dollar Baby" and "The Gladioli Girl" from "Land An Ear." Under cover is a pleasant ballad with a nice melody, and "The First Night" is a comic play-acting relating the rigors of a preem.

Wheeling's lyrics have a spark most of the time but too much of the music is ordinary and reminiscent. First act of "Let's Take Stock" drags, and most of the good numbers are crammed into the second show. Gets a crackling performance from Norma DePaulis as the widow with legit ambitions, and as her son, a budding horn-rimmed genius, Charles H. Schultz scores, too. Able support by Bruce Hall, Kaye Lyder, Edith Bell, a first-rate comedienne, and Charles Cooper, with Rudy Richards clicking in a couple of dance numbers. Cakes.

Miranda

Pawling N. Y. Aug. 30
Starlight Theatre production of comedy in three acts. Music and lyrics by Isobel Rose Jones. Staged by Isobel Rose Jones. At Pawling N. Y., Aug. 30, '49.

Isobel
Lola Martin
Sw. Paul Martin
Charles
Miranda
Nancy Cary
Suzie Head

Modest applause greeted the American premiere of Peter Blackmore's English comedy, but one had the feeling it was intended more for the efforts of the Isobel Rose Jones company than the play. It hardly has a future in America. Blackmore's heroine is a mermaid. The theme is hardly a new one, and in the case of "Miranda" it is only mildly amusing. By the end of the first act the audience and three members of the cast—including Miranda—know her secret. But not until two acts later does any of the other characters solve the mystery of Miranda's strange behavior.

Dorothy Harrington does an adequate job in the title role. Tony Dowling likewise does satisfactorily as Sir Paul Martin, a physician who brings Miranda to the Chelsea flat which he shares with his wife.

William Weyse plays the butler convincingly, and Annarose Tronzo makes a splendid maid. Marcia Peden is adequate as Isobel, Nigel's fiancée.

"Miranda" has some pretty good dialog, and under Miss Jones' able direction the Starlight company makes the most of it. But after a slow start first act the comedy never really gets into high gear.

Too Much Johnson

Baltimore, Aug. 31
Don Swann production of musical in three acts. Book adapted by George Schaeffer from play by William Gillette. Music and lyrics, G. Wood. Staged by Schaeffer. At Taylor Sullivan, Danvers, Aug. 31, '49.

Second attempt of the season at an original musical is drawing some trade and is demonstrating the versatility of Don Swann's resident troupe. Latter has essayed 18 plays to date with no visiting names to bolster it into profitable trade. Current production has a fulltime book, many musical numbers, ensembles and a wide change of sets, and it runs smoothly despite limited facilities and time.

Director George Schaeffer, a glutton for punishment, has adapted this one from the antique by William Gillette, and has managed to get some semblance of playable dialog and situations out of the creaking original. It's the one about the philanthropist and mother-in-

law-baited sharpie who manages to stay one step ahead of trouble through the invention of a string of bogus doubles.

Rounding out the libretto is a lulling score by G. Wood, who comes through with the lyrics as well, and there are some tuneful highlights here and there.

There's a good performance by Robinson Stone, as Billings, the philanthropist from Yonkers (that used to be good for a laugh), and Douglas Henderson, Cliff Cothren, June Prud'homme, Olive Blakeney and O. Tolbert-Hewitt get the most out of the singing and acting chores allotted to them.

It's a good try and refreshing summer stuff, but no more at the moment.

Roman Holiday

Pompton Lakes, N.J. Aug. 30
Pompton Lakes Playhouse production of musical comedy in two acts (two scenes). Music and lyrics, G. Wood. Staged by Peter Kanth. At Peter Kanth, Pompton Lakes, N.J., Aug. 30, '49.

Head Under: Naomi Rappaport
Mable: Irene Taylor
Harry: Blackie Wozniak
Tucker Boyer: Pat Harland
Pop: Gus Lamborn
Bella: Catherine Boyer
Alice: Conna Hadis
Susan: Mary Tallas
Edith: Peter McNulty
Kathleen: Lee Perry
Joe: Greg Martin
Frank: Sean S. Houshian
Mike: Bruce Jordan
Mr. Kennedy: Warren Thiering
Helen Davenport: Kathleen Claypool
Granddaughter: Petrie White
Chorus: Jo Deodato, Glad McNetick, Esther Miller, Louise Lyons, Carolyn Land, Marilyn Ross, Curtis Smith, Mary Diering, Judy Shady, Naomi Rappaport

Friendly vacationists in this north Jersey lake area may be inclined to overlook the faults of the Pompton Lakes Playhouse's new musical comedy, "Roman Holiday." On the other hand more discriminating Broadway audiences would give short shrift to this loosely written, loosely performed work.

It's difficult to see how "Holiday" could be whipped into shape without a major rewrite of every phase of its overall structure. With the exception of one or two numbers, the music is fairly ordinary while the lyrics are on a similar plane. Weak book "satirizes" a theatre's backstage happenings.

Perhaps best of the musical sequences, although far from big league calibre, is "What Are the Things I Need," winsomely warbled by Mary Tallas. Peter McNulty, as a stage manager, listlessly reads his lines, but is much better in handling several terp bits. Withal, the general impact of "Holiday" might have been better had the cast been better rehearsed. Barn-like auditorium of the local high school is of no help and the two-piano accompaniment, although competent is hardly a substitute for an orchestra.

This production is a prime example of the technical problems facing a strawhat operator who attempts a musical with a limited budget and limited facilities. (Lib.)

Off-B'way Show

Came the Dawn

Subtitled "A Fairy Tale for Adults," this musical is burlesque of "Snow White and the Seven Dwarfs." Produced by the Laughing Stock Co., for four performances beginning Thursday (8) at the Master Institute N. Y., the show ran three hours when caught. Even with tightening it would be risky for Broadway.

Idea is good but there's not enough worthy material to hold it together. Outstanding virtue is in the words and music department, which are above par for an off-Broadway offering. Robert Alan Bernstein and Seth Rubinstein have written some catchy lyrics, while Richard Hyman did the tunes, played by two pianos.

Performances were offered in a tongue-in-cheek manner, with the cast playing along with the story of a washed-up prima-donna who tries to disfigure her talented and beautiful daughter, Lynne Mark, as the prima-donna gave an interesting performance handling herself with assurance. Elaine Ileen, as the daughter, did some good vocaling, but Bernard Bogin's portrayal of a critic was average. Minus the French accent, Kathrin Day would have been a better maid, but nevertheless she also showed talent as a songstress. Joseph Alston was believable as the butler.

Direction, a difficult assignment because of an exceptionally large cast in comparison to the small stage, was handled, especially by Bernstein. Edwin Wittstein's sets were appropriate and colorful, lighting by Peter Leavy and Richard Shall also being worthy of mention. Hyman and Rubinstein did a good job at the pianos.

Legit Follow-Ups

Diamond Lil

(PLYMOUTH, N. Y.)
The incredible Mae West, in the preposterous "Diamond Lil" is still hilarious entertainment. Back on Broadway, the revival is apparently set to resume the b.o. mop-up it was starting last February, when the star's broken ankle closed the show. Because of the expenses involved in that closing the investment is now more than the original \$36,000, but still should be recouped before long.

Except for minor cast changes "Lil" is the same as last winter. That is, it's still primarily Miss West burlesquing a floozie fatale amid the pulp-mag sin and sex of a Bowery dive in the gaslight era. Although nobody could take either the play or the star's performance seriously, the combination progresses from mildly amusing to convulsing. And Miss West's song spit just before the final curtain won't the house.

No one else in the cast is particularly important. Richard Congan is still almost believable in the impossible part of the Salvation Army worker, while Walter Petrie is effective as Lil's favored admirer of the moment. Of the others, Steve Cochran, Miriam Goldina, Charles G. Martin and Sheila Trent are as plausible as circumstances permit.

"Diamond Lil" is a legit freak and, as such, should coin a satisfactory profit. It'll be a natural for the road after the Broadway run.

Born Yesterday

(HENRY MILLER, N. Y.)
"Born Yesterday" has undergone a number of cast changes since its opening in 1946, but it still remains a very funny show. Garson Kanin's dialog is as bright and witty today as three years ago, and the story of the millionaire junkman and his dumb girlfriend in Washington retains its flavor. Current leading team of Jesse White and Joan Morgan succeeds in milking continuous laughter from the audience. White doesn't dominate the stage as Paul Douglas did, but fills the bill amply. Miss Morgan is patterned too much on Judy Holliday's portrayal. But on the whole, both perform with credibility and understanding, though occasionally overstraining.

Scott McKay, as the newspaperman, and Howard St. John, as the corrupt lawyer, also do creditable jobs.

Summer and Smoke

(HARRIS, CHICAGO)
Chicago, Sept. 13
Tennessee Williams' analysis of an irreconcilable love cloaked in Freudian overtones was unveiled here in its original form, as first presented by Margo Jones at her Dallas theatre, '47. The rewriting, alterations and prolog that accompanied the production during its Broadway run have been deleted largely due to Miss Jones' insistence, and an engorging bit of theatre results.

Jo Mielziner's brilliant set remains intact, Paul Bowles' background music is out, but the play itself seems to hold the audience throughout, primarily due to the excellent performance of Katherine Balfour.

Miss Balfour, as Alma Winemiller, frustrated, old-maidish minister's daughter who loves her lifetime neighbor, Dr. John Buchanan, Jr., a handsome hedonistic chap, fulfills her role with great understanding. Through Miss Balfour, the warm and yearning Alma shines through the encasement of her inhibitions, suppressions and physical unattractiveness, sharply etching the conflicts that give rise to her neuroses. Reunited again with Tod Andrews, as in the Dallas production, Miss Balfour's almost plain appearance in contrast to Andrews' attractiveness lends a note of reality to the young doctor's lack of love interest in Alma.

Andrews still plays Dr. John capably, as during his New York appearance, with Marga Ann Deighton superbly characterizing the wacky wife of the minister. Rest of cast, Betty Greene Little as the catty neighbor, Raymond Van Sickle as the minister, Monica Boyer as the Mexican siren, Earl Montgomery as Roger, all turn in top-notch jobs. Peggy McKay as the gal who wins the doctor's heart, is an effective newcomer to the company, as are Jack Warden, the salesman; Manuel Aparicio, as Papa Buchanan, and Geoffrey Lumb, as Dr. Guchanan, Sr.

Aside from unevenness remaining in the playwrighting itself, "Summer and Smoke" in its original version emerges as good theatre flanked by top-notch direction, staging and performances. Greg.

As outstanding example of one of the most famous sports cars in the world.

ALFA ROMEO

1750 C.C. SUPERCHARGED

Zagato Body • Disappearing Top

Entire Car in New Condition

Price \$6,500

PERRY
143 W. 20th St., N.Y. Phone 1-5228

FOR SALE

Immediately available approximately 2,000 fully upholstered, spring cushion, padded back Theatre Chairs in excellent condition. Also back stage equipment consisting of drapes, curtains, pelleys, etc. Must move because of building changes.

CONTACT
L. N. Kloppman
H. J. HEINZ CO.
P. O. Box 35,
Pittsburgh 20, Pa.

Academy of Our Lady of the Blessed Sacrament

BROADLEA HALL, GOSHEN, N. Y.

ELEMENTARY HIGH SCHOOL

A boarding school for girls in an ideal country setting.
Conducted by THE SISTERS OF ST. DOMING OF BLAUVELY
Address: The Rectory—Phone: Goshen 478

Literati

The Waggish Romans

Still bearing a stout lance in his crusade against melancholia, Paul J. Phelan, staff writer on the N. Y. Sun, has compiled and edited another anthology of Catholic humor, "A Time to Laugh" (Longmans, Green, \$4). The title derives from a verse in Ecclesiastes but the text is strictly from the Romans—a discriminate colling of humorous essays by Catholic writers representative of church, theatre, the press, etc.

The author, in a previous anthology ("With a Merry Heart") began his thesis that there is nothing incompatible between religion and humor, and in the current collection he proves his point again with plenty of pith and an edifying host to back it up. In the section where the bonhomme of the church have a recess from liturgical solemnities, there is a "tilting of hales," a loosening of decorum, with hilarious effect. Misanthropes, Pharisees and other bilious bones who look askance at life and laughter haven't a Chinaman's chance when the merry padres start exorcising them with wit. The editor's contention that the modern Catholic writers follow faithfully the cultural tradition of Chaucer, Dryden and Pope cannot be gainsaid. They crack down on cant and put the bite in their jovial delineations of our foibles. In some instances they show they are not a bit squeamish if the barb turns boomerang and makes them the target.

The reading monotony usual in most anthologies is lacking in this one because of the diversity of material, prose and verse, selected and the agreeable group arrangement of the stories under apt headings. Additionally, each section is introduced with a preamble by the author, and these are worth the price of admission alone. They are as funny as they are erudite—this Phelan guy being an expert of English at Santa Clara U.

Jimmy Durante pares the theatrical contingent with his "De-proach to Art" and Frank Fay tails him with "An Atonal of Calhage." Harvey should have followed here, but didn't. The dead-line boys are fairly representative with Bob Casey, H. Phillips, Red Smith, Ed Wallace, John Kieran and Westbrook Pegler getting in their best licks.

Life-lines—thumbnail biogs of the contributors and an index of authors and titles end up the book. The jacket design and the several drawings were neatly fashioned by Douglas Grant.

Harry G. Smith

Robbins' Film Saga

Film industry has its best traced in novelized form in new book recently completed by Harold Robbins, even in the accounting dept. of Universal. The Robbins novel "Merchants of Dreams," which Alfred A. Knopf is putting out, will hit the bookstores Oct. 17. Concentrating on one family, the yarn starts with the early beginnings of the pix biz in New York and winds up in Hollywood in 1938.

Robbins is a son-in-law of Samuel Machynowich, U.S. treasurer. Book is his second, the first being "Never Love a Stranger," published several years ago by Knopf. Robbins has a deal with Knopf to supply the house with four more novels.

Literati Ra

VARIETY's characteristic idiom is the basis of an anecdote to appear in a forthcoming issue of This Week mag. Varn is about a distinguished history professor who after reading this publication for the first time was asked by a young post grad student what he thought of Schlesinger as a historian.

"Well," answered the saint, "he's certainly got a good rep in the biz."

Mona Kent's Soap Opera Tome

"Mirror, Mirror on the Wall" (Rinehart, \$3) is a novelistic treatment of the soap opera industry by Mona Kent, who scripts the "Partis Paros Life" strip on NBC. Despite the fact that she assertedly "earns a nice living from radio," Miss Kent sinks a few barpoons into the washboard weepers. Central character is a serial writer who patterns her life after the heroine of her soap, and mixes up the lives of the people around her.

Time, however, appeals more to the same market that listens to the daytime airters than to people in the industry. Basically it's formalized romance about an over-ambitious woman. But there are some inside details that may interest the trade, dealing with the development of the soap format. Key

to success for a strip. Miss Kent's scripper indicates, is giving listeners a story which flatters the housewife, and gives her self-confidence.

One of the tome's better segments reports the scenario's fooling up of an ad exec, his mistress and the snapper's leading lady by the way she writes the show. "Mirror," however, is not another "Hucksters." Miss Kent's nous won't really arouse the ire of the daytime radio moguls. —Brill

Hearst Yens Earl Wilson

Earl Wilson is mulling a proposal to switch his Broadway column from the N. Y. Post-Herald News to the N. Y. Journal-American and the King Features syndicate. With his current pact with the Post expiring in two months, Wilson will make up his mind within the next couple of days.

Ward Greene, King Features chief, pitched Wilson an offer to double his current list of 75 newspaper outlets with a proportionate rise in income. Hearst subsidiary has long been anxious to snare Wilson for its chain and the current offer is a revival of a similar proposition made some time ago by the late Joe Connolly, head of King Features.

The Post management, which recently reshuffled its editorial set-up, is making a counter-offer to keep Wilson under its masthead. Before even considering the Hearst deal, Wilson was assured that other show biz columnists in the King Features stable, such as Louis Sobol and Dorothy Kilgallen, would be unaffected by his possible move-over.

Gruber Westerns Sold to Pix

The screen rights to four Frank Gruber westerns have been sold by the author. "The Outlaw," published by Rinehart, was sold to Joseph Levinson, who plans filming the story on the Coast beginning next month. Two others, "Man of the Plains" and "Cariboo Trail," were acquired by Nat Holt as starring vehicles for Randolph Scott. The remaining novel, "Dakota Lil," was purchased by Edward Alpersen to be filmed with Rod Cameron in the leading role.

In addition to the film sales, rights to six western serials by Gruber were sold to the Danish magazine, Venter.

Josef Israels' Trek

Josef Israels II flies to Europe on a three-four month stint throughout France, Austria, Switzerland, Norway, Denmark and Italy. He has a roving commission from NBC for pickups where the network is not regularly covered.

Writer will do pieces for Collier's and Satevepost. His Viennese actress-bride, Ilka Windisch, accompanies him for a return to visit to her native Austria. Their departure for abroad was stalled by Hal Wallis' return from an Italian film production chore as he is screening Miss Windisch before she and her husband depart Sept. 18.

CHATTER

F. Van Wick Mason has arrived in Ireland for a visit.

Current doing a picture spread on Renee Carroll, Sardi's jukebox girl.

Author Lew Bantley, returning to Europe Saturday 17, on his Guggenheim fellowship theatre study.

Tony Weittel replaces Nurine Foley as gossip columnist on the Chicago Daily News. Weittel comes from Detroit.

Norman Redder, French National Tourist Office back tapper, to Dallas for lecture in connection with French exhibit at Hotel Adolphus Sept. 21.

Alva Johnston has been working for some time on a book about Wilson Mizner, his life, bon mots, etc. which Farrar, Straus hopes to have ready for publication in 1950.

Richard Henry Little, former correspondent columnist and drama critic of the Chicago Tribune, to be biographed by Philip Cooke, who's currently digging material on his life.

Publication to Doris Sloan & Pearce Sept. 30 of "Deep In My Heart," Sigmund Romberg biography written by Elliott Arnold, will tie up with the 40th anniversary of the composer's coming to America from his native Hungary.

"The Man Who Sank the Navy," a short football yarn by William Fay, has been acquired by Metro for approximately \$2,500. Story originally appeared in the Satevepost several years ago and was later included in a collection of best sport stories from that magazine.

Ex-Mugg's German Post

Frankfurt, Sept. 13. A VARIETY MUGG has been handed the top information job in Germany under the new State Dept. regime which is replacing Military Government in administration of the U. S. zone. He is Arthur Settel, who repped VARIETY in Berlin before the war and returned to represent the paper in Germany again in recent years.

Settel has been named Chief of the Public Information Office. He will have under his aegis newspapers, radio, films and all other media of information operating here.

Petrillo-AGVA

(Continued from page 1)

clared that the full power of the 4A's has been given AGVA in its resistance to Petrillo's tyrannical ultimatum, and his threat to take over the actors. Any attack upon any branch of the 4A's would be considered an attack on all 4A affiliates.

The 4A's will not be intimidated or coerced by Petrillo. We are ready to follow the traditional pattern of American Labor and sit down with Petrillo and discuss any problem which may arise. We have always gotten along well with unions, but if Petrillo wants to start a fight, which may involve the entire entertainment field, he must have it.

To buttress its support of AGVA, the 4A's okayed a \$25,000 loan to the performer union last week. The fund will be used only in case of dire emergency. AGVA officials, despite its low treasury, feel the union is in a solvent situation and that fund will be used if Petrillo starts his war in earnest.

The 4A support in AGVA's battle with AFM may be the deciding factor in this battle. It is recalled that in 1939 when George Broderick and Willie Ruff, racketeer bosses of the International Alliance of Theatrical Stage Employees, wanted to take over the guild's talent organization, then called the American Federation of Actors, the 4A's were ready to pull its action out of any situation where stage hands were employed. At one point a general walkout was threatened in legit radio films and opera.

The IA relented 36 hours before the deadline and the stage hands threat to the 4A's was over. It's still not known just how far the 4A's would go in this instance since there have been some sharp differences between AGVA and the 4A's. Parent org has been dissatisfied with the current AGVA administration for some months, mainly because of AGVA's opposition to the original 4A plan on video. Since then AGVA has okayed a subsequent plan that was drawn.

Aimed at Television

AGVA spokesmen unofficially declare that Petrillo's ultimate objective in this battle is the control of television. With jurisdiction over actors and musicians, AFM head would be in a powerful position to be the kinglypin in radio. However, Petrillo on several occasions denied that he's interested in taking over actors. Two weeks ago, he declared that despite the fact that many actors have asked him to step in and take over his "not interested." However, if AFL head William Green wanted him to take the union over, build it up and turn it over to someone else, he would do so.

The 4A's, however, would fight such a move to the limit. They feel that if Petrillo can get a hold on AGVA, their respective jurisdictions are threatened as well. Both sides are now waiting for Petrillo's move in this matter.

Battle started because of Petrillo's insistence that AGVA return the initiation fee it took from Lee Norman, headliner at the Regent theatre, N. Y., who removed his shows at that house. AGVA felt that since Norman had replaced the regular emcee, Charlie Banks, Norman should join. When the AFM demanded return of the fee, it pulled musicians out of that theatre, and that house, which used to be a top draw, has been a dud since.

This is the second situation in recent months that AGVA and AFM have fought it out. In Kansas City several months ago, an AGVA organizer told a sympathy pianist to join AFM then pulled all musicians out of the area. AGVA then capitulated and transferred its organizer Vincent Lee to another area.

SCULLY'S SCRAPBOOK

By Frank Scully

Seven Storey Mt., Sept. 10.

Fired by my lack of success in selling a previous batch of story ideas, even to producers who make a habit of going out of business right after exercising an option, I have whipped up another packet of samples. These are nearer the current market demands, though I realize they're sort of short on sodium.

One, however, concerning a lobbyist called Art Samish, possesses a perfectly dandy title. I call it "What Makes Samish Run." This is a documentary on bribery, and if producers hurry they could beat the rival, "Vaughan With the Wind," to the nubes.

Others like "The Stoolie Sings Again," "Crisco Kid Gets Fried," "I Was a Mail Female," "Mighty Jo Yonkers," "Red Ryder's Shoes," "Cagney Kicks His Mother," "It's a Grate Feeling" in Fireside feature, "Miss Richmond Takes Cary Grant" and "Captain Blood Gets Ried" are hardly worth detailing, but all have possibilities. In fact, maybe film salesmen would prefer them to these.

"CHARRED BLACK"

This is a sort of sequel to "White Heat" and treats of the gangster with an Oedipus complex who once tried a darkhair rinse to match his mother's hair and turned black all over. After that he becomes a cop-killer, a dame-crusher, a triple-crosser of double-crossers.

To hide out for a while after killing six crippled pencil sellers and collecting \$6 from them, he gets himself committed to a state penitentiary in Florence, Ariz., where everything including the warden's car is hot.

He stages a jailbreak two days before he is about to be released, just to keep in the practice of killing cops. Roadblocked by planes and radar, he is strided as he races across the desert in a half track. Giant carts go down like wheat as he tears across the state border.

At Los Alamos, New Mexico, he crashes the Atom Bomb Project and defies everybody including the U. S. Marines, to come and get him. Finally wounded by a rocket, he tosses a hand grenade into a job called "No Visitors," and blows up himself and the whole project into one super-colossal sky-reaching mushroom. His laughter in hell rings in the ears of all who scramble for the theatre exits. A family picture if I ever saw one.

"TITOCRAD"

Under the deep freeze of a heavy Russian winter the German Nixed Army perishes in Titograd. This is a grimly fascinating novel of the most gruesome, bone-chilling killing of modern war.

Trapped on four sides by Soviet soldiers who have piled up and turned into icebergs, the fugitive divisions call on their knowledge of solid geometry to get them out. But to no avail. There is no fifth side known to humans. Spies report Einstein has discovered a fifth but he is in Bourbon, Ky., and all attempts to kidnap him have been frustrated of course by the omnipresent F. S. Marines.

Doomed and damned the German Nixed Army freezes and dies amid the ruins of a city they destroyed but cannot conquer.

"Titograd" is a more bloody bucket of horse than "Secondgrad," which sold over a million copies of a European edition under the Marshall Plan.

"INTRUDER IN THE MAZE"

This one is a lot of crap but would make a wonderful picture for Ethel Barrymore, Jim Thump and little Mary Jane Saunders.

From midnight to daylight one dark night the self-respect of a Missouri Town hangs by a thread while an old woman and child rub a grave to keep the scales of justice in balance and thus save the life of a Red Son of Carlisle, who has been accused of a murder in the maze. A sportswriter has been shot through the heart and by his side is a note. This will teach you for calling a Red Son of Carlisle a Communist.

Brought to court as Exhibit C, the body is revealed holding a gun with one bullet gone. It is of a special police caliber.

Members of the vice squad break down and confess they put the gun in a dead man's hand and made him shout the sportswriter, who once exposed the great Indian amateur athlete for having taken \$15 a week playing semi-pro baseball. The sportswriter was about to expose that the cops were getting \$1,500 a week for playing the field. For this they did away with the blackmailer and were banking on race prejudice to place the blame on the redman.

All through the trial the old woman eats dried Indian corn and when justice ultimately triumphs she spits out a mouthful at the crown cops and walks out of court with the child held by one hand and the huge looking Indian by the other.

"SOUTH PACIFIC"

The white beauty of Sunda, the next coral island north of Munda, practically submerges the island on sight. He emigrated the island three times before proclaiming in his birth state that that three times have him permanent possession. He took a final swing of rice and tossed the empty canteen to the ground. It bounced high. "Well, that means I won't bug down any more," he said to himself.

He came in on a dry deserted field that hadn't been used since 1945. Bloody Mary, greeted him warmly. "You Sundaian Seabee," she cried, embracing him. As a naval air lieutenant, assigned temporarily to the Sea Bees, Clark Cable had known the construction of this field. Bloody Mary remembered. "So," turned to the girl behind her. "You like? You like very much?" Take her. To Dulla.

She laughed her old dirty laugh. Clark Cable's eyes moved from the lovely beauty of the girl and the seagull piece of booty that once was Bloody Mary. Against the coral background they stood out like blossom statues.

Remember Rat? Ha! and Mary. Remember Michener?

Cable remembered how well.

Michener's making 2,000 bucks a week on Broadway now. Said the rounder.

The Sundaian said Mary. "You know he still owe me to dulla." That reminds me, said Cable. Last time I saw him he said if I ever ran into you to give you three.

He handed her a pair of glasses to "South Pacific."

"They're worth 50 bucks if they're worth a dime," he said. His eyes gleamed at the sight of the Annie Oakleys.

He figured they'd pay for the four bucks he owed you for the glass skirt.

The old Tunk woman rubbed herself in glow.

Get (understand) more of his best eye-thrower in Sunda Pacific, she ordered. Fix him his atahome outfit on time, she added.

Cable watched the show rhythmically sweeping of the Tunkinese girl as she headed for the kitchen.

You like Last?

More than ever, said Cable.

He walked past her and followed Last inside the crumbling quonset.

He crushed the girl in his arms.

Bloody Mary shrugged her shoulders and moved out of hearing. She looked at the papers again. Just pieces of paper.

Aisle seats. Good for to dulla, she read.

She spat and left another red betel stain on the white coral runway. Her mind began wondering about these Americans as it used to when they were souvenir-hunting all over the South Pacific. She couldn't understand why they preferred a shock to people. Personally the only sag of pass she liked was one made at her.

Sundaian all of you," she cried and tore the papers to pieces.

Broadway

Jimmy Savo due back from Europe Monday (19).
Irving Mills in town for two weeks to confer with brother Jack.
Stage designer John Wenger exhibiting his water colors Sept. 19-30 at Grand Central Art Galleries.
Beni Serkovich's p.r. agency doing special promotion job for United Artists' upcoming "Without Honor".
Johnny Broderick, ex-detective turned politician, lost his bid for Tammany leadership in the Broadway area.

Coq Rouge resumed its socialite songstress policy last night (Tues.) with Helen Edwards making her debut.
Walter Seltzer, Hal Wallis studio rep. in for huddles with Max E. Youngstein, on releasing plans for "My Friend Irma".
Eddie Cantor back from an Atlantic City weekend booking for a charity and a Lansdale, Pa. fair, latter a return booking.

Ann Tansy weds Morris Golombik in New York next Tuesday (20) and honeymoon in Bermuda. She's set to be the editor of VARIETY.

Benito Collada's El Chico celebrates its 24th anniversary tonight (Wed.), something of a record for consecutive operation of any niter.

Mrs. Leon Kimberley (a Page), wife of the London vaude agent, sails for home Wednesday (21) aboard the America after a short visit here.

The David "Sonny" Werblins (Leah Ray) moving back to town Sept. 28. They've been commuting from W. Long Branch, N. J. all summer.

Songwriter Jimmy McHugh in from the Coast for the reopening of Mike Todd's "As The Girls Go" at the Broadway. McHugh wrote the "Girls" score.

Elinor and Reeves Lewenthal (American Art Galleries, of N. Y. and Bevilhans) divorced in Reno after 13 years, custody of their 7-year-old daughter to the mother.

Alfred Hitchcock returning to N. Y. from London end of this month to join his partner Sidney I. Bernstein in casting for Transatlantic Pictures' next film, "I Confess".

Adam Gi. Gatano, of the terping Di Gatanna, credited with direction of special dance routines in Warners' "Always Leave 'Em Laughing" and "Daughter of Rosie O'Grady".

Jane Wyman due in N. Y. Sept. 27 after completing "Stage Fright" in London. She'll head immediately for Hollywood for Warners' production of "The Glass Menagerie".

Helen Deutsch, Metro writer, at the Ambassador hotel, working on the script of "King Solomon's Mines" after dropping her plans to trek to South Africa for the script.

Irving Geist, w.k. in show biz, g. of h. of a \$20 testimonial dinner at the Waldorf Nov. 3 by all veterans organizations for whom the manufacturer consistently did wartime and postwar jobs.

Newly-formed Variety Club of N. Y. being saluted Monday (19) at special open meeting of the Cinema lodge, B'nai B'rith, with Max A. Cohen, chief barker of the N. Y. tent, as guest of honor.

Irving Shiffrin, former RKO flack now doing a 65-city promotion tour for Willy de Mond, Hollywood history designer, with \$65,000 worth of stockings used in various pictures to be displayed in department stores.

Margaret Truman hosted the President Mrs. Truman and a group of friends Saturday evening (10) at a special screening of "Red Shoes," making it the third time that the President's daughter has viewed the Rank pic.

Ed and Pegreen Fitzgerald staged a clam bake at their Hay Island "Cous' manse" for all the neighbors, fire dept., police dept., etc. Incidentally, the Mr. half of this pioneer Mr. and Mrs. breakfast team is driving around a fancy Rolls he picked up from somebody who paid a small fortune to have it specially built.

Chicago

Gene Autry in town for his concerts.
"Skating Vanties" presents its 1949 show here at Chi Stadium Sept. 21.

Fred Townsend, publisher's director for Palmer House back at desk after battling virus infection.

Hurry Sember, back for "Death Of A Salesman" in town ahead of play's opening Sept. 19 at Erlanger.

"House In The Sea" play penned by Chicagoans Cyril Heuman and Phil Gelb, presents at Eighth St. Theatre, Sept. 15-18.

Ashton Stevens, dean of Chi critics, came out of semi-retirement last week to catch "Summer and Smoke" opening Sept. 3.

Blackhawk Restaurant picked up

the musical revue format and launched "Whiffnoodle Revue," Sept. 7, based on college activities.

Danny Newman appointed publicity director here by Luzzo Hallaz, of New York City Opera Co. Group begins its Chi season Nov. 23.

Charlie Ruggles and Tom Dugan, here for Chevy Chase Summer Theatre leads, spent their afternoons entertaining the boys at Great Lake Training Station Naval Hospital.

Tokyo

By Russell Aplane
Life of Kokichi Mikimoto, Japan's 92-year-old cultured pearl king, to be filmed soon by Shochiku.

Masaichi Nagata, Daiel studio prexy, planned to U. S. for brief Hollywood visit to study American production techniques.

Charles Mayer, chief of Central Motion Picture Exchange, U. S. film distrib agency here, back in Tokyo after flying trip to N. Y. for huddles with Motion Picture Export Assn.

Bob Carlisle, indie producer who spent six months in Japan last year shooting footage for a color documentary slated for release by Columbia, back in Tokyo to jet occupation bigwigs o.o. film before final cutting.

Zenshinza theatrical troupe, which made headlines last year when all members joined the Japan Communist Party, are in hot water with Nipponese tax officials for alleged 1,500,000 yen (\$4,000) tax dodge.

Montreal

Gayety opened fall season last week with Lili St. Cyr taking top billing.

Charles Trenet doing song business at Cafe de l'Est in Montreal's east end.

Corinne Calvet here for Canadian opening of "Rope of Sand" at the Palace.

Rose Murphy out of Royal Victoria Hospital after bout with a nasal hemorrhage.

The De Marcos head up a special benefit show Sept. 14 in new ballroom at Ritz-Carlton.

Pianist Johnny Gallant planing to Rio de Janeiro for 10 weeks work with singer Jacques Peals.

The Hayward & Hayward ensemble of 16 singers from Bermuda set for their first Canadian appearance here late in September. Group will be under direction of Lancelotti Hayward, blind pianist-composer and arranger.

Pittsburgh

By Hal Cohen
Rudy Vallee will get \$4,000 for his week at Bill Green's next month.

Jackie Heller hitting the road again for month, opening at Chez Ami, Buffalo.

Bert Stern flew in from Miami Beach upon receiving word of death of Harry Long.

Charles Dickson, formerly with Ballet Russe, joined faculty of Genevieve Jones studio of dance.

Skater Denise Benoit going it alone this season, her sister, Frances, recently got married and is honeymooning in Europe.

Trixie and her husband, Elio LaRue, of "Howdy Mr. Lee," flew here for a look at new "Ice Capades," in which they were featured for years.

Lisbon

By Lewis Garry
Lily Fayol, French songstress, playing return dates in Portugal seaside resorts.

Deanna Durbin will probably give two concerts in the Colosseum Theatre, Lisbon (holding 6,000), in the fall.

At the Cristal smart Lisbon niter, the Mary Sandra Spanish ballet has been booked for another fortnight.

Film producer Antonio Lopes Ribeiro and brother, Francisco, planning legit companies, employing some Portuguese cinema stars.

Costaria, new niter opened on the left bank of the Tagus, doing good business, presenting singers from the Portuguese Radio Nacional.

Ricardo Covas, part owner of Colosseum theatre, is organizing a company to present operettas for at least six months starting end of September.

Rosa Mateus has taken lease on the Avenida theatre, Lisbon, which he will operate in conjunction with the Maria Vitoria theatre, where he has been for the last five years.

Lily Moreno, Brazilian songstress, after the quick closing due to the heat of the revue in which she was starred in Lisbon, is doing niteries in seaside resorts prior to her reappearance in Lisbon in the fall in a new revue.

London

Cecil Landeau's "Sauce Tartare" legit passed the 200 mark last week.

Bernard Delfont expects to go to New York and Hollywood around Christmas.

"Cats in our Lives," by James and Pamela Mason, was published in London last week.

Sir Harry Jackson, managing director of the Birmingham Repertory theatre, celebrating his 70th birthday.

Royal Command Variety Performance, Nov. 7, will be held this year at the Coliseum, instead of the Palladium.

Margaret Lockwood, film star, engaged by the Daniel Mayer Co. to be this year's Peter Pan in annual revival at Christmas.

Joseph Calleia to star with Wanda Rotha in a new play by Leon Gordon, "Until the Thaw," due in the West End in October. Gordon authored the "White Cargo" legit hit.

Harry Dubens, theatrical costumer, who dabbles in stage production, brings over his play, "Train To Venice," currently touring the provinces to the West End, probably at the Ambassadors' theatre, end of September.

First ice show to play Italy for the Paoni management, at Turin, with other Italian cities to follow, opens Oct. 2. Show has been staged by Gerald Palmer and is one of Tom Arnold's ice shows, with deal set by Leslie Macdonnell, of Fosters' agency.

Alfred Zeittlin's "The Man With the Umbrella," starring Charles Goldner, opens in the West End, with theatre not yet set, end of September. Play is from the French by DuCraux. Play will be presented by Zeittlin in association with Hubert Woodward.

Jack Waller intends to present Pinero's "The School Mistress," recently tried out at the Art Theatre Club, with cast to be headed by Cyril Ritchard, who just finished in Jack Hylton's "Ann Veronica," and his wife Madge Elliot, as soon as he can get a West End theatre.

When Val Parnell visits New York and Hollywood end of October, he will take his father, Fred Russell, formerly ventriloquist and now head of the Variety Artists Federation. He is aged 87, and was awarded the O.B.E. last year.

They will visit Wallace Parnell, formerly revue producer in Australia and now in business on the Coast. He is Val's older brother.

Paris

By Maxime de Bois
(33 Blvd. Montparnasse)
Larry Adler held over at Gaumont palace.

Eric Maria Remarque writing book in Zurich.

Rita Hayworth lunching at the Ritz with Friscelli's Kostner.

Sam Berger now has the photo concession at the Paris Lido.

Alain Cuny onetime matinee idol, now making pic in Africa.

Bernard Hilda to open new class niter on Champs Elysees on the old Tyrol premises.

Seen at the Longchamp race-track Boris Moros, Bull Boreo, Lewis Milestone, the Louis Haywards.

Fred Orain, producer of "Jour de Peste" smash, now making "Premieres Armes," directed by Rene Wheeler.

The John Wildbergs to Cannes, on their way back from Venice, heading for Paris and London where they have taken a house in Mayfair.

Carly Barrett, Broadway legit backer, attending the Cannes Film Festival in a timeout from an extensive tour through Europe and Israel. He's due back in the U. S. in November.

Dublin

By Maxwell Sweeney
Abe Elliman, g.m. Irish Odeon circuit, vacationing in Cannes.

Siobhan McKenna, former Abbeyite, mulling return to Abbey for short season.

Dublin Light Opera Co. readying fall production of Richard Tauber's "The Chieftain".

Irish Cinemas, Ltd., announced 5% dividend on shares a cut of 5% from last year.

Radio Eireann productions director Larry Morrow inked to do legit criticism for Sunday Press.

P. K. Nolan RKO v.p. in charge of production, to London after giving Irish houses the o.o.

Bernadette O'Farrell inked for "The Happiest Days of Your Life," being directed by Frank Launder for Individual Pix.

James Gow's "Deep Are the Roots" got its Irish premiere by Claret Productions at Cork Opera House, his reported good.

Donagh MacDonagh back after gandering London opening of "The Fading Manston," his adaptation of Jean Anouilh's "Romeo et Jean-

ette. He'll plane to N. Y. for opening of his "Happy as Larry." Abbey theatre reviving W. B. Yeats' "The Countess Cathleen," marking 10th anni of Yeats' death. Theodor Christensen, Danish documentary director who made "Green Gold" for UNO, in for brief visit.

Portland, Ore.

Grand Ole Opry at the Auditorium for one night.

Jacques Ravel and his girl line headlining Club Hy Mac.

Charlie Barnet band at Jantzen Ballroom for two nights.

Eddie Lawrence Four with Gene Hackett packing Tropics Club.

Helen Barton held at the Sapphire Lounge along with Jerry Owens.

Cole Bros. circus did badly during their three-day stand here last week.

"Street Car Named Desire" set for Mayfair for six nights and two matinees.

Gypsy Markoff at Amato's Supper Club, Ray Parker and Port-hole on same bill.

Eddie Lawrence Quartet move to Tropics club after lengthy stay at Diamond Horseshoe.

Jantzen Beach to shutter for winter after this final weekend.

R. W. Owsley cited for doing real job this season.

San Francisco

By Ted Friend
Ted Weems into Mural Room of St. Francis hotel.

The Vagabonds into Venetian Room of the Fairmont.

Paul Neighbors band bows into Berkeley's Hotel Claremont.

Paul Spier new chairman of activities of Variety Club Tent 32.

Louis Lurie feted by Frisco Saints and Sinners with Louis B. Mayer and Sol Lesser up from L.A. for shindig.

Miami Beach

By Lary Solloway
Kitty Davis' will reopen Oct. 26 when Barry Gray returns.

Park Avenue Club reopens in October with Charlie Farrell due back for eighth year.

New owners of Chez Paree shuttered the last two seasons, planning on tor... policy.

Jack Goldins, going all out to part the Vagabonds, Jackie Miles and other toppers to enter competition with Beachcomber and Copa City.

With most top Beach clubs closed, Ned Schuyler debuts his newly acquired Five O'Clock Club Sept. 15 with show topped by Georgie Price and Frank Linsale's band.

Scotland

By Gordon Irving
Jack Radcliffe, Scot comic, launches month's season in Aberdeen Oct. 17.

Robert Wilson Scot tenor, flies Oct. 31 for concert to United Scottish Clans of New York and New Jersey, skedded for Manhattan Centre.

Terence Rattigan's "Adventure Story," about Alexander the Great, will open Glasgow Citizens Theatre season Sept. 23. Ann Casson, daughter of Sir Lewis Casson and Dame Sybil Thorndike, to be leading lady of Citizens. Her brother John Casson produces.

Atlantic City

By Joe W. Walker
Most spots breaking into their winter routine.

Pasquant did town a lot of good, boosting his for week.

Jose Melis remaining in Traymore's Submarine room for fall.

Club Harlem shuttered Sunday night (11) after one of its most successful years. Only nightclub in town offering all-Negro talent.

Sam Singer was operator.

Million Dollar pier shuttered immediately after Labor day night following tough season. Steel pier on for another week with Patsy Garrett in vaudeville and Larry Green orch in Marine ballroom.

Cleveland

By Glenn C. Pullen
Dwight Fiske into Borsellino's Club.

Frankie Yankovic, Columbia-recording maestro, selling his niter here.

Wife of Sammy Kaye, bandmaster, sold her Georgian colonial house here for \$39,000.

Bud Wendell, WJMO disk jockey, now managing Frankie Muller's band and promoting its Continental platters, "Cleveland Polka" being latest.

Corinne Calvet, ill in Toronto, forced to cancel her "Rope of Sand" personals for Paramount here as well as press-radio luncheon set for French star.

Hollywood

Mrs. Robert Montgomery back from London.

William Saroyan in town for one day, out to Frisco.

Donald Hyde joined Famous Artists as an executive.

Jed Harris houseguesting with William Joyce Cowen and Lenore Coffee.

Dave Diamond out of retirement to form new agency partnership with Al Kingston.

Douglas Aylesworth and Pat Patterson became associates with John McCormick agency.

Walter Reed to Mexico City for featured role with Paulette Goddard in "Beloved." Bert Granet production.

Transportation Fraternity of Southern California giving plaque to Roy Rogers for encouraging youth to better habits.

John J. Hill signed by the Shuberts as advance man for 25th anni tour of "Student Prince," opening at New Haven, Sept. 29.

Australia

By Eric Gerriek
Biz is terrific in Sydney with Metro's "Little Women".

Columbia is reviving "Song to Remember" in Sydney for Greater Union.

Sid Albright 20th-Fox local exec. on extensive biz looksee in Queensland.

RKO's "Joan of Arc" looks okay for lengthy run at Century, Sydney, for Hosts.

Luna Park Melbourne, turned in a profit of \$28,000 for year ended May last.

Top for "Edward, My Son" with Robert Morley due at Royal, Sydney, Sept. 16, is \$4.

J. B. Priestley's "Ever Since Paradise" so-so at Princess, Melbourne, for Fuller-Carroll.

Pastor Niemoller out here on a lecture tour, is pulling big audiences to hear his religious talks and his experiences in a German concentration camp. On Sydney debut, he drew 10,000 at the Stadium.

Mexico City

By D. L. Grahame
Sergei Petschnikoff, Metro production manager, inspecting local pic studios.

Joyce Cameron, American comedienne, doubling in Mexican pic and at the Waldorf niter.

Jose Navarro Costa, public relations chief of Peliculas Nacionales, film producer-distributor, died of a heart attack.

With 73 pic produced this year up to September, it looks like a Mexican output of more than 100, a new high for 1949.

Two Mexican pic toppers, director Emilio Fernandez and cameraman Gabriel Figueroa, gold-medaled by the national electricians union.

Alfred Holguin, SRO Latin-American chief, has booked "Jennie" pic for simultaneous exhibition in the Cines Chapultepec and Savoy here, opening Sept. 16, Mexican Independence day.

Barcelona

By Joaquina C. Vidal-Gomis
Richard and Flora Stuart, dance team, are at the El Cortijo niter.

Rafael Lopez Somaza, legit actor, out of hospital after a serious operation.

"The Macomber Affair" due at the Montecarlo. Censors ordered some cuts in pic.

Pic season has started at the Coliseum with "The Clock," with Charles Laughton and Ray Milland.

A new version of "Fantomas," French production with Marcel Herrand and Simone Signoret, is at the Capitol.

New Spanish pic, "Angustia," at the Alexandre stars Amparito Rivelles and Adriano Rimoldi. Directed by Jose Antonio Nieves Conde.

Minneapolis

By Les Rees
Woody Herman into Proom Ballroom for one-nighter.

Raymond Scott and his quintette with Dorothy Collins into St. Paul Flame.

Dorothy Lewis ice show in 5th and final month at Nicollet Minnesota Terrace.

June March burlesque stripper, guest star again at Old Log "straw-hatter" in "The Barker."

Walter O'Keeffe and his "Double or Nothing" radio show featured at Auditorium's annual International Food Show.

Lena Horne breaking Club Carnival attendance records previously held by Sophie Tucker and Martha Raye.

Cole Bros. circus the only one to visit Twin Cities this year, set for October, a very late date for tent show in this area.

OBITUARIES

RICHARD STRAUSS

Richard Strauss, 85, noted German composer, died in Germany, Sept. 8.

His genius ran the gamut of musical expression, from simple songs and chamber music to symphonic poems and operas. "Der Rosenkavalier" and his impressionistic opera, "Salome," are among his outstanding works.

His tone poems, "Till Eulenspiegel," "Don Quixote," and "Don Juan" are popular throughout the world. He composed "Salome" in 1904, and produced the opera "Elektra" three years later. Both works are widely known.

"Tod und Verklärung" (Death and Transfiguration), a tone poem written in 1889, is regarded as among his greatest works.

Born at Munich, the son of Franz Strauss, the first horn player at the Munich court opera and of a wealthy brewer's daughter, Strauss became an assistant-conductor at 21, and he also was a gifted violinist.

His entire musical output runs into hundreds of compositions, and in his later years he was highly regarded also as a conductor.

Strauss composed in Germany during the Nazi regime, and in 1940 Poland barred his music on the ground that he had been a Nazi sympathizer but later that year a denazification court in Munich cleared him of any such charges. In 1947, his money tied up because he was technically an enemy alien, he conducted to acclaim in three London concerts.

PETE MACK

Peter J. McNamara, 68, one of the best known practical jokers in showbusiness, died in New York, Sept. 12. McNamara, better known as Pete Mack, started out as a minor league ballplayer and soon gravitated into vaudeville where he did an act on the Gus Sun time. He worked the Keith Albee circuit for a while and then went into advertising. He worked in the Pat Casey office from 1917 to 1940 and afterward started a radio agency. During that time he presented the "Show Boat" alter which had a long run in radio. He also spent some time with the Delbridge and Correll office, which booked bands and acts throughout the Midwest. At one time he represented the Gus Sun time in New York.

Lately he had been playing the lecture circuit as a practical joker. Usual fee was \$350 for one session during which time he would act as speaker who would confuse audiences with double-talk. On several occasions he was hired as a golf-caddy and would break up the game with a fainting act. His favorite pose was that of an Hungarian impresario, Dr. Bela Hodapp. He would represent himself as a talent buyer, get several offices excited and confound percenters because no one could understand enough of his talk to sell him talent for prize European engagements. He played the practical joke trade on both coasts.

Survived by a wife and two sons.

MONTY KATTERJOHN

Monty Katterjohn, 57, pioneer film writer and producer, died of a heart attack in Evansville, Ind., Sept. 8. He wrote the scenario for the Rudolph Valentino starrer "The Sheik." "The Great Moment," "Prodigious Daughters," "The Great Divide" and "Flame of the Yukon." In addition, Katterjohn is believed to have started one of the first fan mags, Motion Picture Tonics, in which he interviewed celebrities by mail from his Bonville, Ind., office. However, there weren't enough fans at that time and venture folded. Before he was 21 he started an automobile magazine which also failed.

While in his early 20's, Katterjohn started flooding the studios with stories. His first was accepted by Universal and he went to work for them in 1914. He later started Katterjohn Films which didn't last. In 1933 his health broke and he was adjudged insane by a Hollywood court and committed to the Norwalk, Cal., hospital. After his release, he returned to Evansville and lived there until his death.

Survived by two brothers and a son.

HARRY T. BURLEIGH

Harry T. Burleigh, 82, Negro composer of folk songs and spirituals died in Stamford, Conn., Sept. 12. He was best known for his compositions, "Deep River," "Little Mother of Mine" and "Just You."

Formerly a choir singer, Burleigh received encouragement early in his career from composer Edward MacDowell to arrange the songs of the colored people. He

also wrote several hundred original songs in addition to arranging scores of spirituals. In 1930, he was one of seven negroes receiving the William E. Harmon award for distinguished achievement.

He sang before King Edward VII twice and was one of the favorite composers of Irish tenor John McCormack, who popularized his "Little Mother of Mine." Critics have generally regarded Burleigh's musical settings for Laurence Hope's poems as his best work.

Survived by a son.

HARRY LONG

Harry Long, 58, vice-president of Bert Stern's Cooperative Theatres, an independent booking combine in Pittsburgh, died suddenly of a heart attack in that city on Sept. 5. Long was a former division manager for Loew Theatres and had been in motion picture business practically all his life. Ill health forced him to retire from Loew's about eight years ago but after convalescing for several months he returned to action again and joined Stern upon the formation of Cooperative in Pittsburgh in 1946.

He leaves wife and a sister.

HENRI RABAUD

Henri Rabaud, 75, French composer, died in Paris, Sept. 12 after a long illness. He composed many operas, including "Marouf, Cobbler of Cairo," "La Fille de Roland," "Le Premier Glave," "Antoine et Cleopatre," and "L'Appel de la Mer."

Rabaud also wrote music for theatrical productions which finally led him to become conductor of the Paris Opera. His opera, "Marouf," was first performed at the Metropolitan Opera House in 1917 and then revived 20 years later.

FRANCIS S. KAIMANN

Francis A. Kaimann, 33, co-owner of the Kaimann Circuit Theatres, owner of a string of indie nabes in St. Louis and St. Louis County died Sept. 8 at the St. Louis County hospital of injuries suffered in an auto collision Sept. 4. Kaimann who suffered fracture of the skull, both arms and internal injuries was driving through a St. Louis County road intersection when his car was struck by one driven by a 68-year-old woman.

Survived by wife and a son.

CECIL B. ROSSON

Cecil B. Rossion, 42, theatre manager and civic leader, died suddenly of heart attack Aug. 31 in Asheville, N. C.

Rossion was a native of Greensboro and came to Asheville 11 years ago. For the past 20 years he has been connected with North Carolina Theatres, Inc. and served as manager of other of chain's houses.

CYNTHIA BROOKE

Cynthia Brooke, 82, British actress who made her last stage appearance here in 1914 in "Aren't We All?" died in New York, Sept. 11.

Born in Australia, she was taken to England at the age of 3, and went on the stage in 1889. She was married in 1905 to Fred G. Latham, a stage director, who died in 1943.

A daughter, Cynthia Latham survives.

DAVID MORDECAI

David Mordecai, 46, musical conductor, died in New York, Sept. 12. He had conducted orchestras at the Palace, at Billy Rose's Aquacade, for "Carmen Jones," "Song of Norway" and for the revival of "Show Boat" last year.

Surviving are his wife and parents.

MELVIN HOLLIS

Melvin Hollis, 51, circus performer, died Sept. 3 in Toledo, O. He was a member of the Hollis Troupe of bareback riders, first with his parents, and later with his wife, Beulah. He toured with the Hagenbeck-Wallace, Sells-Floto, John Robinson and Charles Sparks circuses.

Survived by wife and a brother.

CHARLES DUTCHER

Charles Dutcher, 53, exhibitor, died in Ellis Hospital, Schenectady, N. Y., Sept. 12. He had operated the Lincoln in that city for several years and previously had been associated with the management of the Palace in Schenectady.

A native of Ohio, he is survived by wife, a son and a brother.

JOHN E. REILLY

John E. Reilly, 57, a member of the Columbia Broadcasting System's technical staff, died at Elmhurst, N. Y., Sept. 11.

Before joining CBS, he had

served as engineer at Stations WICC, Bridgeport, his home town, and WELI, New Haven.

He leaves wife, and a daughter.

BEN B. REINGOLD

Ben B. Reingold, 63, manager of the 20th-Fox exchange in St. Louis from 1928 until his retirement in 1947 died of heart disease in Santa Monica, Cal., Sept. 8.

Reingold moved to the West Coast after retirement.

Survived by wife.

WILLIAM H. TUERS

William H. Tuers, 63, cameraman, died in Hollywood, Sept. 8. Tuers had been working in the film industry since 1916.

He was a life member of Local 659, IATSE.

MICHAEL HAYVORONSKY

Michael Hayvoronsky, 57, Ukrainian composer, died at his home in Forest Hills, N. Y., Sept. 11.

A wife survives.

Mrs. Beatrice Winchell Koch, mother of Metro assistant director Howard W. Koch and aunt of Walter Winchell, died in Los Angeles, Sept. 12, following a heart attack.

Wife of Henry H. Beck, co-owner and manager of the State Theatre, Alton, Ill., died Sept. 1 after a long illness.

Thomas Bell, 58, died at his home, Howth, Ireland, Aug. 28. He was proxy of Empire Variety theatre, Belfast.

Mrs. Jane Moore, widow of Walter B. Moore and aunt of June Taylor, line producer, died in New York, Sept. 5.

Mother, 69, of Walter and Jean Brown, dancers, died at her home in McKeesport, Pa., Sept. 4.

Distributors Askance

Continued from page 5

years, but the established break-even figures remain stationary.

The house-cost item has come up as result of studies being made by the releasing organizations on ways to increase rentals. Many distributers are gloomy over income, pointing out that rentals are off more than grosses. Fact that a theatre's box might be down only 10% from a year ago gives a false impression, they explain since this may mean film rentals being paid by the same house are off 25% to 50%. That's because of the house-unit figure and the sliding scales or semi-sliding scales on which top product is sold to first-run.

Figures

For instance, Theatre X a year ago may have played a pic three weeks, doing \$20,000 the initial frame, \$13,000 the second and \$9,000 the third, for a total of \$42,000. Taking a \$4,500 weekly house net out of that and computing on rental on an increasing scale as gross goes up, distrib might have taken \$12,000 out of the house.

This year, with grosses down 10%, the pic would do \$18,000 the first stanza and \$11,500 the second and it would probably be out. On that total of \$29,500, the rental, after taking out house operating net, of \$4,500 weekly, would probably be around \$6,500. That means that despite the fact the box is off only 10%, the rental is down almost 50% because of a combination of factors of which the failure to earn added holdovers is important.

The grosses for this year used in the example above would probably be off even more than 10% although the theatre's overall gross would not, one distributer pointed out. That is because of the fact that while the house got \$9,000 for the third week of the pic's run last year, it has a new film in during that week this year and has again jumped up to \$20,000. That's helping the house to show high income, but not the producer of the first pic, which is already out.

This large decline in rental despite a perhaps relatively minor drop in house gross is bothering the distributers, who admit they have no real solution to it. The shift to a more realistic basis for house units is a first step, they say, but only a minor one. Even an increase in terms of perhaps 5% wouldn't mean too much on the present basis, they declare, and speculate on the possible necessity of an entirely different method of arriving at film rentals.

World Series TV Pool

Continued from page 1

Dodger home games this year, and so has its equipment set up at Ebbets Field. If the St. Louis Cards win out, though, the pickup would probably be handled by KSD-TV, NBC affiliate in St. Lou.

(Fabian Fox theatre in Brooklyn last week signed to carry all Series games via its large-screen theatre tele unit, no matter which network transmits them for home reception. The N. Y. Paramount is also discussing theatre-teletasting the games. Theatre owner S. H. Fabian is reported paying a percentage of the Fox's theatre gross. See details below.)

Final decision on the network is to be made today (Wed.) or tomorrow at a meeting of web representatives called by Paul Jonas, Mutual sports director. Mutual has a five-year pact with Baseball Commissioner A. B. (Happy) Chandler for both AM and TV rights to the Series, which extends through 1952. Web has no video network operating at this time, but WOR-TV (N. Y.), WGN-TV (Chicago) and all other video outlets affiliated with Mutual will carry the Series, no matter which tele web draws the pickup assignment. Mutual-AM, of course, will have an exclusive on radio coverage.

Series coverage may mark the "semi-official" treach of WOR-TV, which has been operating on an experimental basis for the last month. Official starting date has not been set, but the Mutual video flagship station is expected to be operating on a full commercial basis by the end of next month. During its test period, WOR-TV has carried several Dodger night games led to it by CBS-TV. That might give CBS a break in drawing the Series assignment.

Jonas declared Monday (12) that he had no idea yet what the determining factors would be in disposing of the TV rights. It is generally believed, however, that if a single network gets the job it will go to whichever can clear the most stations.

No matter the outcome, however, broadcasters are convinced they will have to do a quality job on the Series pickups, since they will be playing to probably the largest video audience in history. As far as the public is concerned, it probably doesn't matter which network wins out. But repeated criticism, both of last year's Series coverage and the various pickups during the current season, signifies that TV will have to do a better job for the upcoming classic. Average viewer no longer will excuse mistakes on the assumption that TV is still a novelty.

Fabian's Fox, B'klyn. To Theatre Telecast Games

World Series may be telecast this year on the screens of several theatres in different parts of the country. Contract negotiated last week by circuit operator St. H. Fabian, giving him theatre TV rights to the Series for his Fox theatre, Brooklyn, is non-exclusive, meaning any other theatre with the necessary equipment can bid on the same terms.

Chief possibility is the Broadway Paramount, which has a permanent intermediate film system for theatre TV now installed. Par theatre execs declared yesterday (Tues.) they had not yet decided whether to pitch for the Series. Theatres in other key cities might tie in if they can get the equipment installed in time.

Amount of money to be paid for the rights by Fabian has not been divulged. It is believed, however, that he will pay a percentage of his boxoffice take, part of it to go to the network carrying the games for home video and the balance to the big leaguers. Other reports had him paying \$10,000 for the package. Gillette Safety Razor, which has signed to sponsor pickups of the Series for both radio and TV, will not cut in on the theatre TV plan, since the contract calls for Fabian to maintain the pickup intact, which means he will be showing the Gillette commercials to the theatre audience.

Fabian originally bid for series rights last summer, but was turned down. He and Nate Halpern, his theatre TV consultant, then flew to Chicago Aug. 11 for a personal huddle with Chandler and the major and minor league governing council, the top body in organized

baseball. They set forth to the moguls the story of theatre TV, its giant potentialities, and what it could mean both to baseball and to the public. As result of that confab, Chandler authorized that permission for the theatre TV pickup be granted. Contract was signed Friday (9) by Fabian and the Mutual network, which controls radio and TV rights to the Series for Chandler.

Fabian has not yet decided his boxoffice scale for the Series, nor whether he will run his usual film program concurrent with the baseball pickup.

MARRIAGES

Florence Hall to Pat Mullen, Kilronan, Ireland, Aug. 27. Groom was lead in Robert Flaherty's "Man of Aran."

Patricia Brown to Jerry Ross, Everett, Wash., Sept. 3. He's a former vaudevillian, now a booking agent in Seattle; bride is treasurer of Seattle AFM Local 76.

Bebe Yuni to Donald Krantz, New York, Sept. 10. He's Albany salesman for Paramount Pictures and son of B. G. Krantz, Film Classics veepee.

Marjorie Zinsmeister to Tom Power, Pittsburgh, Sept. 10. He's former p.a. of Pitt Playhouse.

Florence Rich to Bennett Amdur, Pittsburgh, recently. He owns the Garden theatre in Pitt.

Peggy Glenn to Tommy Dowd, Harrisburg, Pa., Aug. 30. Bride is an actress, he's a magician.

Lynn Connelly to Walter Danonaras, Sept. 10 in Chicago. She's back at WBKR TV station there.

Elay Albin to Tony Ford, Aug. 19, in Stockholm. Bride is Swedish film actress, recently starred in American film "Rapture" produced in Rome; groom is Scandinavian Airlines pilot.

Eleanor King to Herbert T. Kalman, Los Angeles, Sept. 7. Bride is columnist for King Features Syndicate; he's proxy of Technicolor.

Vilma Kiren to Fred Compton, London, Sept. 7. Both are U. S. ice skaters.

Elaine Hume to Billy House, Malibu, Cal., Sept. 7. He's an actor.

Morris Stranahan Idles to Prince Youko Troubetskoy, Greenwich, Conn., Sept. 11. He's a film and radio actor.

Pat Kenny to John Goebel, West Milford, N. J., Sept. 11. Bride is daughter of Nick Kenny, N. Y. Mirror radio editor.

Nancy Anderson Morehouse to Harold Jackson Gordon, Jr., Princeton, N. J., Sept. 10. Bride is daughter of Ward Morehouse, drama editor of the N. Y. Sun.

Helen Suzanne Suter to Leo Arthur Thomas Jr., Spring Lake, N. J., Sept. 12. Bride is daughter of George Suter, former managing director of the Savoy Plaza Hotel, N. Y., and now owner of the Beau Rivage, Spring Lake, which is partially bankrolled by Hildegarde and the Fitzgeralds.

BIRTHS

Mr. and Mrs. Ken Ward, son, Chicago, Sept. 5. Father's an account exec with J. Walter Thompson (Chi) agency.

Mr. and Mrs. Hal Tate, daughter, Chicago, Sept. 9. Father is head of Hal Tate Radio Productions.

Mr. and Mrs. Maurice "Red" Silverstein, daughter, New York, Sept. 9. Father is Metro's foreign manager for Latin America.

Mr. and Mrs. Murray Lind, daughter, Chicago, Sept. 6. Father is one of the Lind Bros., singing trio.

Mr. and Mrs. Harry Gordon, daughter, New York, Sept. 3. Mother is former Shirley Helter, ex-band singer and sister of Jackie Heller, Pitt literary owner.

Mr. and Mrs. Stuart Phelps, daughter, Sept. 6. Hollywood. Father is director at KTTV.

Mr. and Mrs. Ralph Pollock, daughter, Los Angeles, Sept. 4. Father is an assistant film producer.

Mr. and Mrs. George Hamid Jr., son, Atlantic City, Sept. 6. Father is son of George Hamid Sr., jazz and circus impresario.

Mr. and Mrs. Jack Fane, daughter, Washington, Aug. 29. Father is publicity director of Loew's D. C. theatres.

Mr. and Mrs. George Willard, daughter, N. Y., Sept. 6. Father is WMCA, N. Y., staff announcer.

Mr. and Mrs. Glen Waltham, son, Albany, N. Y., Sept. 8. Father is assistant production manager of WPTV in that city.

Mr. and Mrs. Willis Shaw, son, Chicago, Sept. 9. Father is a nightclub comedian.

America's Most-Talked-about Voice!

CLARK DENNIS

Currently 2nd Year

Revere CAMERA SHOW

ABC COAST-TO-COAST



Currently - In Person

THUNDERBIRD HOTEL

LAS VEGAS • NEVADA

Currently

**Capitol
RECORDS**

CURRENT *Smash* HIT!

GIVE ME YOUR HAND

BACKED BY

PAL OF MY CRADLE DAYS

Capitol # 57-745

PERSONAL MANAGEMENT

Thomas P. Sheils



GENERAL ARTISTS CORPORATION

THOMAS P. SHEILS, President
NEW YORK, LONDON, LOS ANGELES, BOSTON, CHICAGO, SAN FRANCISCO

VARIETY

Published Weekly at 156 West 49th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$15. Single copies, 25 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT 1949, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 176 No. 2

NEW YORK, WEDNESDAY, SEPTEMBER 21, 1949

PRICE 25 CENTS

PRODUCERS TO TV OWN LEGITS

Show Biz Auditions Devaluation; Effect on Pix, Talent, Frozen Coin

What does devaluation mean to show biz?

That was the question parried this week in Times Square, at Hollywood & Vine, in Piccadilly, on the Champs-Élysées and everywhere else in the world where actors, writers, producers, directors and technicians gather. The amateur economists were rife with answers—many of them wrong.

Major, immediate effect of the currency revisions by 15 nations since Sunday (18) will be these:

1. American pictures and plays abroad will earn less in dollars.
2. American actors and other show biz people working overseas for payments to be made in local currencies will wind up with fewer dollars—which will undoubtedly

In films, legit and vaude are specific stories dealing with the possible effects of the currency devaluations.

have a depressing effect on the number electing to work abroad.

3. Cost of production of pictures made abroad by U. S. companies will be little affected—except bookkeeping wise—since they are filmed in part with frozen currencies.

4. American picture companies will take a book loss on a percentage of the moneys they have frozen in devaluing countries and also on the value of theatres and other physical properties they own there. Later is said to

(Continued on page 63)

Atlanta Negro Business Man Buys Radio Station To Foster Race Goodwill

Atlanta, Sept. 20. Having received green light from the FCC, J. B. Blayton, Atlanta Negro business man, has purchased control of WERD from Radio Atlanta, Inc. Station has been off the air since July 13.

WERD, it is believed, will be country's first radio station exclusively owned and operated by Negroes. In announcing acquisition of WERD, Blayton said that he plans to operate it "for the benefit of the Negro community of this area."

Although there is a Negro radio station on the air in Birmingham, manned largely by Negro personnel, that station is owned by three white men, according to Blayton, who stated that he plans educational and cultural programs with a religious slant designed to appeal largely to Negroes. He said:

"My purpose is to put on programs which will aid in creating more good will between the races in this area. And I wish to say that my desire is to create that good will within the existing pattern of this community. I believe strongly in this pattern and am going to do everything I can do to strengthen it and maintain it."

World Series—and Cafes

Broadway hotelmen, cafe operators and theatre owners are permitting hard business facts to interfere with sentiment. They'd like to see only one local team in the World Series just to get some Boston or St. Louis money filtering into town. If the N. Y. Yankees and Brooklyn Dodgers slug it out for the championship, there's little chance of any extra business.

A subway series doesn't bring many outsiders into New York and fresh batches of coin are always welcome on the Stern.

TVcasters Claim Series Pool Takes 'Em All for a Ride

Television stations and networks were up in arms this week over arrangements for the pool coverage of the upcoming World Series.

Stations are incensed because they will receive no time payments for the games, even though they will be carrying (Gillette Safety Razor commercials. Networks are complaining over the fact that any theatres picking up the Series for their large-screen video will share no part of the technical pickup costs, reaping in for a free ride at the whole expense industry officials are afraid such a move sets up a dangerous precedent.

Situation boils down to the fact that the public will benefit from the deal because the Series will be aired in virtually every TV market area—to date, only two stations have actually pulled out. An extra three markets were added this week, in fact when Bell Telephone decided to open the coaxial link to Columbus, Dayton and Cincinnati only for the Series. But the stations and networks are de-

(Continued on page 63)

Hope, Berle, Benny Top Comics, Sez Gallup Poll

Bob Hope, with Milton Berle and Jack Benny in the runner-up positions, are the nation's favorite comedians, according to a comedy star poll just completed by Dr. George Gallup's American Institute of Public Opinion. Conducted among adults over 21, the poll covered all media, including films, stage, radio and television.

Other comics in the top 15 placed in the following order: Red Skelton, Fibber McGee & Molly, Abbott & Costello, Fred Allen, Amos 'n' Andy, Arthur Godfrey, Eddie Cantor, Jimmy Durante, Danny Kaye, Marx Bros., Henry Morgan and Charles Chaplin.

WOULD DO PAST, CURRENT CLICKS

By GEORGE ROSEN

The most ambitious venture to date designed to bring about a marriage of the legit theatre and television has already emerged out of the blueprint stage and is being whipped into final shape for a 1949-50 season premiere.

Known as "Producers Circle," a series of full-hour legit productions, including current product and former Broadway successes, will be translated into the video medium, with the original producers and, wherever possible, the original cast members.

Lined up thus far for the legit-TV collaborative effort are John C. Wilson, Cheryl Crawford, Gilbert Miller, Kermit Bloomgarden, Guthrie McClintic and Alfred del'Agre, Jr. A minimum of four more top Broadway producers will be added for the series before it's set to roll.

"Producers Circle" is being fashioned for TV by the Lou Cowan packaging office, with John Moses, of the Cowan staff, engaged in the initial preparatory work. The producers who have thus far committed themselves to verbal agreements will turn over such properties they directed or produced as "Edward My Son," "Deep Are the Roots," "The Late Christopher Bean," "Fetters," "Fever."

(Continued on page 60)

10G-vs.-50% For Hope's 1-Niters

Bob Hope will do some one-nighters through Canada and New York state starting the middle of next month, for which he'll draw \$10,000 in guarantees per date against 50% of the gross. Hope will provide a show for that coin, consisting of a band and six acts, none of which has as yet been selected. Les Brown's orchestra, which works the Hope broadcasts, will not do the dates.

Hope, booked by the Associated Booking Corp., which is handling the dates, has in for been set for appearances, starting Oct. 12 in Maple Leaf Gardens, Toronto, 13 Auditorium, Ottawa, 14 Forum, Montreal, 15 Montclair Auditorium, Buffalo. Others will follow.

Trinder's B'way Bow

First deal for a top British troupe to play a major Broadway cafe has been set with Tremain Trinder, signed for the Latin Quarter, N. Y., for an April date. He's known as "The British Milton Berle."

Trinder, a leading British variety headliner, visited the U. S. two years ago as a prelude to getting the Yank "feel." He wanted to make sure his stuff wasn't too local.

Winchell's 'It's Only Money' May Open Up Tooth Paste Stock Deal

Hollow Buffalo Bil

Rome, Sept. 13

"Buffalo Bil's Circus" is playing the hard-to-get-to island of Sardinia this week (10). Circus plays only Sardinia, Sicily, Corsica and nearby islands. Feature of the opening circus is the introduction of "Buffalo Bil, In Person" complete with white beard, long white hair and leather chaps.

The ringmaster announces in Italian. And now—Buffalo Bil will speak to you in his native language, American. The character stands in his stirrups, says, "Ladies and Gentlemen, Hello!" and gallops out to the applause of the audience.

Sharp Rivalry Among Jockeys For Gueststars

So heavy has the personal competition become among disk jockeys in cities and towns across the country that artists and/or their advance representatives often find themselves in the middle of sharp squabbles. Apparently, it's no longer possible for a singer or bandleader to satisfy a group of opposing jocks in one town. The minute the rep speaks to one, or an artist begins a swing of guest shots through them all, the two-party burn. Each jock wants to be the first approached by an advance man and the first to put the visiting celeb on the air. If he isn't trouble starts.

Advance men and artists have reached the point where they don't know what to do. They feel that the desire of disk-spinners to have first crack at information or a guest shot is natural. But they've got to start somewhere in each town. And the minute they start with one jock the others burn and begin taking their spleen out against the artist on the air. Situations cannot

(Continued on page 60)

Mary Hay Writes Book, Music of New Show

San Francisco, Sept. 20

Mary Hay, former Ziegfeld dancing star, will produce a musical revue, "Hoping Crazy," for which she has written the score and book. She's also directing the cast of 10 performers.

Production will open in the Marine Memorial theatre, 600 seats on Oct. 4 for a three-week run, at \$3 top. Miss Hay plans to take the production on the road. She has been living in Inverness, Cal., for the past few years.

Walter Winchell is no longer interested in \$1,000-a-minute contracts, such as the one he pacted with Kaiser-Fraser last year. (K-F deal was for \$650,000 a year based on a 45-week season, which at the rate of 12 minutes per Sunday night, with remaining three for commercials and intrus, etc., adds up to the \$1,000 per minute payoff.)

With Kaiser-Fraser now howling out of the Winchell sponsorship the first of the year, WW frankly admits next time up he wants a piece of the sponsor business so that he'll have something to hold on to later. At the moment, one of the top pharmaceutical outfits is reported interested in such a deal on behalf of its newly-developed tooth paste product. Winchell admits he's interested. The Sunday night at 9 on ABC, of course, is a hangover "must" the web and WW having renewed contracts for next year.

There are a couple of potential sugar deals in the offing too, attractive coin, but Winchell would rather hold out for a stock come-on.

It took 25 years to establish a rep where today he could command top rates among commentator personalities in radio. Winchell pointed out to VARIETY, yet a \$10,000-\$12,000-a-week contract offers no solution to future security, after the tax boys get through with you. If Juggins had displayed some interest in a "piece of the business" deal Winchell said, he'd probably still be selling hand lotion.

Protestant Threat Of Censorship Follows Goldwyn TOA Speech

Hollywood, Sept. 20

Sainted Goldwyn's opinions on film censorship, expressed at the recent convention of the Theatre Owners of America, drew a sharp reply from the Rev. James K. Friedrich, Episcopal clergyman and president of Censorship Films. Latest is a non-profit, non-denominational organization which claims an audience of 25,000,000 people in auditoriums and metal halls of Catholic, Protestant and Jewish congregations.

The Rev. Friedrich took issue with Goldwyn's remark that "there are numerous groups which represent only a few people that are constantly raising the need for censorship and that these people could be ignored without affecting the boxoffice."

The cleric observed, "Evidently, Mr. Goldwyn does not realize that over 75,000,000 people go to church every Sunday in this country. Any attempt to lift censorship on the motion picture industry would immediately bring the Protestant churches to organize, as the Catholic Church has done, with an

(Continued on page 26)

Berlin's Yen to Own Piece of the Film Lone Hitch to 'White Xmas' Par Deal

Hollywood, Sept. 20.

An usual escalator percentage deal has been worked out by Paramount with Irving Berlin for his "White Christmas." Bing Crosby-Fred Astaire sequel to "Holiday Inn" of seven years ago. But it has one hitch. That is Berlin's desire to have a proprietary interest in the film. Otherwise, it would approximate the 12½% straight, off-the-top, which the songsmith got for "Blue Skies," a subsequent Crosby-Astaire star.

As the deal now stands, Berlin would get 5% royalty for his song material and story ideas on the first \$2,500,000 gross, 15% on the second \$2,500,000, and 20% on everything above \$5,000,000. The guarantee would be \$500,000, as against the \$600,000 flat Berlin received from Metro for "Easter Parade."

Since the Technicolor production would cost at least \$2,500,000 to produce, it implies a \$5,000,000 gross to get even.

The deal is in advance pending Berlin's legal production plans for next season.

New Ethel Merman Show

"Call Me Madam" said to revolve around a lady ambassador a la Mrs. Perle Mestree will probably be the next Irving Berlin legit musical, with Ethel Merman in the title role. Book is by Russell Crouse and Howard Lindsay. Lindsay is on tour with "Life with Mother," and Crouse is accompanying to script the libretto with him.

Leland Hayward would produce for spring presentation.

Robeson Denied Use Of Akron Concert Hall

Akron, Sept. 20.

Paul Robeson, scheduled to arrive in Akron, Oct. 5 for a civil rights rally and concert, may not have a hall to sing in, but the concert will go on anyway, his sponsor revealed.

Robeson's sponsor, the Akron Council for Negro and Democratic Rights, had been refused use of the Akron Armory, "because violence was feared." In the wake of the Peekskill rioting. The rent money for the hall was returned. Col. Emerson C. Woolf, superintendent of the armory, said no mention of Robeson's appearance was made when arrangements for rental were made.

Anticipating that a request for a school building might be made for Robeson's appearance, the Board of Education voted not to permit use of any school for the singer's appearance.

Bing, Bob for Pic?

Omaha, Sept. 20.

Bob Crosby said during his engagement here that he and brother Bing have been mulling a film musical with both of them in it. They look and sound alike.

Fire Chases Gladys Glad

Ottawa, Sept. 20.

Loss of a pair of diamond rings, various brooches and clips was sustained in a fire that sent former Ziegfeld star Gladys Glad and her husband, Toronto industrialist Arthur Gottlieb, racing in night clothes from their cottage at Osbourne Lake, 45 miles north of Ottawa, last week.

Damage was set at \$75,000.

Creditor Queries

VARIETY has received more queries from collection agencies, credit jewelers and income tax officials for whereabouts of stage people and musicians than it has since before the war.

State and Federal taxes are one thing, but the credit jewelers, etc., indicate a perhaps too-willing inclination to issue credit on dubious risks.

Pete Mack's Passing Recalls Some of His Intra-Trade Ribbing

Since the passing of Pete Mack, last week, stories of the late prankster's exploits are being revived, many a major show business personality is believed to have been, at one time or another, the butt of Mack's pranks.

While an agent in New York, Mack dispensed his practical jokes just out of a mischievous bent. Later, however, he discovered that there was plenty of coin to be made in this field alone. Since he was being called on by virtually everyone in show business to pull a gag, he decided to make it his business. Ultimately, he got a lecture bureau to book him for prices up to \$350 for an afternoon's work. He continued with these dates until a short while before his death.

Mack's best known prank was the caddy bit, wherein he would be dressed in disheveled garb with one arm bandaged up to the elbow and covered with an oily ointment. He would hand the player assigned him a club, shooting it off the (Continued on page 61)

Salzburg Film Fest's Commemoration Stamp

Salzburg, Sept. 20.

A special cancellation stamp commemorating the recent film festival staged by the Motion Picture Export Assn. in Salzburg, Sept. 10-18 has been issued by the Austrian post office. Stamps on special envelopes are being precanceled with MPEA and member company trademarks in connection with the festival.

It is the first time that the Austrian p.o. has used commercial identification to overstamp Austrian mail. Stamp was used in a special p.o. booth which was set up in front of the Salzburg Playhouse where MPEA screened America pix in preparation for a connected sales drive to start in October. Stamp collectors showed much interest in obtaining the cancellation mark.

D.C. Sesqui Looks OK

Washington, Sept. 20.

The Senate Appropriations Committee has sent a \$4,000,000 allocation to the legislative floor in behalf of the Washington Sesqui-Centennial celebration next year. Chances for passage in the upper house look good, but the House of Representatives has blocked several previous requests for coin in this matter.

Carter Barron, Metro rep in D.C. is pushing the event for the motion picture industry.



KEN MURRAY'S
"BLACKOUTS OF 1948"

NOW
ZIEGFELD THEATRE
NEW YORK

(Just completed 7-year run at
Capitol Theatre, Hollywood.)

U.S. Army Denies Any Squelching On Nurnberg Films

Washington, Sept. 20.

The Army has denied a lengthy story in The Washington Post that it was suppressing its documentary film of the Nurnberg trials. Film, made three years ago, was shown extensively in Germany but has not been seen in the U.S. except for a few special showings.

Pare Lorentz, documentary producer, wants to make some changes in the film and prepare it for commercial release. He has been balked by Army brass, some of whom have admitted frankly that because of the change of policy toward Germany they would not like wide showings of a picture including shots of the concentration camp atrocities, etc.

However, the Army said that the picture is being made up in 16mm and will be available in Signal Corps libraries throughout the country after Oct. 1. Prints will be issued only for specialized audiences such as clubs and churches. Lorentz made the original picture from thousands of feet of official Army and Nazi film but it was subsequently changed from his original cutting. In its announcement, the Army carefully sidestepped the question of why it was refusing to permit use of the picture for theatrical showings.

MARY GARDEN BACK TO U.S. FOR LECTURE TOUR

Paris, Sept. 20.

Mary Garden sails for the U.S. Wednesday (21) for her lecture tour, which begins Oct. 5 at the Lisner Auditorium, Washington. Sponsored by the National Arts Foundation, the tour, setup by Carleton Smith, Foundation director, will include engagements in Detroit, Indianapolis and Toledo. Miss Garden will also appear at Michigan U., Illinois U., Texas State College and Monmouth College, Monmouth, Ill. At the last named she will be awarded an honorary degree of Doctor of Music.

Bookings have also been arranged for Boston, St. Louis, Buffalo, Cincinnati, Dallas, Waco, St. Paul, Milwaukee and Chicago. She will make two appearances in Chicago. The first will take place Nov. 16 under auspices of American Aid to France, the second at Orchestra Hall Dec. 8.

Johnson Still Hot for That Cole Bros. Circus Offer

Al Johnson, who drove east with Harry Akst, his favorite piano accompanist, still yells that Cole Bros. Circus offer because "that's about the only show business I've not been in," as he puts it. Johnson arrived in New York over the weekend, and Mrs. Johnson joined him yesterday (Tues.).

The Coles have offered Johnson \$35,000 a week for two weeks, doing two shows a day, besides a private car, chef, valet and the works. It's for October, and Johnson is seriously considering it, especially since the route is all in the deep south.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMCA, CBS-TV, Paramount News Sportscenter)

COLLEGE EAST

* Games	Selection	* Points
Army-Davidson	Army	35
Red Blaik merely testing various offensive and defensive units.		
Columbia-Amherst	Columbia	20
Lou Little again starting from scratch with good soph.		
Boston College-Oklahoma (Fri. nite)	Oklahoma	13
The Sooners one of the nation's top 10.		
Colgate-Buffalo	Colgate	20
Red Raiders have touchdown twins in Egler and Allaire.		
Syracuse-Boston University (Fri. nite)	Boston U.	13
Terriers rebuilt under Buff Donelli.		
Holy Cross-Georgetown	Holy Cross	13
Bill Osmanski's second season with Crusaders should be good one.		
Rutgers-Kings Point	Rutgers	27
Rutgers' major loss from last season is Frank Burns.		
Princeton-Lafayette	Princeton	13
Big Three Champs start slowly.		
Penn State-Villanova	Penn State	7
Nittany Lion one of the nation's best.		
Temple-Texas	Texas	20
Texas one of the best in the south.		

SOUTH

Alabama-Tulane	Tulane	20
Green Wave a powerhouse.		
Auburn-Mississippi (Fri. nite)	Mississippi	13
Travis Tidwell, back at Auburn, could upset the dope.		
Baylor-South Carolina	Baylor	6
Toughest pick of the young season.		
Rice-Clemson (nite)	Rice	7
Clemson, unbeaten last year, has had too many graduations.		
Georgia Tech-Vanderbilt	Georgia Tech	13
Tough early season game for both clubs.		
La. State-Kentucky (nite)	LSU	7
LSU playing at home.		
Tennessee-Mississippi State	Tennessee	20
State has a new coach and new personnel.		
North Carolina-North Carolina State	North Carolina	14
Tarheels have Justice and Wiener.		
SMU-Wake Forest (nite)	SMU	7
Douk Walker and Co. back for third time.		
Texas Tech-Texas A&M	Texas Tech	7
Upset!		
TCU-Oklahoma A&M	TCU	13
Aggies, favored to cop Missouri Valley crown, are over their heads.		

MIDWEST

Illinois-Iowa State	Illinois	20
The Illini beginning long climb back.		
Notre Dame-Indiana	Notre Dame	20
Irish good enough for Indiana.		
Iowa-UCLA	Iowa	13
New coach new system, away from home. Uclians won't take good Iowa team.		
Colorado-Kansas	Kansas	11
Kansas trounced by TCU last week but will get revenge against Colorado.		
Wisconsin-Marquette	Marquette	7
Marquette has better backs.		
Michigan-Michigan State	State	7
Upset! State improved.		
Minnesota-Washington	Minnesota	13
Minnesota looking toward Big 10 title.		
Ohio State-Missouri	Ohio State	14
The Buckeyes have it this year.		
Northwestern-Purdue	Northwestern	6
Northwestern lost little, gained much since last year.		

FAR WEST

California-St. Mary's	California	27
Golden Bears the team to beat for the conference championship again.		
Oregon-Idaho	Oregon	13
Oregon was a Bowl team on New Year's Day, and may be again this season.		
USC-Navy	USC	13
Trojans one of the west's best.		
Stanford-Harvard	Stanford	7
Stanford has the edge playing at home.		

PROFESSIONAL NATIONAL LEAGUE

Pittsburgh-New York Giants	Giants	10
Steelers aren't going places since Johnny Clement went to the Hornets.		
Green Bay-Chicago Bears	Bears	14
Packers rebuilding.		
N.Y. Bulldogs-Philadelphia (Thurs. nite)	Eagles	14
New Bulldogs good but not ready yet to handle champion Eagles.		
Chicago Cardinals-Washington (Mon. nite)	Cardinals	7
Harder, Angsman, Trippi and Christmas at their peak.		
Los Angeles-Detroit (Fri. nite)	Lions	7
Lions going to be surprise of the League.		
N.Y. Yankees-L.A. Dons (Thurs. nite)	Yankees	14
Yankees lack only a T-quarterback.		
Baltimore-Cleveland	Browns	14
You can't pick against Graham, Motley, Jones, et al.		
Buffalo-San Francisco	Forty-Niners	14
Forty-Niners have too many guns.		

* Home teams listed first.

* Points are selector's prediction, not the gambling odds.

College games are held Saturday unless otherwise stated; pro games on Sunday unless otherwise stated.

Record \$1,250,000 Raised by Cantor For Jewish Appeal

At a United Jewish Appeal luncheon drive at the Commodore Hotel, N.Y., Eddie Cantor established a record for one-time fund-raising when he realized \$1,253,800 in cash. His job was to convert the pledges into currency and checks, and he got sums like a \$10,000 donation from Jack Cohn, vicepres. of Columbia Pictures; \$22,500 from Barney Balaban; \$35,000 from St. Fabian; 275,000 from the Warburg family; \$15,000 from Harry Brandt, theatre owner; \$10,000 from Nathan Straus, president of radio station WMCA, etc.

Cantor left Monday (20) for the

midwest, thence back to his Beverly Hills home, after being four weeks east cutting the first four "Take It Or Leave It" (Eversharp) shows on NBC (Blow). He dipped in and out of town playing fair dates while in the east. He does three days starting Sept. 22 at the Ak-Sar-Ben auditorium in Omaha; and winds up Sept. 30 for 10 days at the Coliseum, Chicago for the Electrical Exposition.

Cardinal Spellman's car drove Cantor to the airport when he left New York. The comedian will do a benefit show for the New York Foundling Hospital, under the Cardinal's auspices, Oct. 28, which will be taped on the Coast. Show will comprise Bob Hope, Bing Crosby, Dinah Shore, Jack Benny and Loretta Young, besides Cantor.

Subscription Order Form

Enclosed find check for \$

Please Send VARIETY for
One Year
Two Years

To
Street
City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 19, N. Y.

VARIETY


Trade Mark Registered

Printed by HINE SILVERMAN
Published Weekly by VARIETY, Inc.
512 Riverside, President
154 West 45th St., New York 19, N. Y.

Hollywood 35
4311 Venice Street
Washington 4
1292 National Press Building
Chicago 1
350 N. Michigan Ave.
London W1T
1 St. Martin's Pl., Newfinger Sq.

RECEIPTS

Annual	1950	Printings	1951
Single Copies	11	25	Cents

Vol. 176  No. 2

INDEX

Bills	54
Chatter	62
Film Reviews	8
House Reviews	55
Inside Legs	58
Inside Music	16
Inside Pictures	18
Inside Radio	38
Inside Television	39
International	15
Legitimate	56
Literati	61
Music	41
New Arts	54
Night Club Reviews	52
Obituaries	63
Pictures	3
Radio	24
Radio Reviews	33
Records	43
Frank Scully	61
Television	31
Television Reviews	32
Unit Review	54
Vaudeville	49

DAILY VARIETY
(Printed in New York by
Daily Variety, Inc.)
\$15 a Year—\$10 Foreign

Exhibs May Cement Closer Bonds To Distribs by More Frequent Visits To the H'wood Production Centers

Even if nothing more tangible comes of the recent all-industry public relations powwow in Chicago, observers see a tremendous value in the hype given there to the trend of various segments of the business getting to know each other better. A followup push in that direction was given by Eric Johnston at the Theatre Owners of America session in Los Angeles, which he suggested that all exhibs at periodic intervals attend seminars in Hollywood.

Theatre men at the meet gave immediate, although informal approval to the idea and, if the Motion Picture Assn. of America or some other organization with the facilities pushes the plan and coordinates its mechanics, regular Coast trips by exhibs may be expected in the future. They'd discuss filmmaking with studio and production execs, with both sides profiting through a greater knowledge of the problems of the other.

Many exhibs expressed a desire to carry this new unity one step farther. They asked that seminars also be held in various regions of the U. S. in which production chiefs might come and meet with theatre operators. This would be an organized extension of the trend already well-evident of Hollywood execs hitting the road to meet the people who exhibit and pay admission to their pix. Most of such tours now are for the purpose of selling a particular picture in which the exec is interested. Exhibs want to see the production biggies with the purpose of discussing mutual problems.

K. O. to "Lawyers' Paradise"
Surprising thing to observers is that in the 35 years or more that the industry has been organized on its present basis, the various segments have gotten to know so little about each other. Each of the three major sides of the business—production, distribution and exhibit—
Continued on page 18

PHIL SMITH WOULD SELL HIS 13 OZONERS

Boston, Sept. 20
One of the largest drive-in chains in the country, the Thimble circuit of Philip Smith Theatrical Enterprises, is being offered for sale in Smith, it has been learned. Reportedly the New England exhib is asking for \$1,000,000 in cash, the remaining \$3,000,000 in the form of a mortgage. Besides the drive-in circuit, Smith operates seven conventional houses in Massachusetts.
Owners are scattered throughout the midwest. Two are in Detroit, two in Cleveland, one apiece in Cincinnati, Kansas City, St. Louis, Milwaukee, Des Moines, Omaha, Indianapolis, Griffith and Chicago. Smith, it is said, is seeking to sell the circuit so that he can concentrate on his localized Massachusetts operations.

Par, Col and U Continue To Reacquire Own Stock

Three majors went ahead during the past month in their campaigns to reacquire outstanding shares of common or preferred stock while the fourth, 20th-Fox, marked time. Pushing its tremendous drive, which will continue until divorce at the end of the year, Paramount picked up another 16,000 shares of common. Par now has a total of 978,815 shares cashed away in its treasury.
Columbia acquired 100 shares of cumulative preferred during the same period to bring its total to 1,400 shares. Universal bought another 50 shares of its special preferred stock. U holds 2,490 shares of the limited issue following the purchase. Twentieth, which has been active for the past year in purchasing its own cumulative and prior preferred issues, reported no activity during the month.
Par expended an approximate \$340,000 for its latest common stock acquisitions. In the past two years it has reduced its outstanding common by one-seventh with an expenditure of \$20,000,000, all told, in so doing.

Many Eye P.R. Jobs

Apparently one of the most sought after jobs in the industry at the moment is that of chief of the overall public relations agency which may result from the recent Chicago p.r. confabs. Flock of top men now active in films and others in publicity or on the fringe of the industry are reconnoitering the possibilities of landing the job.

As yet both the agency itself and the post as its topper are completely nebulous. Resolution was passed at the Chi powwow suggesting an all-industry public relations outfit be set up but the project still has a long way to go to fulfillment. One of those most prominently mentioned for the spot—if and when—is Maurice Bergman, former pub-ad chief and now assistant to the president of Universal.

ASCAP Drops Minn. Appeal

Minneapolis, Sept. 20
Conceding its theatre license fees are uncollectable ASCAP has abandoned appeal from Federal district court Judge G. H. Nordbye's adverse decision in its suits against Bessie Berger's theatres and Mrs. J. L. Jensen's White Bear Minn. house to collect such unpaid fees.
Acting upon motion of L. B. Schwartz and S. P. Halpern, counsel for defendants and in concurrence with plaintiff's wishes, second Federal court of appeals dismissed the ASCAP appeal. In his decision in defendants' favor, Judge Nordbye held ASCAP couldn't collect theatre fees for its music because its copyright had been extended illegally and because it was engaged in monopoly in violation of anti-trust law.

Seek 'Roberts' Release

Hollywood, Sept. 20
Leland Hayward and Joshua Logan are negotiating for a major company release deal for "Mister Roberts," which will be shot next summer with Henry Fonda starring. Fonda also stars in the current Broadway hit.
Film will be made independently by Hayward and Logan.

NJ Allied's New Prez Aims to Bring Down Rentals, Nixes Conciliation

One of the first official acts of Wilbur Snaper, newly designated prez of New Jersey Allied, will be to head a delegation which will make the rounds of major company sales execs in an effort to bring down film rentals. Snapping off to VARIETY, Snaper declared that his three-man committee will ask that an exhibitor be permitted to make an extra dollar on good films as a cushion for the bad one. Delegation will consist of Snaper, Lou Gold and Irving Dollinger.
Turning his guns on the distrib, Snaper asserted that "adjustments are the unhealthiest thing in this business but the only way an exhibitor can exist under present conditions." "Any adjustment simply means that a picture has been sold the wrong way," Snaper continued. "And it's the distributor who fixes the terms and forces the theatre man to ask for an adjustment later on."
As things now stand, Jersey prey went on "any picture better than a western raffle for high terms. An adjustment simply means the distributor has already sold the film at top terms. If it doesn't go the company takes the hurt but that's only half a

MPSC's States-Rights Op

Following out their plan of changing over gradually to a states-rights operation, Neil Agnew and Charles Casanave have named Mort Magill as franchise-holder in the Philadelphia-Pittsburgh territories for their Motion Picture Sales Corp.

Prior to joining MPSC, Magill was branch manager for United Artists in Philly and Pittsburgh. He'll headquarter in Philly.

COL'S NEW BANK CREDIT OF \$10,000,000

Columbia has established a new \$10,000,000 production credit with the First National Bank of Boston, Bank of America and the Bank of Manhattan Co. At the same time, Col has reduced its outstanding obligation to the three banks by retiring a previous \$7,200,000 loan while simultaneously borrowing \$6,000,000 on the new \$10,000,000 revolving credit. Transaction involved cash payment by the film company of \$1,200,000.

New credit will be available to Col in its maximum figure until July 31, 1950. Thereafter it decreases \$1,000,000 annually until 1954. All loans made on the fund will be evidenced by promissory notes which fall due Nov. 30, 1954. Notes call for payment of 3% interest, and Col will pay another 1 1/4% on sums available as open credit.

Loan has a number of strings tied to it. For one if the net current assets of the film company fall below \$15,000,000 at any time, the three banks are not obligated to make any further loans until the figure again exceeds the \$15,000,000 marker. Company's policy towards outside producing units is also regulated. It may invest in outside filmmaking companies if a director, producer, player etc. employed by Col owns 50% of the stock in the particular company along with Col or one of its subsidiaries.

Under the new deal both the Boston bank and Bank of America are committed to supply 40% apiece in the new funds. Bank of Manhattan is down for the remaining 20%.

Col has had a \$10,000,000 production credit with the three banks for several years. Loan, however, was on the point of expiring when the new deal was made.

UA Release for 'Sin'

Hollywood, Sept. 20
"Is This a Sin" starring Myrna Loy, Peggy Cummins, Richard Green and Roger Livesey has been set for UA release by Eddie Small. Film was made in Italy last year by Gregory Ratoff.

NANA's 'Slush Fund' Slush

Industry public relations experts in New York this week saw what they termed "a perfect example of the type of irresponsible and sensationalized reporting from Hollywood that should be dealt by an overall public relations body" in the Friday (18) column of Harold Heffernan. Writer is syndicated by North American Newspaper Alliance.

Heffernan said that "under serious consideration" by the major studios is establishment of a "slush fund of a few million dollars. This would be used in an emergency to absorb individual studio losses on features the group might vote it best to keep out of circulation."

Columbian stated the idea was given fresh impetus when "one of the big lots tossed in a feature that will obviously do the entire business untold harm. The film co-starring two of the biggest names in the business and produced by an Englishman famed for his brilliant whodunit direction, is thus certain to attract heavy attendance in its initial showing. It is such an extremely distasteful movie, however, that word of mouth publicity is very apt to throw a monkey wrench into the machinery of an industry that has shown excellent signs of recovery in the past few months." It is freely admitted that the Johnston office, with such a slush fund available—raised by individual studio assessments—could serve a worthwhile purpose by buying the few big films that go on unexpectedly sour and tossing them, unviewed, into the ash can.

No one had any doubts, of course, through Heffernan's description of the director, that the pic was Alfred Hitchcock's "Under Capricorn," produced independently by Transatlantic (Hitchcock-Sidney L. Bernstein) and distributed by Warner Bros. What the trade wondered was how anyone familiar with the industry—as Heffernan presumably is—could go so far off base on an obviously preposterous yarn. The "slush fund" idea has certainly been talked of for years in Hollywood commissaries and niteries, but never seriously in exec circles, since it is obviously completely impractical—which, it is thought, Heffernan himself must know. Preposterousness of the yarn is said to be evident in the picture of other studios getting together and handing to Warner Bros. and Transatlantic the money than \$2,500,000 represented in "Capricorn" by negative, publicity and advertising. Technicolor prints and other costs.

The Ingrid Bergman-Joseph Cotten starrer has played only one date, Radio City Music Hall, where, despite poor reviews, it hit a tremendous \$139,000 gross in its initial week.

RKO Divorcement on Some Theatres Stalled; Most Pards Prefer to Buy

Col's Net

Continued from page 3

to the fact that most of the high cost productions of the immediate post-war period had been cleared from the shelves and it was no longer necessary to provide for their amortization.

Further hypo to earnings for 1949-50 will be accounted for by a large amount of foreign income which has poured in during the past few months. This is not money which was earned during the period, but which just happened to be remitted to Col during the current fiscal year. A second factor which the directors are counting on to push up the net is "Jolson Sings Again" which is doing sensational business in virtually every date.

Earning figures for the year ending June 30 have not been audited yet and are only tentative. The \$1,000,000 or better which is expected, however, compares with \$585,000 for 1948 and \$3,707,000 for 1947.

Directors also declared a \$6 dividend on the common for the year ending June 30 payable on Oct. 14 to stockholders of record Sept. 30.

N. Y. to L. A.

Louis Astor
William Boyd
Marlon Brando
Marge and Gower Champion
Brian Donlevy
Kurt Frings
Charles Le Maire
George Raft
Darryl F. Zanuck

N. Y. to Europe

Eric Johnston
Nat Karson
John G. McCarthy
Eric R. Plonkoff
Ethel & Anne Powell
David O. Selznick
Herbert J. Yates

Europe to N. Y.

Leslie Banks
Dr. Padraic Colum
George Formby
Mary Garden
Lew Grade
Alfred Hitchcock
William Horne
Charlotte Kachler
Jarmila Novotna
Kate O'Brien
John Perona
Ella Raines
Francis L. Sullivan
Felix Wildenstein

With divorcement coming on for RKO, number of negotiations on individual theatres are currently growing hot and the circuit is likely to win or lose these houses within a matter of weeks. Involved are important theatres such as the Midway, Forest Hills, N. Y.; Proctor's, Newark; Grand Chicago, Orpheum, Denver; and the Capital, Union City.

After extended negotiations, RKO and Loew's reached agreement yesterday (Tues.) whereby former takes over Loew's interest in the Orpheum, Denver. Previously, two companies sparred because both chains wanted the house.

As for both the Midway and Proctor's, RKO is attempting to induce the Skouras chain to sell its half interest, indicating the difficulties of liquidating partnership holdings. Skouras, like Loew's, is insisting on purchasing RKO's interest rather than sell.

Same hurdle applies to the Grand which the major partners with Edward Van Nommikos. As for the Capital, lease expires at the end of the month when the landlord will take over the property from the chain.

L. A. to N. Y.

Harry Akst
Jack Alkow
Fred Allen
Lauren Bacall
Barney Balaban
Scotty Beckett
Maurice A. Bergman
Humphrey Bogart
Charles Brackett
Martin Brookes
Thomas Buchanan
Ned E. Depinet
Mel Dinelli
Dan Duryea
Helen Ferguson
Leonard Goldenson
Charlotte Greenwood
Mitchell Hamblburg
June Haver
Darryl Hickman
Portland Hoffa
Al Johnson
John Joseph
Alexander Knox
H. S. Kraft
Lou Levy
Gene Louie
William MacMillan
George McCall
Marie McDonald
Ben Newman
Robert O'Brien
Larry Parks
Eddie Peabody
Franklin Pulkaski
Duncan Renaldo
William F. Rodgers
Robert J. Rubin
Alfred W. Schwalber
Marta Toren
Tamara Toumanova

BATTLE OVER BID SELLING

SEE COURT TEST ON OPEN BIDDING

Court battle by individual members of the Theatre Owners of America over the org's contention that competitive bidding should be open to disclose winning offers for product is regarded as a likely development. In coming out against the competitive selling method generally as a means to hoist rentals, TOAers contend that the legal justification of their demand for open bids has already been handed down by the courts.

Circuit court of Pennsylvania ruled to that effect. It is said, in its recent decision upholding Harry N. Hall, trustee for the Ambridge theatre, against Paramount and a number of other defendants. "Based on the conclusion reached in the Ambridge case," Herman M. Levy, TOA general counsel, told VARIETY, "it would certainly seem likely that an unsuccessful exhibitor bidder may go to court and through the proper action compel disclosure of the terms of a successful bid."

Bid method, report of Levy's legal advisory council declared, "is unfair, inequitable and unjust to be employed by distributors except where only through that system can the opportunity for obtaining sufficient product be granted." (Continued on page 18.)

Christophers' Series Of Documentaries With Name Stars Donated

At a total cost of approximately \$100,000, a series of 30 half-hour films designed to encourage more active citizenship is being sponsored by the Christophers. A church organization, known for its literary awards, the Christophers picked up the idea from producer Leo McCarey. Cost of each film will run about \$30,000. McCarey will direct the initial picture and Bob Hope, Spencer Tracy, Loretta Young, Rosalind Russell, Jack Benny, Irene Dunne, Jimmy Durante and Jeanne Crain are some of the name stars who have volunteered their services free.

The first screenplay being written by Eugene Ling and Dick Breen is nearing completion and production is expected to begin within two months at an independent studio. The initial venture will be titled "You Can Change the World" and will serve as an introduction to the rest of the series. Entire project will be based on "You Can Change the World," authored by the organization's founder Father James Keller. Another of his books, "Three Minutes a Day" due for Doubleday publication next month, will also be used in molding the series. The films will be produced as documentaries.

Rep's 16 Top Budgeters Besides Usual Oaters

Republic Pictures' releasing slate for 1949-50 will include 16 high-budget pictures in addition to the company's regular lineup of "bread-and-butter" westerns and action films. In jointly making the product announcement yesterday (Tues.), Republic toppers Herbert J. Yates and James R. Granger said the company's pictures will be slanted for "exploitation angles" to assist exhibitors in attaining the industry's common goal for wider audiences.

Top film in the program will be the John Wayne starrer, "The Sands of Iwo Jima," which is currently being set for an early premiere. The U. S. Marine Corps, which co-operated in the production, will assist the picture's promotion.

Republic's lineup of westerns will include six with Roy Rogers in Truicolor, five with Rex Allen, a new cowboy personality and 12 with Monte Hale and Allan Lane. Republic will also release 14 action pictures, four serials and four travel shorts in Truicolor.

Writing Jobs Up

Hollywood, Sept. 20. Writing mills are picking up speed again on the film lots with a total of 467 scribes at work, an increase of 42 over last month, according to the Screen Writers Guild.

Heaviest increase was at RKO, where 18 scribes were added to the payroll.

20th Extends Its Bidding Territory, Now Nationwide

Twentieth-Fox sales vicepres Andy W. Smith Jr. revealed last week that the company will soon be selling pictures via competitive bids in certain situations in every exchange territory. While no comparison is available for the increase in the number of bidding situations, 20th is known to have upped them considerably over this time last year.

While bidding is not mandatory now, the courts have ruled that the major distributors must sell product without discrimination. Most of the majors, consequently, have concentrated on auction selling as the fairest method of distribution and to forestall as far as possible any further legal actions brought by exhibitors. Smith pointed out that "we want to give competing theatres in all areas a chance to get our product."

Last exchange territory to get 20th's bidding policy is New Orleans. Smith said he has issued orders to the New Orleans branch office to inaugurate competitive negotiations in that area starting Nov. 1 in "every city, town and hamlet." Move means that 20th probably will be selling away from the E. V. Richards chain for the first time in years. Circuit has consistently refused to bid for product and, unless some policy change is effected by either side, competing theatres will be getting 20th films.

POPKIN, STIEFEL PUT UP COIN FOR NASSER BROS.

Hollywood, Sept. 20. Harry Popkin and Sam Stiefel have agreed to advance sufficient coin to the Nasser Bros. to protect the studio operators' financial investment in "Quicksand" and end prospect of the Nassers being embarrassed on a bank loan. Settlement was reached Monday night (19) in order to get "Big Wheel" into United Artists release first without a court battle.

The Nassers initially squawked about the releasing order and wanted "Quicksand" to go first in order to pay off a \$350,000 bank loan by Aug. 1, 1950. Settlement was reached in huddles among Popkin, Cardinal Pictures presy, Herbert Silberberg, his attorney, Stiefel, head of Rooney-Stiefel Co., Charles Loring, reping U.A., James Nasser and his attorney, Max Fink.

'Hornblower' Prepped By WB for London

Hollywood, Sept. 20. Warner Bros. is preparing "Captain Horatio Hornblower" to start in London next summer. Arthur S. Abeles, Jr., WB manager in Great Britain, is working on the project. Gregory Peck may star under his Warner deal with Raoul Walsh directing, assuming that he does "Quo Vadis" first for Metro next Spring.

2d WB Pic for Berle

Hollywood, Sept. 20. WB has picked up Milton Berle's option for a second film to mill next summer.

Berle just completed "Always Leave Them Laughing" at WB, produced by Jerry Wald.

See Competitive Bidding Used To Up B.O. Scales

Competitive bid method of selling product may be called on by one or more majors as a way of extracting advanced admissions on heavy-budgeted films. No demand for upped scales can be made on exhibitors under the Government anti-trust decree, since it would be deemed price-fixing. Bid method, however, which would include the admission scale as one of the factors in awarding a film is considered complying with the decree by the number of industry attorneys.

With several sales depts. exerting pressure on their legal talent for a method of getting higher revenues on extra-expensive product, legalities have been mulling a number of ways of jacking up the scales. One system, used by Universal in peddling "Hamlet" and "Eagle Lion" for its "The Red Shoes," is the old favor of four-wall leases.

Four-wall operation has not been challenged by the Dept. of Justice. However, some leagues believe the D of J has not moved simply because no complaints have been filed by exhibitors. Sooner or later, according to some attorneys, method will be tested in court proceedings.

Columbia has tackled the problem from another angle in its current selling campaign on "Jolson" (Continued on page 22.)

SHERMAN RESUMES AS ABBOTT-COSTELLO REP

Hollywood, Sept. 20. Bud Abbott and Lou Costello have advised Universal that all deals heretofore will be handled for them through Eddie Sherman, marking Sherman's return as their personal manager. Sherman's lawsuit against comics, pending for past year, has been settled out of court. Under settlement, Sherman will receive \$400,000 spread over next four years, in addition to resuming his regular 10% deal.

Money has been in escrow since Sherman filed suit and represents arrearage for past three years. Sherman has already received \$100,000 from Universal Comics. He has been repaid by William Morris agency during part of their hassle with Sherman. Under their U deal, they make \$800,000 or more annually.

National Boxoffice Survey

Trade Sharp Despite Few New Entries—'Bride' Cops Top Coin; 'Kentuckian' Second on 1st Week Out

Business in principal key cities is holding up well this stanza, very encouraging in view of the number of holdovers and extended-run engagements. Such strength without too much new product and with interest in both major league penance races at white heat in numerous cities is taken as a good omen for fall trade.

"Male War Bride" (20th), which displayed such potentialities on initial batch of dates, is easily No. 1 picture this week. Cary Grant comedy moved up from third position, with okay to terrific box rule. Film will do better than \$225,000 in some eight keys covered by VARIETY.

"Fighting Kentuckian" (Rep.) is landing second place even though this is the first week out. John Wayne motion that far is doing okay in "Wake of Red Witch." Rep. box. Beadie, some eight keys where shown playing by VARIETY reports picture also is holdover in Oakland, New Orleans, Dallas, Houston, El Paso and Austin, Tex. It is top in two spots and five in seven in usual locations.

Third money is going to "Top O' Morning" (Par.) while "White Heat" (WB) champs in first week this month, is finishing fourth. A couple of mild sessions and a dis-

Par-Glassman's Splitup

Denver, Sept. 20. Paramount has taken another step in its breakup of holdings with theatre partners. Major has parted company with Abraham Glassman with whom it jointly operated four houses in Boise, Idaho; the Ada, Pinney, Granada and Boise. Under the dissolution between Glassman and Par's subsid. Intermountain Circuit, Glassman gets the Granada and Boise while Par retains the Ada and Pinney.

Glassman and Intermountain each owned 50% of the four houses involved.

Admit Print Pinch But Deny Its Use To Up Clearances

Major company sales managers this week conceded the existence of a shortage in the number of prints available on new pictures. They denied exhibitor charges, however, that they were arbitrarily reducing the total prints released to foster a system of clearances. In addition, several maintained they have boosted on a minor scale the number of prints turned out on each new film.

Argument over the availability of prints is the latest deterrent to promotion of better exhibitor relations. Exhibitors raised the problem last week both at the Theatre Owners of America convention in Hollywood and the Allied of New Jersey annual meet at Atlantic City. General exhibit squawk was that the majors have not stepped up the release of prints, which they claim has been made necessary by the drive-in boom, faster payoff of pictures in all situations, etc.

While the sales managers questioned conceded that prints may be held up in some territories, none would offer a definite solution of the problem. They conceded the new saturation booking policy, which several have followed, may cause a shortage in some territories, while most of the available prints (Continued on page 20.)

Granger's 'Vadis' Test

Hollywood, Sept. 20. Stewart Granger is testing at Metro for the lead in "Quo Vadis," with indications Gregory Peck will be unavailable when film shoots in Italy next spring.

CIRCUITS' PITCH FOR TOP PRODUCT

Revolt of the Theatre Owners of America against competitive bidding staged at the group's Los Angeles convention is an attempt by the big circuits to win back product lost to small fry exhibitors. That's the general view of distributors who indicate that they will not budge from their present stand short of a court order. They are particularly firm on the issue pressed by the TOA that all successful bids be opened for inspection by the losing exhibitors.

The people most vociferous in their demands that bids be disclosed are the big circuits. "Most complaints come from the circuits, only few from individuals. That is the source of the present differences."

Distributors maintain that open bidding will "put the fellows with the long purse on top." If a big circuit can know what his smaller rival pays for a film or bids on future product, it can consistently outbid for a film until it finally runs its competitor into the ground. The circuit it is said, can afford to overbid regardless of a film's potential for that purpose.

In the face of a TOA complaint that no exhibitor can bid intelligently for a film without seeing the win- (Continued on page 22.)

Rossellini Polishing 'Stromboli' in Italy; Lopert Denies New Deal

RKO will permit Roberto Rossellini to edit "Stromboli" in Italy, according to Art Cohen, RKO writer, who passed through New York on his way to the studio last week after five months of work on the Ingrid Bergman-starrer in Rome. Cohen said that a new contract is being arranged which will allow the director to finish the job over there.

Rossellini's refusal to come to the U. S. to edit the pic, as called for in the original pact, has been a source of dispute with RKO owner Howard Hughes. Final three days' shooting, which Rossellini reportedly refused to send to Hollywood, has only been delayed. Cohen said because it was made in a woman's detention camp near Rome and requires government okay before it could be shipped out of the country.

Meantime, according to other reports from Rome, Rossellini and Ilya Lopert have been spied in numerous friendly huddles and there has been speculation that they may once again join forces. Lopert, foreign pic distrib and circuit operator in the U. S., set up the "Stromboli" deal. It ended in a battle with Rossellini that saw Lopert bow out when the director entered into a pact with RKO. Lopert and his associates received \$50,000 as bail and to pay costs involved.

Lopert's partners in New York this week assented the possibility of another deal with Rossellini, pointing out the ulcers and headaches they suffered in the last association. Lopert is slated to return to the U. S. on the America Oct. 20. While abroad he acquired one film, "The Difficult Years," and has been working with producer Gennadi Radnagel on another "Lady in the Shadow" (formerly "Woman of Sabana") which will be distributed by his Lopert Films.

Metro Borrows Flynn From WB for 'Kim'

Hollywood, Sept. 20. Metro borrowed Errol Flynn from Warner to star in "Kim," based on the Rudyard Kipling tale of India. Dean Stockwell will play the title role, with Victor Saville directing and Leon Gordon producing. Much of the footage will be shot in India.

Picture will be Flynn's second on the Culver City lot. His first was "That Forsyte Woman."

The Gal

OPENS WEDNESDAY, SEPTEMBER 14th
LOEW'S STATE, MEMPHIS

Also at your favorite
theatre in your own town.

A Southern
 **to "LIL"**

Gal who Took the West

TECHNICOLOR

C-starring
YVONNE CHARLES
De CARLO · COBURN
SCOTT JOHN
BRADY · RUSSELL

**REMEMBER THE
DON'T MISS THE**

[illegible]

STARTS TOMORROW



goes for who Took the West

World premiered in Atlanta, Memphis, Nashville, Charlotte and more than 400 other top theatres throughout the South, "THE GAL WHO TOOK THE WEST" came off with flying colors. First reports indicate holdover business in every situation. Yes sir, it's a combination that can't be beat—a comedy Western, in Technicolor, backed by the kind of showmanship that makes the industry say: "U-I is the Showman's Buy."



Oh, You Beautiful Doll (MUSICAL-COLOR)

With Fox release of George Zemeckis production, Stars S. Z. "Cuddles" Sakall, June Haver, Mark Stevens, Gale Robbins. Directed by John N. Smith. Screenplay by Albert and Arthur Lewis. Based on "Life of Fred Fisher" songs by Fisher with Alfred Hayes and Harry Belafonte. Camera (Technicolor), Harry Belafonte. Music, Alfred Newman. Lyrics, Edward Powell. Herbert Spencer. Produced by Fred Fisher. Trade Show, N. Y. Sept. 19, '49. Running time, 91 mins.

Doris ... June Haver
Larry Kelly ... S. Z. "Cuddles" Sakall
Fred Fisher ... Mark Stevens
Anna Breitenbach ... Gale Robbins
Marie ... Jay C. Flippen
Lappi ... Andrew Tomba
Ted Held ... Edward Franz
Stinner ... Dick Rich
Barb ... Al Klein
Gardette ... Warren Jackson
Madam Zaubel ... Ruth Brown
Lover ... Ruth Brown
Sophie ... Ruth Brown
Bus Office Attendant ... Ruth Brown
Headwaiter ... Ruth Brown
Cook ... Ruth Brown
Treasurer ... Ruth Brown
Maid ... Ruth Brown
Rita ... Ruth Brown
Reporter ... Ruth Brown
Stinner's Secretary ... Ruth Brown
Cougar ... Ruth Brown
Public Lieutenant ... Ruth Brown
Public Sergeant ... Ruth Brown
Italian ... Ruth Brown

"Oh, You Beautiful Doll" purports to be the biopic of yesteryear songsmith Fred Fisher, a pleasant enough Technicolorful mélange of nostalgic song and sentiment. It will do business.

June Haver and Mark Stevens are the romantic leads, played obliquely to S. Z. "Cuddles" Sakall in the role of a rather venerable dentist in Tin Pan Alley. In its approach, even if it doesn't come off 100%, producer George Zemeckis and his studio rate "A" for effort in organizing away from the then-I-wrote and then-I-sang cycle.

The switch lies in the fact that Fisher (Sakall) is not the sharp-shooting music man but a longhair musician whom a double-talking songplugger (Stevens) metamorphoses into a pop songsmith by putting a ring into the composer's serious works. As biography, it might be stated at this point that authenticity ends with the fact that the leading protagonist of this Tin Pan Alley effusion is called Fisher, that his wife, Ann and Doris, are referred to by their true names; and the usage of Fisher's better known songs. One other minor detail is also true, Fisher was born Alfred Breitenbach. The rest is 100% fiction.

This is the key for Al Lewis and his son Arthur's original screenplay to give the Fisher biog the switch. The Lewises have contrived the idea that Breitenbach, an association with Tin Pan Alley, for all the affluence it brought the Fisher menage, Jay C. Flippen is cast as the boniface of a bistro from which "Peg O' My Heart" is juke-boxed when that pop achieved a revived hitdom all over again 35 years after its original publication. Flippen's flashback reminiscence of how "Fred Fisher killed Alfred Breitenbach" is the burden of the picture.

The turn-of-the-century music hall Tin Pan Alley and general backstage stuff are backgrounded against the Haver-Stevens romance; subret Gale Robbins—singing the title song—is a pseudo-third angle to the triangle. Charlotte Greenwood is the understanding genteel hausfrau who caters to the eccentric Sakall's whims. Miss Haver is properly the ingenuite until love blossoms and Stevens displays a heart of gold under the brash roughness of the No. 1 Tin Pan Alley songplugger whose very existence is made to revolve around getting any of the tunes cavalcaded over there on top of the sales.

Besides "Doll" and "Peg," "Come Josephine in My Flying Machine," "Who Paid the Rent for Mrs. Rip Van Winkle," "Irishman Must Be Heaven for My Mother Came From There," "I Want You to Want Me to Want You," "When I Get You Alone Tonight," "Broken Heart for Every Light On Broadway," "Daddy, You've Been a Mother to Me," "Chicago," and "Dardanella" are cavalcaded. A pseudo-Ancient Hall finale, conducted by eminent maestro Edward Franz, tops off the picture and is the means to bring back papa Fisher, supposedly shamed by the filthy lucre accruing from the proselytizing of his symphonic melodies into Tin Pan Alley pop hits.

"Doll" has been dressed in lush color, sometimes a bit on the minor key, endowed with the gaudy trappings and mellowness of the post-mauve decade, and outfitted with enough flash, dash and rehash to appeal to all tastes. Andrew Tomba as Ted Held (J. Fred Heit), ex-handlinger Gale Robbins as a composite prototype of the Tanager-Seely-Tucker school, throwaway references to "Johnny Hubert," as the "biggest producer on Broadway," real-life closeups of an immortal Tin Pan Alley gallery comprising Irving Berlin, Harry Von Tilzer, Walter Donaldson, Ernest R. Ball, Joe E. Howard and Jimmy Monaco are some of the

Miniature Reviews

"Oh, You Beautiful Doll" (Color-Musical) (20th). Okay biopic based on Fred Fisher's songs; will do business.

"The Red Danube" (M-G). Anti-Communist film slowed by overtalk and unwieldy yarn.

"I Married a Communist" (RKO). Robert Ryan, Laraine Day in fast moving meller; good b.o.

"Strange Bargain" (RKO). Neat whodunit with Jeffrey Lynn, Martha Scott; solid program support.

"The Hasty Heart" (ABP). British-made war drama should be good U. S. grosser.

"Catastrophe of the Trail" (Rep.). Fair cowpoke pic for the action market.

"Treasure of Monte Cristo" (Lippert). Satisfactory lower-case adventure feature laid in modern-day San Francisco.

"Dear Mr. Frohark" (GFD). So-so British comedy based on Arnold Bennett's book.

characteristic Jesselian "authentic" touches for the inside stuff. Abel.

The Red Danube

Metro release of Carey Wilson production. Stars Walter Pidgeon, Ethel Barrymore, Peter Lawford, Angela Lansbury. Janet Leigh. Features Louis Calhern, Francis L. Sullivan, Melville Cooper, Robert Coote. Directed by George Sidney. Screenplay by Gina Rogan and Arthur Wimperis. Based on "Veppers in Vienna," novel by Bruce Marshall. Camera, Charles Rosher. Editor, James E. Newsum. Music, Miklos Rona. Trade Show, N. Y. Sept. 14, '49. Running time, 110 mins.

Al ... Michael Rourke
The Mother Superior ... Ethel Barrymore
Major John McPherson ... Peter Lawford
Andrew ... Angela Lansbury
Col. Finer ... Louis Calhern
Col. Humphrey ... Francis L. Sullivan
Pat ... Melville Cooper
Cpl. David ... Robert Coote
Brig. C. M. V. ... Alan Napier
The General ... Roman Toppur
Lieut. Maxim ... Kama Grunwald
Helen ... Yvonne De Carlo
Bel ... Konstantin Shayne
Bel ... Janine Peterson
Lt. Gerdall ... David Hesse

In "The Red Danube," Metro alms a haymaker at Soviet repatriation methods in Europe and general Communist ideology, but the punch lands short of the mark. Although it has the headlines behind it, an overtalk and unwieldy story breaks the action more times than not. Its topicality may help "Danube" score at the boxoffice though past anti-Communist pics have shown no such trait. Otherwise, it must count on a fairly strong name cast to bridge the poor word-of-mouth.

Film might have been rescued by a more winning portrayal of its pro-democratic forces. But Walter Pidgeon, who limns a British army colonel engaged in fulfilling the western allies' commitment to repatriate forcibly all refugees from Russia, is hamstrung for too many reels by ratiocated and blundering doings. His adjutant, Peter Lawford, won't stir up warm audience response because he is depicted as a peculiarly capricious character. Lawford's toutjour l'amour scramblings are not calculated to build an epic tragedy out of the death of his Russian sweetheart who kills herself to escape the Soviets. By sun-up the next day, he is eyeing his next cutie.

Scene of the struggle is Vienna, circa 1945, where Pidgeon is billeted by a buffoonish superior in a convent. Here much tedious religious talk is generated in the shape of a duel between the colonel, a professed unbeliever and the mother-superior (Ethel Barrymore) on the pros and cons of organized religion. Meanwhile, a more deadly duel centers around the Soviet efforts to ship unwilling repatriates to Russia.

Chief pawn is a ballerina (Janet Leigh) beloved by Lawford. Pidgeon, punctiliously carrying out his orders to surrender all refugees on Russian demand, turns over the ballerina on the promise she will not be mistreated. Pic pulls all the stops to show the viciousness of the regulation and to convert Pidgeon to that view. Camera turns to several suicides, an overcrowded train of miserable deportees, a Russian concentration camp and other incidents to win its end result. For the record, Allied cooperation ends after a plea by Pidgeon before the military authorities.

As indicated before, Pidgeon and Lawford are hampered in their thesping by the script's demands. Miss Barrymore, too, calls on her usual alchemy to transmute her lackluster lines, but the effort doesn't pay off. Angela Lansbury, treated more kindly by the script, fits neatly into the part of a subaltern, assisting Pidgeon in his work.

Neatest performance is turned in by Louis Calhern as a Soviet colonel who parries ideologically with Pidgeon while preening his refugee-grabbing chores. Striking consistently to his accent, the

mixes to the just-right degree a credible combination of warped integrity, hardened purpose and meticulous conformance to the rules of the game. Robert Coote, as the commanding British general, is burdened with a foolishness that the English may not regard too kindly.

Film could use some generous snipping; its action is too sparse for the 110-minute running time. Camera work is adequate though uninspired except for one jolting sequence which shows the Russian DP camp. Direction lacks discipline in seeking to pile one incident on another in an over-broad manner.

Apparently, the effective film on Soviet misdeeds is yet to be made. This one suffers from punch-signaling, clumsy melodramatics which are curiously unconvincing and embarrassing histrionics. Neither a thriller nor a sound propaganda exposition of the totalitarian threat, "Danube" falls between two chairs, landing the harder because it first wanders in a morass of religious talk. Wit.

I Married a Communist

RKO release of Sid Rogell production. Stars Laraine Day, Robert Ryan, John Agar. Screenplay by Janis Carter, William Talman. Directed by Robert Stevenson. Screenplay, Charles Grayson. Robert Hardy Anderson, story. George W. George, George F. Slavin, camera. Nicholas Winter, editor. Roland Green, score. C. Bakalabitch. Trade Show, N. Y. Sept. 15, '49. Running time, 73 mins.

Jan ... Laraine Day
Bob ... Robert Ryan
John ... John Agar
Tom ... Thomas Gomez
Christine ... Janis Carter
Jim ... William Talman
Arnold ... Paul E. Burns
Charles ... Paul Guilfoyle
Fred ... Fred Graham
Harry ... Harry Cheshire
Garth ... Jack Mosey

As straight action fare, "I Married a Communist" generates enough tension to satisfy the average customer. Despite its heavy sounding title, pic hews strictly to tried and true meller formula. Scripters have by-passed the ideological hurdles by sacrificing authenticity for sensationalism. It makes no contribution towards combating the Commie menace but shapes up as okay entertainment nonetheless. A medium budgeter, film has several good exploitation pegs and strong enough cast to pay off in majority of situations.

Screenplay uses the simple and slightly naive device of substituting Communists for gangsters in a typical underworld yarn. The Commies are depicted as a conspiratorial gang of cutthroats and hoodlums indistinguishable from a Murder, Inc. setup. The bearing, vocabulary and motivation of the real-life Commies are almost completely distorted to fit the plot.

The revision of only a couple of lines would have transformed this film into a rackets yarn. The rest of the plot paraphernalia is already present. There's the ruthless gang chieftain, the moll bait, the warehouse headquarters, the stooges, the guy who goes straight, and the inevitable dumping of a frightened stoolie. Pic is so wary of introducing any political gab that at one point when Commie trade union tactics are touched upon, the soundtrack was dropped and only lip-readers can follow the intended dialog.

Robert Ryan plays an ex-comrade who turns up in San Francisco as vice-prince of a shipping company and bigtime labor relations expert. In the midst of waterfront union negotiations, the Commie chieftain, Thomas Gomez, enters to remind Ryan that he can't quit the mob and had better follow the Party's directive to stir up labor trouble. Horsecollared by a murder he committed for the Party years ago, Ryan unwillingly plays ball with the Muscovite boys.

Subsidiary yarn involves Ryan's wife, Laraine Day, and her brother, John Agar, who is being lured into Commie circles by a blonde Party charmer, Janis Carter. Agar falls for the gal and swallows the line but is ultimately killed for knowing too much. At that point, Ryan breaks with the Commies and settles the score in an old-fashioned slam-bang shooting match in which every one except Miss Day bites the dust.

Thesping is uniformly good with Ryan giving the standout performance as the disillusioned radical. Miss Day, as his politically innocent wife, plays accurately while Gomez gives a competent, though conventional portrait of a ruthless leader. Agar is excellent as the Commie dupe and Miss Carter lends conviction to her role as the Red siren. Rest of the cast, playing assorted Commie punks and strong-arm goons, are okay.

Director Robert Stevenson gets the chief credit for keeping the yarn rolling at a sustained snappy pace. Production values are modest but expert lensing, tight editing and good musical background lend a strong assist. Herm.

They Live by Night

Produced by RKO in 1948. "The Twisted Road," now called "They Live by Night," and originally titled "Your Red Wagon," is finally being prepped for domestic release. Given a repeat tradeshowing in New York Monday (19), it was reviewed in VARIETY from Hollywood, June 30, 1948. Picture was tabbed by reviewer Brog as being a "moving, somber story of hopeless young love." Review thought film's appeal would be limited because "there's no attempt at sugarcating a happy ending, and yarn moves towards its inevitable, tragic climax without compromise." The then comparatively unknown duo of Farley Granger and Cathy O'Donnell were cited as "a gifted team of young players who stand out in making their performances thoroughly realistic."

Strange Bargain

RKO release of Sid Rogell production. Stars Martha Scott, Jeffrey Lynn. Directed by Will Price. Screenplay by Lillie Hayward. Camera, Harry Z. Wild. Editor, Frederic Knudsen. Music, C. Bakalabitch. Trade Show, N. Y. Sept. 15, '49. Running time, 66 mins.

Martha ... Martha Scott
Jeff ... Jeffrey Lynn
Edna ... Edna Jurva
Richard ... Richard Gaines
Henry ... Henry Morgan
Walter ... Walter Rande
Michael ... Michael Chapin
Arlene ... Arlene Gray
Raymond ... Raymond Rose
Roy ... Roy Barcroft

"Strange Bargain," one of Sid Rogell's series of modest-budgeters for RKO, is a nifty whodunit for its class. Sharply written and tautly directed, pic rolls with steady momentum, gathering tension right up to the finish line. Lack of impressive marquee values slates it for secondary situations where it will rate as solid supporting fare.

Although sticking in the main to standard whodunit patterns, screenwriter Lillie Hayward has come up with sufficient number of surprising twists to keep the customers baffled but intrigued all the way. Credit also belongs to director Will Price for neatly varying the usual detective routines with some acute character delineations without slowing down the pace. The full cast handles its assignments in convincing style.

Pic revolves around Jeffrey Lynn, as a low-paid bookkeeper who is offered a wad of dough by his boss in order to make the latter's projected suicide look like murder for the insurance company. Lynn carries through his end of the deal but the cops steadily close in to pin the murder rap on the innocent man. At the wind-up, however, it's discovered that the dead man didn't commit suicide. He was killed by the most innocent-looking person on the lot, natch.

Lynn is frustrated as the conscience stricken accomplice, while Martha Scott, as his wife, gives an understanding performance. Two juve thespers, Michael Chapin and Arlene Gray, playing Lynn's children, are winningly unprecocious. Henry Morgan (not the comedian) is okay as the sleuth, while the rest of the cast turn in competent jobs. Herm.

The Hasty Heart

(BRITISH)

London, Sept. 14

Associated British Picture production and release. Stars Ronald Reagan, Patricia Neal, Richard Todd. Directed by Vincent Sherman. Screenplay by Ronald Macdonald. From play by John Patrick. Camera, Wilkie Cooper. Editor, E. B. Jarvin. Music, Jack Beaver. At Warner, London, Sept. 13, '49. Running time, 107 mins.

Yvonne ... Patricia Neal
Sister Parker ... Richard Todd
Larbie ... Anthony Nicholls
Lt. Col. Dunn ... Howard Mark
Jimmy ... Ralph Michael
Kluge ... Orlando Martins
Blomgren ... John Sherman
Bigger ... Alie Sam
Orderly ... Alie Sam

This Associated British production, which will be distributed throughout America by Warner Bros., is based on a stage play which met with success on both sides of the Atlantic. It has been geared to a proven boxoffice formula with emphasis on the tear-jerking possibilities of the theme. It is surefire for the customers at home, and with two useful American star names, should prove to be a handy grosser in the U.S. market.

In its translation from stage to screen, the story has been given a wider canvas, but none-the-less the very nature of the script restricts the action. It is filmed almost entirely in the setting of a Burmese hospital and convalescent home, and the story spans a few weeks from the time of the ending of World War II.

After crisp opening shots of the Burmese battlefield, the film switches to its main setting into

a ward of five convalescing soldiers of varying nationalities is sent a dour, stubborn Scotsman with only a few weeks to live. The Sister in charge and the five soldiers know of the certain fate of the Scotsman, but he himself is kept in ignorance.

Born a foundling, and having lived 24 years without a friend in the world, the Scot resists the friendly overtures of his comrades. But this resistance is eventually overwhelmed when they all organize a birthday party and present him with a kilt. From that stage he becomes overanxious to be friendly and even falls in love with the Sister. Then the news, which has been withheld, is broken by the colonel in charge, and he once again becomes the stubborn Scot believing that the display of friendship was really nothing more than an act of pity. Finally he breaks down and decides to spend his last few days with the only people who have ever given him real friendship.

This is an obviously sentimental story, and no attempt has been made to conceal it. Instead, director Vincent Sherman has clearly gone all out to make this the strong point of the picture and give it particular appeal to women audiences. Owing to the limitations of movement, the film tends to be slow in parts, and would be helped by careful pruning.

Ronald Reagan and Patricia Neal, imported from Hollywood for this production, are in good form. The former is naturally at home playing the part of the Yank ambulance driver, and Miss Neal brings charm and conviction to the role of the Sister Richard Todd, elevated to star billing, is perfectly cast as the unrelenting Scot, and his broad accent should be followed without much difficulty by American audiences. The other members of the cast play an important part in maintaining atmosphere. Myro.

Outcasts of the Trail

(SONG)

Republic release of Melville Turker production. Stars Monte Hale. Features Paul Hurst, Jeff Donnell, Roy Barcroft. Directed by Philip Ford. Screenplay by Steve Cooper. Camera, Stan Yablonsky. Music, Stanley Wilson. At the New York, N. Y. dealer, week of Sept. 13, '49. Running time, 59 mins.

Paul ... Paul Hurst
Jeff ... Jeff Donnell
Roy ... Roy Barcroft
John ... John Gallaudet
Mike ... Mike Forman
Tommy ... Tommy Ivo
Minerva ... Minerva Urecal
Ted ... Ted Moore
George ... George W. Jordan
Steve ... Steve Durall

"Outcasts of the Trail" is pitched to the action market. A few plot twists like a cut above the average low-budget color.

Scenario angle has a 17-year-old girl, played by Jeff Donnell, and her kid brother, Tommy Ivo, ostracized by the townsfolk because their dad is doing time for a \$100,000 stagecoach robbery. The father, when released from the pen, goes straight and returns the loot but meanwhile the daughter has been forced into another holdup. That fact temporarily prevents them from exposing the real outlaw, but eventually with the help of Monte Hale the bandits are killed and the girl and her father cleared.

Hale makes a likeable hero. However, his one song—a lullaby with a music box accompaniment—doesn't fit into the piece. Paul Hurst is supposed to provide comic relief, but his antics as an absent minded dentist-doctor-harbor are juvenile and ineffective. Miss Donnell handles the femme role capably, being sulky in the early reels and blossoming as the pic unfolds. Her dad is sympathetically played by John Gallaudet.

Heavies are given some offbeat characterizations. Roy Barcroft plays a killer who is also a master wagonmaker and likes to turn out a neat handcrafted product. Milton Parsons is cast as an English-accented clerk who has a morbid phobia of insects.

Scripting and editing are tight and the lensing good. A buckboard race, a stagecoach holdup, a runaway coach and several chases add a good quota of action scenes. Brit.

The Affair Blum

(GERMAN)

Central Cinema release of Deschêre Film A.G. release. Directed by Kurt Engel. Screenplay, B. A. Steinhilber. Camera, Friedl Bohn Grand. Carl Plintzner. Music, Herbert Tronisch. English title, "The Affair Blum." Previewed, N. Y. Sept. 19, '49. Running time, 100 mins.

Karl ... Karl Erbhardt
Christine ... Christine Burmann
Julius ... Julius Troske
Schwartz ... Gerhardt Bruner
Dr. Jacob Blum ... Claus Becker
Selma ... Renée Strehlow
Wilhelm ... Helmut Schütz
Waldemar ... Arne Paulsen
Lore ... Karin Fenne
Anna ... Maly Dehnbach
Bente ... Hans Christian Blech

"The Affair Blum" is a powerfully dramatic document about pre-Hitlerite Germany that will partially end the drought of lyrical (Continued on page 20)

Public Relations Box Score

More than half of the groups which must give their approval to the Public Relations program mapped out at the all-industry conference in Chicago last month have stamped their okay on it to date. Five of the nine organizations represented at Chi gave a unanimous nod to the plan last week.

It is not certain yet whether one of the groups, the Trade Press, will take a formal vote. That's expected to have no bearing, however, if the other eight organizations ballot affirmatively, despite the agreed-on provision that the plan will be carried forward only if there's unanimity among the nine organizations.

Standings to date: Independent Theatre Owners Assn. of N. Y., Metropolitan Motion Picture Theatre Owners Assn., Motion Picture Industry Council, Society of Independent Motion Picture Producers, Theatre Owners of America, all approved; Motion Picture Assn. of America, no vote yet; Pacific Coast Conference Independent Theatre Owners, votes Oct. 16-17; Allied States Exhibitors Assn., votes Oct. 24-26; Trade Press, whether will vote uncertain.

Canadian Motion Picture Industry Council, which was represented at the Chi sessions, will vote Oct. 12-13 on whether it wants to join in as the 10th participating organization.

Par, RCA Display Theatre TV to TOA At L.A. Convention

Los Angeles Sept. 20.

Paramount displayed its new "interim" theatre tele system for Theatre Owners of America members at the Ambassador hotel last week. Method cuts 40 seconds off the previous time required to process films. They are now filmed on the tele tube-screen and ready to be telecast to theatres in 20 seconds, compared with a full minute previously.

New system is called Paralent. Price for the outfit, a portable one, is now \$25,000. If demands are sufficient, it will be reduced to a "much lower cost," conventioners were advised. Unit was demonstrated by Richard Hodgson, Par's director of technical operations, and George Shupert, commercial operations chief.

Viewers were slated to see a live lightweight bout beamed from Olympic Auditorium to the Ambassador theatre. Jerry Colonna was to have been referee, with William Demarest and Frank Faylen in the corners egging the fighters on. However, one of the boxers failed to show, so KTLA, from which the show was beamed to the Ambassador and then taken off the tube for theatre screening 20 seconds after airtime, substituted a canned short mystery film.

This was followed by "pickups" of the TOA audience. They were lensed by KTLA's teevee cameras when they entered the theatre. After the picture, they saw them. (Continued on page 22)

20th Asks FCC Nod On Theatre TV Experiments

Washington, Sept. 20.

Authority was requested of the FCC yesterday (19) by 20th-Fox to continue experimentation at its New York television laboratory so that theatre video can be launched with the technical perfection it believes possible.

In a report to the agency supporting continued authorization for use of certain microwaves, 20th said it would like to experiment further with the view to utilizing a 30mc channel width for high-definition monochrome, color and possibly three-dimensional video.

"The fact that the motion picture and theatre industry has made known to the Commission its plans for a theatre television service," 20th pointed out "makes further experimentation in this field all the more important so that the service may become as technically perfect as possible."

The company told the Commission its N. Y. laboratory is working on a program of research which, if successful, would result in cutting down the spectrum space needed for transmission in the microwave band. There is reason for promise, it added, the experiments may contribute substantially to the entire art of relay of video programs by radio.

The film outfit urged that the "infant theatre television industry be accorded the same opportunity for improvement as that given other fields of radio." Firm's present authorization, allowing use of channels in the 7,000 mc band, expires Oct. 3.

Satisfactory showing of contribution to TV research is required before extension can be granted.

TOA's 12G Parley Net

Hollywood, Sept. 20.

Theatre Owners of America convention realized \$12,000 profit through registration fees, sales of booth space to film companies and concessionaires.

Registration fees, \$35 for 440 male attendees, plus \$15 for females, totaled \$18,550, with \$500 taken on booth space. Motion Picture Assn. of America, Sam Goldwyn, Eddie Small and Coco-Cola picked up the checks on four elaborate banquets.

Three Special Merchandising Pictures for UA

United Artists is planning to build up as a profitable sideline to its regular distribution a special merchandising department to handle foreign and otherwise unusual pictures. Unit, which has four films assigned to its charge, has grown out of the organization UA set up to handle "Henry V." It is headed by Capt. Harold Auten.

Like "Henry," the films the unit will sell are those suitable for art theatres or that can go into regular houses in college towns, for instance. If an educational tieup is made with the school, UA, with its experience on "Henry," will maintain a staff to make these tie-ups and handle both the sales and promotion of the pic.

Product lined up so far, aside from "Henry," which the unit will, of course, continue to sell, comprises "Under the Sun of Rome," an Italian picture "Concert Magic," 1 1/2 hours of longhair music, and "As You Like It," the Shakespeare classic "Rome" was acquired for UA by v.p. Arthur W. Kelly out of the company's blocked lire in Italy. That makes it the distrib's own pic, rather than the property of an outside producer which is being released on a fee basis, as is all UA's other product.

"Rome" was made with a cast of non-professionals and points up the demoralizing impact of World War II on Italian adolescents who grew up in the capital during the turbulent times. It has its American preem at the Avenue theatre, N. Y., next month.

"Concert Magic" features Eddie Yehudi Menuhin and a number of other artists. It is being distributed by UA for a production syndicate comprising Menuhin, Gordon Levey, Paul Gordon and George Moscov.

Deal is not yet completely set for "As You Like It," but is expected to go through shortly. Sir Laurence Olivier is starred in the film, which was made in England and originally released here to very poor results by Fox in 1936. A syndicate made up of UA execs and a few outsiders has bought reissue rights pending some difficulties on rights now being ironed out. Feeling is that with the change in public acceptance of Shakespearean films and by special merchandising situation is completely different from when Fox tried to send it out on general release.

More films will be added as they present themselves and in keeping with the unit's ability to handle them, according to Paul N. Lazarus, Jr., who, as assistant to UA's prez, oversees the operation. Set-up may be enlarged in line with the product available, he said, at (Continued on page 26)

Young-Lupino Cancel Film Classics Contract

Hollywood, Sept. 20.

Collier Young and Ida Lupino have cancelled their Film Classics releasing deal on "Never Fear," which started shooting Monday (19).

Financial angles caused the breach.

Looks to BBC OK Of Theatre Video

Sidney Bernstein reveals that he and his brother, Cecil, who operate the 55-theatre Granada circuit in England, hope within a year to breakdown the opposition of the British Broadcasting Corp. and get permission from the government to erect a TV station exclusively to feed theatres. Plan is primarily to provide shows for 40 Granada houses within a 15 mile radius of London, but the entertainment would be made available for a fee to any non-competing theatres which desire to pick it up.

Idea, as presented in Granada's application to the government, calls for the circuit to originate special shows in its own studios. These would be variety, ballet, legit or any other form of entertainment which presents itself. They might supplement or, on occasion, displace the film program. Bernstein pointed out that at the moment, the Sadler's Wells Ballet company, which is due in New York shortly, is playing some of his theatres in place of pictures.

H. C. Fontaine, film buyer and booker and in charge of Granada stagelights for the past 23 years, and Joseph Warton, the company's secretary-treasurer, arrived in New York last week. Bernstein disclosed, for two weeks of study of the TV situation here. They are laying plans for the tele setup if and when the opposition of BBC is broken down and the license is granted. Bernstein said that BBC's objection was based on fear that authorization of any type of broadcasting outside of its direct control might start a trend toward breakdown of the monopoly it, as a government agency, now holds.

British circuit operator and producer thea's partner with Alfred Hitchcock in Transatlantic Productions said he feels that TV operation by theatres for their own use is the only practical approach to the problem. Many of his chain's houses, he stated, used stage shows, but they can be only of limited quality because of the cost factor. Through video, he asserted, the circuit could afford to give its patrons the very best in entertainment.

Bernstein added, however, that he realized the TV shows wouldn't be a real substitute for in-the-flesh attractions and some of his houses now using vaude would probably continue with live actors. The TV shows would primarily be a supplementary attraction in other theatres.

N. J. ALLIED TO TEST THEATRE TELEVISION

New Jersey Allied is planning to inaugurate theatre television in one or two of its membership theatres as a test of the commercial possibilities of large-screen video. Committee is expected to be named at the unit's next general meeting by Wilbur Snaper, newly-elected Jersey prez. Understood that Sid Stern, Elizabeth N. J. exhib, who serves as Allied secretary, will head the committee.

Jersey tele group will serve as a fact-finding body to determine the feasibility of theatre TV. Organization is already checking in possibilities of getting regular TV programs and determining cost of equipment. Jersey group is being lapped by National Allied for the job because of its close geographical connection to New York, one of the big TV centers Allied has no N. Y. affiliate.

One pitch to be made by the Jersey org will be for the rental of TV equipment rather than outright purchase at current prohibitive prices. In following that course, Allied is patterning its action after that of Gael Sullivan, exec director of Theatre Owners of America, who previously sought to make a rental deal with RCA. Latter some time back promised to study the matter.

Adoption of Fair Trade Code Seen Top Achievement at TOA Convention; Support Pledged for P.R. Program

By BILL BROGDON

Hollywood, Sept. 20.

Adoption of a plan to establish a fair trade code, including arbitration, came to the fore as the most important single piece of business at the Theatre Owners of America's national convention last week at the Ambassador Hotel.

Proposal passed without a dissenting vote in the face of a warning from Metro sales chief, William F. Rodgers, that a standard pattern for competitive bidding and other distrib-exhib business could not be successful.

An unusually hard-working convention also took definite stands on such vital matters as the all-industry public relations program, giving it unanimous support, prepped plans to fight to the finish

against discriminatory legislation and taxation, to use television, instead of fighting it, to bolster theatre grosses, voted to establish a national concessions organization for the advantage of theatre operator, continue policing the 16m field for unfair competition; and opened the TOA door to drive-ins and all other motion picture theatres.

On the executive level, officers decided to change the TOA structure covering regional vice presidents. A survey of the country will be made in February by Bob O'Donnell, organization committee chairman. Sam Pinsanski, president; and Gael Sullivan, executive director, to determine how to best insure the strengthening of local level control and decentralization of operations.

TOA presently has 23 regional v.p.'s. Whether this number will be expanded or trimmed is up to O'Donnell's committee, and will be acted upon by organization execs after a report on the coming survey is completed.

Code Mapped Out

Pinsanski has been instructed by the board to start drafting a committee of exhibs to sit down with distributors so that a fair trade code can be adopted. The present distributor-exhibitor relations committee co-chairmen Walter Reade, Jr., and Edward Zorn will serve on the new, expanded committee being drafted.

Rodgers was the sole distribution representative to brave the convention's meeting on distributor-exhibitor relations. Points he made in answering exhib beefs on asserted unfair practices covering bidding, availability, print shortages and rental hiking through bidding were as follows:

The distributor did not invite competitive bidding but has found that it has solved many cases which otherwise would have gone to litigation.

Unalterable opposition to revealing winning bid to the losers on grounds that it would result only in more misunderstanding.

Warned that the exhibitor, not the distributor, is mostly responsible for print shortages that cause tagging or bicycling and if exhibs continue to use unreasonable pressure for more prints, his company may call off all day-date bookings.

Urged exhibs to use their local committees to handle grievances on availability with local sales managers because it was a problem that should be solved on the ground and not be any general, national formula.

Flatly stated that is doubtful if Metro would comply with any national bidding formula or reveal winning bids unless forced to do so by legal means.

The Rodgers stand, if repeated by other distributors, made it clear the TOA has a hard fight on its hands to put over all proposed points in the fair trade code.

Popearns 'Ain't Peanuts'

Profits from popcorn "ain't peanuts," it was revealed in the concessions report made by Alfred Starr, committee chairman. It's a \$50,000,000 a year business and growing bigger. Because of this healthy sideline to screening motion pictures, Starr proposed and the convention adopted a plan to establish a national organization that will supply members with advice on trade practices, merchandise prices, the latter to prevent one member from paying more for supplies than another in a different section of the country.

Charles P. Skouras, convention chairman and head of the National Theatres chain, supplied the information that his circuit will sell \$4,000,000 worth of popcorn this year and paid \$2,000,000 last year for the Coca-Cola it sold in its theatres.

TOA sidestepped entering into a fight over daylight savings time, the board deciding that fast time is a local issue and pro or con determination should be made on that level and not by a national organization. Subject is becoming a hot one in California where a daylight savings time proposition is on the Nov. 8 ballot. Drive-ins and a (Continued on page 26)

'Quartet' Click Spawns Cycle Of Short-Story Pix

While success of the British-made "Quartet" is galvanizing the production of four similar features within the coming 12 months, industry is not convinced that the technique of combining unrelated short stories as in the "Quartet" package will pay off as a permanent thing. One insider who has studied the figures on the J. Arthur Rank combo maintains that "Quartet" is clicking in the U. S. market despite its peculiar format. "It is just a question of a particularly well-done job winning out over the hurdle of its disconnected stories," according to this explanation.

With some 112 engagements behind it, including Chicago subsequent-runs, "Quartet" has pulled to a shade below \$250,000 for Eagle Lion, its U. S. distrib. Film is estimated to do \$1,000,000 in the American market, a remarkable total as compared with the general run of British entries. Of the \$250,000 corralled so far, a whopping \$110,000 comes from one engagement—that at the Sutton theatre, N. Y., where the pic is now in its 25th week.

"Quartet" has spawned two British successors, both being turned out by the Rank org. First is a trilogy of Noel Coward plays which the playwright is directing and producing. Second is another combo of Somerset Maugham short stories slated as a sequel to "Quartet." Both packages are being jointly produced by Rank and Universal.

Both Metro and Norma Productions, indie unit partnered by Burt Lancaster and Harold Hecht, are hopping the bandwagon. Metro is prepping "Big Country," feature pic consisting of seven or eight short stories of various w.k. American authors. Only binding to the group is the idea that the typical American is derived from all nationalities. Norma opus will take in four yarns, two of which are "Boys Will Be Boys," by Irvin S. Cobb and "The Catbird Seat," by James Thurber.

Pixies note that the composite pic as attempted in the past has never been a socko b.o. offering. Several of these, including "Tales of Manhattan" and "If I Had a Million," racked up mild or worse grosses. In these instances, however, unlike "Quartet" there was a general connecting link between the yarns. Since the new type composite carries unrelated yarns, production hands itself peculiarly to subsequent use over television as half-hour or less programs.

Whether the public generally will accept the combo remains an open question. "Quartet" went over big in Los Angeles, Detroit, Boston, Washington, Chicago and New York. It came up with a NSG rating in Cleveland, St. Louis and Cincinnati. EL sales biggies believe that the film opened too soon in the latter cities and that a longer wait would have given it a stronger word-of-mouth shove.

A STORY NEVER

The exciting, fast-as-lightning, behind-the-scenes story of professional football players. Their loves, intrigues, and hard-hitting adventures.

LIZABETH SCOTT,
his wife, who wanted
better things,
the easy way.



VIC MATURE as "King Football," highest paid, most publicized professional player in America.



SONNY TUFTS, Mature's pal — "The King" carried him, made him look good, until one night...

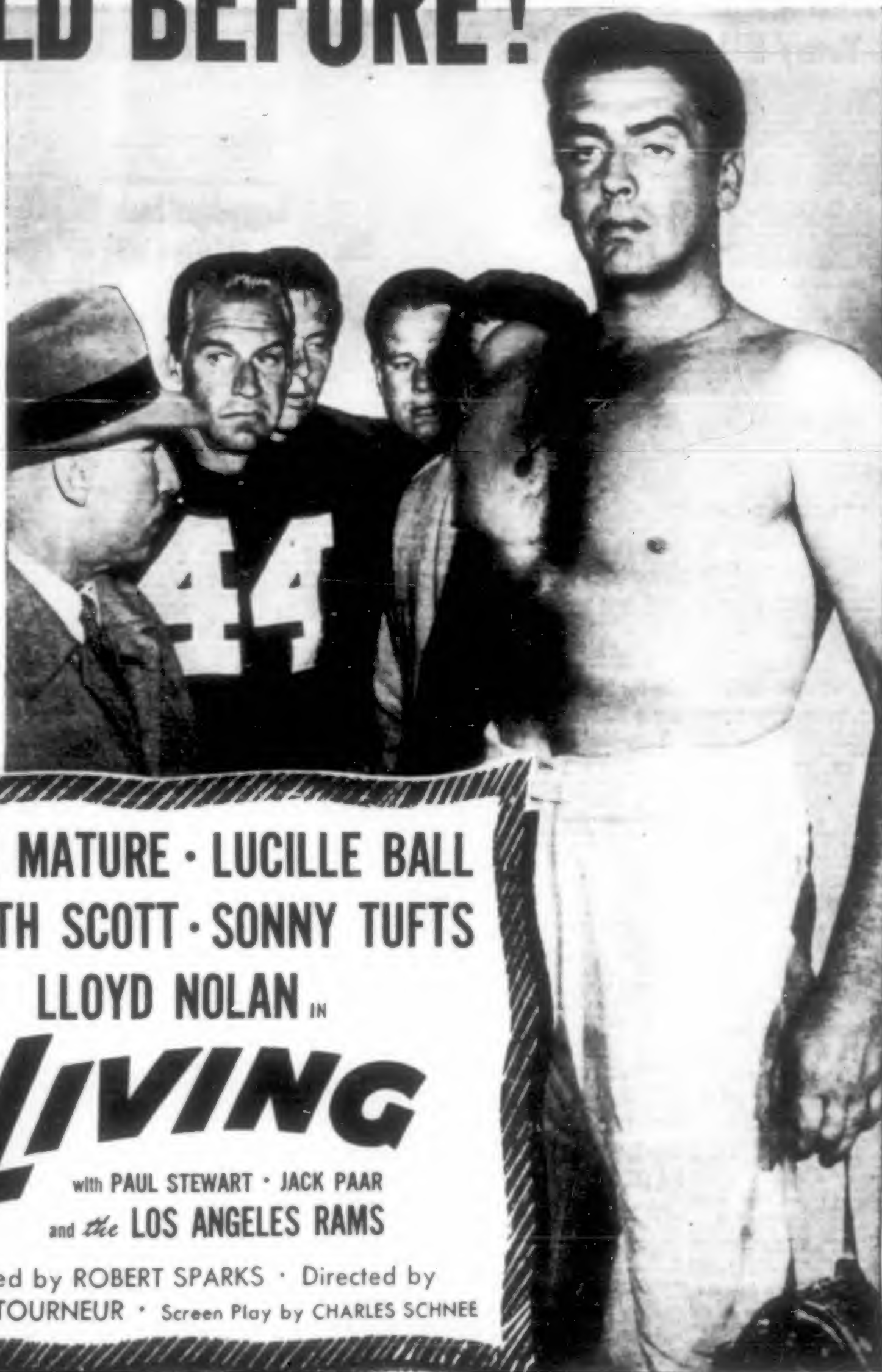


LUCILLE BALL... she was packing a torch that lit up the field.

EAS



TOLD BEFORE!



RKO
PRESENTS
V

**VICTOR MATURE • LUCILLE BALL
ELIZABETH SCOTT • SONNY TUFTS**

LLOYD NOLAN IN

Y **LIVING**

with **PAUL STEWART • JACK PAAR**
and *the* **LOS ANGELES RAMS**

Produced by **ROBERT SPARKS** • Directed by
JACQUES TOURNEUR • Screen Play by **CHARLES SCHNEE**

L.A. Still Slow; 'Roseanna' Nearest To McCoy, \$34,000; 'Morning' \$28,000, 'Bovary' Mild 28G, 'Light' Fair 24G

Los Angeles, Sept. 20.—First-run picture this stanza is on the mild side, with five new entries failing to help business much. Of the new bills, "Roseanna McCoy" shapes best with about \$34,000 in two theatres but not especially big. "Top O' Morning" in two Paramount houses, is barely okay at \$28,000 while "Madame Bovary" shapes on mild side in three situations.

"Yes Sir, That's My Baby" is sighting moderate \$27,000 in five sites. Just fair \$24,000 loans for "Red Light" in four spots. Vaudeville continues strong at Orpheum where bill headed by Rose Marie plus "Skyliner" shapes solid \$24,000.

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) \$34,902, 1,106 \$12, 55-51—"Red Light" (UA) Only fair \$24,000. Last week "Movie Crazy" (Indie) (reissue) and "Sinister Journey" (UA) 8 days; \$17,200.

Chinese, Loew's State, Loyola Uptown (FWC) 2,048, 2,404, 1,248, 1,719, 60-51—"Thieves Highway" (20th) and "Jackpot Jitters" (Mono). Open today (2d). Last week, "Come to Stable" (20th) and "House Across Street" (WB) 2d wk-9 days; down to \$38,400 in last 9 days.

Downtown, Hollywood, Wiltern (WB) 1,757, 2,756, 2,344, 60-51—"White Heat" (WB) 3d wk; Good \$24,000. Last week, \$32,800.

Egyptian, Los Angeles, Wiltshire (FWC) 1,538, 2,096, 2,296, 60-51—"Madame Bovary" (M-G) Disappointing \$33,500. Last week, "Good Old Summertime" (M-G) 2d wk; light \$24,000.

Million Dollar, Belmont, El Rey, Iris, (Downtown-FWC) 2,093, 1,532, 861, 828, 60-51—"Stampede" (Mono) and "Angels in Disguise" (Mono) 2d wk; Scout \$4,700. Last week, with Culver, 1,145—only \$15,700, hurt by school opening.

Pantages, Hillstreet (RKO) 2,812, 2,890, 50-51—"Roseanna McCoy" (RKO) and "Strange Bargain" (RKO) Medium \$34,000. Last week, "Easy Living" (RKO) and "Follow Me Quietly" (RKO) 2d wk-6 days.

Los Angeles, Hollywood Paramounts (F&M) 3,398, 1,451, 60-51—"Top O' Morning" (Par) and "Castaway" (Rep) (LA only) Good \$28,000. Last week, "Rope of Sand" (Par) and "Down Dakota Way" (Rep) (LA only) 2d wk; \$19,500.

United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) 2,100, 1,370, 800, 805, 1,145, 60-51—"That's My Baby" (U) and "Arctic Manhunt" (U) Moderate \$24,000. Last week, "Abbott-Costello Meet Killer" (U) and "Counterpunch" (Mono) 2d wk-4 days; \$6,800.

Orpheum (Downtown) 2,210, 50-95—"Skyliner" (NG) 2d run with vaude headed by Rose Marie. Strong \$24,000. Last week, "Post Office Inspector" (Rep) 2d run with vaude headed by Eddie Peabody. Solid \$24,400.

Fine Arts (FWC) 679; \$120, \$240—"Red Shoes" (EL) 38th wk. Upped to \$4,500. Last week, \$4,100.

Four Star (UA-FWC) 900, 74-51—"Last Boundaries" (FC) 7th wk. Oke \$4,500. Last week, \$4,900.

'Kentuckian' Best New Pic in Seattle, \$12,000

Seattle, Sept. 20.

Could be a picture is hurting by here this week but several new pics are doing okay. Ace new straight-finisher is "Fighting Kentuckian", big at Paramount. "Male War Bride" still in ornamental for third week at Fifth Avenue. "Top O' Morning" is nearly as strong in second stanza at Liberty. "Africa Speaks", on second-run, is being hunted by Cub Cadetway show on stage at Palomar. Smash session is in prospect.

Estimates for This Week
Calhoun (H-E) 1,877, 50-94—"Stampede" (Mono) and "This Was Woman" (20th); Slow \$5,500 in 8 days. Last week, "Johnny Stool Pigeon" (U) and "Woman Hater" (U) okay \$8,000.

Fifth Avenue (H-E) 2,340, 50-84—"Male War Bride" (20th) and "Follow Me" (RKO) 3d wk; Still terrific at \$12,000 after \$12,800 last week.

Liberty (Theatres, Inc.) 1,650, 80-84—"Top O' Morning" (Par) 2d wk; Great \$12,000 after \$14,800 last week.

Muscle Box (H-E) 850, 50-84—"Rope of Sand" (Par) Stood \$5,000. (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$526,200
(Based on 18 theatres.)
Last Year \$615,000
(Based on 14 theatres.)

'Bride' Rousing \$13,000 in Cincy

Cincinnati, Sept. 20.

An extra spread of new bills has downtown biz on the bounce this round. "Come To Stable" is leading the pack, with "I Was a Male War Bride" also on the hefty side. "That Midnight Kiss" is about par but "Abbott-Costello Meet Killer" is barely passable. "Agitator" is getting signs dropped.

Estimates for This Week
Albee (RKO) 3,100, 55-75—"Come to Stable" (20th) and "House Across Street" (WB). Sugary \$19,000. Last week, "Top O' Morning" (Par) and "Song of India" (Col) 2d wk; okay \$11,000. Capital (RKO) 2,000, 55-75—"Midnight Kiss" (M-G) Okay \$11,000. Last week, "Scene of Crime" (M-G) moderate \$9,500. Grand (RKO) 1,400, 55-75—"Male War Bride" (20th). Smash \$13,000. Last week, "Red Pony" (Rep) solid \$9,000. Keith's (City Inc.) 1,542, 55-75—"Agitator" (Ind) Mild \$6,500. Last week, "Johnny Stool Pigeon" (U) \$7,500. Palace (RKO) 2,000, 55-75—"Abbott-Costello Meet Killer" (U) and "Lost Tribe" (Col) Fairly good \$11,000. Last week, "White Heat" (WB) and "Shamrock Hill" (Col) all right \$12,000.

Laine Ups 'Manhandled' Sturdy \$25,000 in D. C.; 'Kentuckian' Fancy 17G

Washington Sept. 20.

Mid-town biz is continuing in the steady groove established last week but with nothing sensational. Holdovers currently are lowering general average. "Manhandled", at Loew's Capital, tops the town, thanks to draw of Frankie Laine on the stage. "Black Magic" at Trans-Lux shaping solid. "Easy Living" at RKO Keith's slipped after a brisk opening.

Estimates for This Week
Capital (Loew's) 2,434, 44-85—"Manhandled" (Par) plus Frankie Laine heading vaude. Solid \$25,000, thanks to Laine last week. "Late For Tears" (UA) plus Blue Barron orch on stage \$23,000. Keith's (RKO) 1,939, 44-85—"Easy Living" (RKO) Opened big but slipping to mild \$9,000. Last week, "That's My Baby" (U), same. Palace (Loew's) 2,370, 44-74—"Top O' Morning" (Par) 2d wk; Okay \$14,000 after \$21,000 last week below hopes. Warner (WB) 2,164, 44-74—"Fighting Kentuckian" (Rep) Sturdy \$17,000 or over. Last week, "Rope of Sand" (Par) ditto. Trans-Lux (T-L) 654, 44-80—"Black Magic" (UA) Sock \$8,000. Last week, "Reign of Terror" (EL) 2d wk; \$4,000.

Hope Sets Mont'l Pace, Hot \$22,000; 'Feeling' 19G

Montreal, Sept. 20.

With holdovers in all but two of the deluxers, returns continue to soar with dull weather lending a big assist. "Sorrowful Jones" is easily standout with smash session at the Palace. "Great Feeling" looks nice at Capital, being the only other newcomer.

Estimates for This Week
Loew's (C.T.) 2,855, 40-65—"Neptune's Daughter" (M-G) 3d wk; Holding well at \$15,000 after solid second week at \$19,000. Capital (C.T.) 2,412, 34-60—"Great Feeling" (WB) Nice \$19,000. Last week, "Slattery's Hurricane" (20th), \$16,000. Palace (C.T.) 2,625, 34-60—"Sorrowful Jones" (Par) Sock \$22,000. (Continued on page 20)

'BRIDE' LUSH \$11,000, OMAHA; 'LIVING' 74G

Omaha, Sept. 20.

"Male War Bride" is catching on here to do a fine session at Paramount. Has been playing to steady business from start. Orpheum with "City Across the River" and "Arctic Manhunt" are doing just fair. Brandeis, with "Easy Living", shapes very good. Presence in town of Los Angeles Rams, who appear in "Living", helped part of week. "Come to Stable" on moveover to Omaha looms slim.

Estimates for This Week
Paramount (Tristates) 2,800, 16-65—"Male War Bride" (20th). Fine \$11,000. Last week, "Come to Stable" (20th) \$12,000. Orpheum (Tristates) 3,000, 16-65—"City Across River" (U) and "Arctic Manhunt" (U) Acceptable \$10,500. Last week, "Illegal Entry" (U) with Bob Crosby-Skitch Henderson stage revue, terrific \$23,500, and over estimate. Brandeis (RKO) 1,500, 16-65—"Easy Living" (RKO) and "Secret St. Ives" (Col) Fancy \$7,500. Last week, "Mr. Soft Touch" (Col) and "Follow Me Quietly" (RKO) \$8,000. State (Goldberg) 865, 16-65—"Edward, My Son" (M-G) Disappointing \$5,000. Holds over, with second feature added. Last week, "Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues), big \$6,200.

Indpls. Goes For 'Kentuckian' 13G

Indianapolis, Sept. 20.

Biz is still offish at firstruns here this week, rains over weekend being partly responsible. "Fighting Kentuckian", at Indiana, is box-office leader with a nice session. "Last for Gold" at Loew's and "Take One False Step" at Circle are tepid.

Estimates for This Week
Circle (Gambler-Duffe) 2,800, 44-65—"One False Step" (U) and "Calamity Jane" (U) slow \$6,500. Last week, "Come to Stable" (20th), \$11,000. Indiana (G-D) 3,300, 44-65—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) Nice \$13,000. Last week, "White Heat" (WB), \$11,000.

Loew's (Loew's) 2,427, 44-65—"Last for Gold" (Col) and "Johnny Allegro" (Col) Modest \$8,500. Last week, "Madame Bovary" (M-G) and "Gay Amigo" (Col) \$9,000.

Lyrie (G-D) 1,600, 44-65—"Stampede" (Mono) and "Angels in Disguise" (Mono) Thin \$4,500 in 6 days. Last week, "Lonesome Pine" (Par) and "Geronimo" (Par) (reissues), nice \$6,500.

'Rope' Tight \$16,000 In Toronto; 'Roseanna' 12G

Toronto, Sept. 20.

"Rope of Sand" at Imperial is leading field currently, with "Roseanna McCoy" a bit below expectations but still nice in three houses.

Estimates for This Week
Capital, Northtown, Shea's (FP) 1,079, 959, 2,386, 40-70—"Roseanna McCoy" (RKO) Satisfactory \$12,000. Last week, "Top O' Morning" (Par) 2d wk; big \$16,300. Downtown, Glendale, Scarborough, State (20th) 1,059, 955, 608, 604, 35-60—"State Fair" (20th) (reissue) and "Just William's Luck" (UA) Light \$10,000. Last week, "Colorado Territory" (WB) and "Manhattan Angel" (Col) healthy \$14,000.

Edginton, University (FP) 1,000, 1,556, 40-70—"Fallen Idol" (SRO) Hefty \$13,000. Last week, "Come to Stable" (20th) 2d wk; good \$10,000.

Imperial (FP) 3,373, 40-70—"Rope of Sand" (Par) Smash \$16,000. Last week, "Silver Lining" (WB) 2d wk; \$13,500.

Loew's (Loew's) 2,066, 40-70—"Stratton Story" (M-G) 3d wk; Holding at good \$7,000 after last week's big \$9,000.

Odeon (Rank) 2,390, 35-61, 20—"Gone With Wind" (M-G) (reissue) 2d wk; Near-capacity night biz for big \$15,000 after last week's \$14,000.

Towne (Taylor) 690, 40-70—"Last Boundaries" (FC), Heavy \$4,500. Last week, "Pygmalion" (Astral) 3d wk; fine \$3,500.

Uptown (Loew's) 2,743, 40-70—"That's My Baby" (U) Light \$6,000. Last week, "Gal Who Took West" (U), \$4,500.

H.O.'s Take Toll in Hub; 'Heat' NSH \$19,000, 'Sword' 31G; 'Stable' 19G, 3d

Boston, Sept. 20.

Biz is not shaping up too strongly here this stanza, with new product not expected to do much better than average. Vaude at RKO Boston will lead the town but it is way down from last week. "White Heat" at the Met only fair and "Sword in the Desert" at State and Orpheum opened Sat with not much excitement reported.

Key City Grosses

Estimated Total Gross
This Week \$2,670,000
(Based on 25 cities, 210 theatres, chiefly first runs, including N.Y.)
Total Gross Same Week
Last Year \$2,749,000
(Based on 23 cities and 212 theatres.)

'Kentuckian' Sock \$16,000, L'ville

Louisville, Sept. 20.

Slight letdown is noticeable here this week. Both the State Fair competish through the weekend and warmer weather are blamed. Top grosser by a wide margin is "Fighting Kentuckian" at Rialto, where sock session looms. "Once More, My Darling" shapes brisk at Mary Anderson. Seven-act vaude bill, plus two films at the National is continuing okay although current pace is below last week.

Estimates for This Week
Mary Anderson (People's) 1,400, 45-65—"Once More, My Darling" (U) Brisk \$9,500. Last week, "White Heat" (WB) 2d wk; \$9,000. National (Standard) 2,400, 50-75—"Dear Ruth" (Par) (reissue) and "Angry God" (Indie) plus seven-act vaude bill. Medium \$7,000. Last week, "Model Wife" (U) (reissue) and "State Dept.—File 649" (FC) plus vaude, neat \$8,000. Rialto (Fourth Avenue) 3,000, 45-65—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep). Catching extra trade on strength of local appeal title. Looks socko \$16,000 or over. Last week, "You're My Everything" (20th) and "C-Man" (FC) brisk \$14,000 and more. State (Loew's) 3,000, 45-65—"Doodles of Oklahoma" (Col) and "Walking Hills" (Col) Nice \$13,000. Last week, "Great Sinner" (M-G) and "Music Man" (Mono) \$12,000. Strand (FA) 1,000, 45-65—"Siren of Atlantis" (UA) and "Impact" (UA) Mild \$4,000. Last week, "Not Wanted" (FC) and "Daughter of West" (FC) buff \$6,500.

Bergen Boosts 'Fling' Terrif, \$38,000 in Mpls.; 'Heat' 12G, 'Jennie' 11G

Minneapolis, Sept. 20.

Big week downtown shapes currently, with Edgar Bergen and his own show at Radio City plus "One Last Fling" looming terrific. "White Heat", "Portrait of Jennie" and "House of Strangers" also are faring well. American Association baseball playoffs and New York Giants-Detroit Lions professional football game took some business away from theatres.

Estimates for This Week
Century (Par) 1,600, 50-70—"House of Strangers" (20th) House reopened after being closed for a week for redecorating. Fairish \$6,000 indicated. Radio City (Par) 4,000, 50-80—"One Last Fling" (WB) and Edgar Bergen topping stageshow. Bergen, of course, is entirely responsible for draw, film meaning little. Galloping to terrific \$38,000 or near. Last week, "Top O' Morning" (Par) 2d wk; good \$11,000. RKO-Orpheum (RKO) 2,800, 50-70—"White Heat" (WB) Healthy \$12,000 loans. Last week, "Roughshod" (RKO) and vaudeville, fine \$24,000 at 50-76 scale.

RKO-Pan (RKO) 1,600, 50-70—"Never Give Sucker Break" (Indie) and "Bank Dick" (Indie) (reissues). Satisfactory \$7,000. Last week, "Mighty Joe Young" (RKO) 2d wk; nice \$6,000. State (Par) 2,300, 50-70—"Portrait of Jennie" (SRO) Lots of praise for this and good \$11,000 loans. Last week, "Calamity Jane" (U) \$10,500.

World (Mann) 1,400, 50-70—"Home of Brave" (UA) m.a. Third loop stand for this. Mild \$2,500 or less. Last week, "Brother Jonathan" (Mono), fair \$2,700.

U-I's 12 Tinters

Hollywood, Sept. 20.

Universal - International will make 12 Technicolor pictures this year, a record for that lot. U-I has never made more than five tinted features in any one year.

Estimates for This Week

Astor (Jaycox) 1,200, 40-65—"Roseanna McCoy" (RKO) 3d wk; Holding to about \$6,000. Last week, fast \$9,000.

Boston (RKO) 3,200, 55-85—"Red Stallion Rockies" (EL) plus vaude. Average \$22,000 but best in town. Last week, "Strange Bargain" (RKO) plus Edgar Bergen topping onstage, terrific \$36,000.

Fenway (NET) 1,373, 40-85—"Rope of Sand" (Par) and "Down Dakota Way" (Rep). Down to \$5,000 for third stanza. Last week, not bad \$6,500.

Mayflower (ATC) 700, 40-85—"Not Wanted" (FC) 8th wk; Just \$2,000. Last week, oke \$2,500.

Memorial (RKO) 3,000, 40-85—"Come to Stable" (20th) and "Make Mine Laughs" (RKO) 3d wk; Holding up nicely to \$19,000. Last week, tasty \$24,000.

Metropolitan (NET) 4,367, 40-85—"White Heat" (WB) and "Counter-Punch" (Mono). Disappointing \$19,000. Last week, "Top O' Morning" (Par) and "Forgotten Women" (Mono), thin \$16,000 for second week.

Orpheum (Loew) 3,000, 40-85—"Sword in Desert" (U) and "Holiday in Havana" (Col). Nice \$20,000 in view. Last week, "Madame Bovary" (M-G) and "Blondie Hits Jackpot" (Col) okay \$21,000.

Paramount (NET) 1,700, 40-85—"Rope of Sand" (Par) and "Down Dakota Way" (Rep) 3d wk; Not bad \$10,000. Last week, fine \$15,000.

State (Loew) 3,500, 40-85—"Sword in Desert" (U) and "Holiday in Havana" (Col). Fair \$11,000. Last week, "Madame Bovary" (M-G) and "Blondie Hits Jackpot" (Col), neat \$14,000.

'Bride' Boffo \$29,000, Denver; 'Roseanna' 18G

Denver Sept. 20.

Brightest new entry here is "Male War Bride" which is smash playing in four situations. Opening of schools hurt some theatres. "Roseanna McCoy" is doing nicely in one theatre, where holdover, and in two drive-ins.

Estimates for This Week
Aladdin (Fox) 1,400, 35-74—"Last for Gold" (Col) and "Angels in Disguise" (Mono), day-date with Paramount. Good \$3,000. Last week, subsequent-run.

Broadway (Wolfberg) 1,500, 35-74—"Roseanna McCoy" (WB) 2d wk; day-date with North South Drive-In. Down to \$9,500. Last week, good \$7,500.

Denham (Corkhill) 1,750, 35-74—"Top O' Morning" (Par) 4th wk; and "Blue Skies" (Par) Mild \$8,000. Last week, "Morning" solo, \$9,500.

Denver (Fox) 2,525, 35-74—"Male War Bride" (20th), day-date with Esquire. Rialto Webber Smash \$18,000. Last week, "Anna Lucasta" (Col) and "Told That Baby" (Mono) \$12,000.

Esquire (Fox) 742, 35-74—"Male War Bride" (20th) also Denver, Rialto, Webber. Big \$4,000. Last week, "Lucasta" (Col) and "Hold Baby" (Mono) \$2,000.

North Drive-In (Wolfberg) RKO cars, 74—"Roseanna McCoy" (RKO), also Broadway South Drive-In. Good \$6,000. Last week, subsequent-run.

Orpheum (RKO) 2,600, 35-74—"Madame Bovary" (M-G) and "Rusty Saves Life" (Col) Light \$10,000. Last week, "Good Old Summertime" (M-G) and "October Man" (EL), fine \$15,000.

Paramount (Fox) 2,200, 35-74—"Last for Gold" (Col) and "Angels in Disguise" (Mono), also Aladdin. Thin \$7,000 or less. Last week, "Johnny Stool Pigeon" (U) and "Kazan" (Col), same.

South Drive-In (Wolfberg) 1,000 cars, 74—"Roseanna McCoy" (RKO). Nice \$8,500. Last week, subsequent-run.

Rialto (Fox) 878, 34-74—"Male War Bride" (20th), Okay \$3,000. Last week, subsequent-run.

Webber (Fox) 750, 35-74—"Male War Bride" (20th), also Denver, Esquire, Rialto. Great \$4,000. Last week, "Lucasta" (Col) and "Hold Baby" (Mono), \$2,000.

Cold Wave Clips Chi; 'Task Force' Very Nice \$27,000, 'Pigeon' No Stool \$14,000, 'Bride'-Bailey Fat 47G, 2d

Chicago, Sept. 20

Pic grosses are starting to level off after week summer season with cold wave for three days appearing no help. Only three new pictures. "Task Force" world preem at State-Lake looks very nice at \$27,000. "Johnny Stool Pigeon" and "Tucson at Palace shapes crisp \$14,000. Staged film shows are heading the second weekers. "Oriental" with "Male War Bride" and Pearl Bailey on stage, appearing the leader with net \$47,000. Chicago should gather okay \$43,000 for "It's a Great Feeling" and Sid Caesar and Betty Reilly in person, also second round. "Slattery's Hurricane" at the Roosevelt appears bright \$14,000. "That Midnight Kiss" United Artists is heading for mild \$11,000. "Last Boundaries" is lush \$19,000 for third stanza at Grand. "Jolson Sings Again" is heading for new boxoffice laurels at Woods with \$32,000 set for fourth week.

Estimates for This Week

Chicago (B&K) (3,900, 50-98) — "Great Feeling" (WB) with Sid Caesar and Betty Reilly in person 2d wk. Good \$43,000. Last week \$32,000.
Garrett (B&K) (1,900, 50-98) — "Brimestone" (Rep) and "Post Office Inspector" (Rep) 2d wk. Okay \$3,500. Last week \$7,700.
Grand (RKO) (1,500, 50-98) — "Last Boundaries" (FC) 3d wk. Sack \$19,000. Last week \$23,700.
Oriental (Esaness) (3,400, 50-98) — "Male War Bride" (20th) with Pearl Bailey heading stageshow 2d wk. Neat \$47,000. Last week \$37,000.
Palace (RKO) (2,500, 50-98) — "Johnny Stool Pigeon" (U) and "Tucson" (20th). So-so \$14,000. Last week "Not Wanted" (FC) \$16,500.
Radio (Indie) (1,700, 50-98) — "Cover Girl" (Col) and "Never Lovelier" (Col) reissues 2d wk. Okay \$7,000. Last week \$8,800.
Roosevelt (B&K) (1,500, 50-98) — "Slattery's Hurricane" (20th) 2d wk. Staunch \$14,000. Last week \$18,000.
Selwyn (Shubert) (1,000, \$120-\$240) — "Red Shoes" (EL) 40th wk. Light \$5,000. Last week \$5,500.
State-Lake (B&K) (2,700, 50-98) — "Task Force" (WB). Looks stout \$27,000 for world preem. Last week "Rope of Sand" (Par) 2d wk. big \$17,000.
United Artists (B&K) (1,700, 50-98) — "That Midnight Kiss" (M-G) 2d wk. Slim \$11,000. Last week \$16,000.
Woods (Esaness) (1,073, 98-\$125) — "Jolson Sings Again" (Col) 4th wk. Should hold to lush \$32,000. Last week \$38,000.
World (Indie) (587, 80) — "Symphony Pastoral" (Indie). Dandy \$3,000. Last week "Quiet One" (Indie) 3d wk. \$3,800.

Football, Heat Slough Frisco But 'Rope' Big 14G, 'Kentuckian' 20G

San Francisco, Sept. 20

Start of gridiron season and hot weather are slashing biz generally here this week. Both the Fox with "Fighting Kentuckian" and St. Francis with "Rope of Sand" are being helped by special balls. "Kentuckian" is heading for okay season, being boosted by ear give-away "Rope," which shapes as standard new entry, will be tilted by lobby fishbowl-gem stunt with jewelry store tieup.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85) — "Last Boundaries" (FC) and "Old Fashioned Girl" (EL). Nice \$19,000. Last week "Easy Living" (RKO) and "Against Wind" (EL) 2d wk. \$10,400.
Fox (FVC) (4,051, 60-95) — "Fighting Kentuckian" (Rep) and "Flame On Youth" (Rep). Okay \$20,000 or better. Last week "White Heat" (WB) and "Lovable Cheat" (FC) 2d wk. \$12,500.
Warfield (FVC) (2,656, 60-85) — "Brimestone" (Rep) and "Post Office Investigator" (Rep). Mild \$11,000. Last week "Come To Stable" (20th) and "Trail Yukon" (Mono) 2d wk. \$15,000.
Paramount (Par) (2,646, 60-85) — "Great Feeling" (WB) and "Mr. Rex" (Mono). Fairly good \$15,000. Last week "Top O' Morning" (Par) and "Skyliner" (SG) 2d wk. \$15,000. Okay.
St. Francis (Par) (1,400, 60-85) — "Rope of Sand" (Par). Big \$14,000. (Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices however as indicated, include the U. S. amusements tax.

'Morning' Tops In Balto, \$17,000

Baltimore, Sept. 20

Trade here holds fairly even, with best biz being done by "Top O' Morning" at Stanley. Rest of top signals is on holdover. "Jolson Sings Again" still is holding very well in third week at Hipp.

Estimates for This Week

Century (Loew's-L.A.) (3,000, 20-60) — "Scene of Crime" (M-G) Mild \$9,000. Last week Johnny Stool Pigeon (U) \$9,300.
Hippodrome (Rappaport) (2,240, 35-90) — "Jolson Sings Again" (Col) 3d wk. Holding very well at estimated \$14,000 after second round at big \$19,700. Opening round was record \$37,300.
Keith's (Schanberger) (2,400, 20-60) — "Rope of Sand" (Par). Opens today (Tues) after second week of "Last Boundaries" (FC) added nice \$7,000 to solid \$11,400 opener.
Mayfair (Hicks) (900, 20-60) — "Geranium" (Par) reissue. House average of \$4,000. Last week "Outpost in Morocco" (U.A.) 2d wk. \$4,200.
New Mechanic (1,800, 20-60) — "Male War Bride" (20th). Opening today (Tues) after "Come to Stable" 2d wk. Nice at \$8,500 on heels of week \$13,200 second frame.
Stanley (WB) (3,200, 25-75) — "Top O' Morning" (Par). Fine \$17,000 to top town. Last week "White Heat" (WB) 2d wk. okay \$9,300.
Town (Rappaport) (1,500, 35-65) — "Anna Lucasta" (Col). Okay \$11,000. Last week "Roseanna McCoy" (RKO) 2d wk. \$7,200.

'Bride' Aces in Philly, Wham 31G; 'Kentuckian' 14G, 'Sword' 22G, Fast

Philadelphia, Sept. 20

Boxoffice upward trend continues here with new pics getting big biz. Strong holdover bills also are getting their share of take. "Male War Bride" at Fox shapes strongest with smash season. "Sword in Desert" looms huge at Goldman while "Fighting Kentuckian" looks socko at Stanton.

Estimates for This Week

Aldine (WB) (1,203, 50-99) — "Madame Bovary" (M-G) 4th wk. Neat \$10,000. Last week \$12,000.
Broad (WB) (2,300, 50-99) — "Midnight Kiss" (M-G) 2d wk. Plenty warm at \$24,000. Last week, great \$30,000.
Fargo (WB) (2,700, 50-99) — "Big Steel" (RKO) 2d wk. Down to \$12,500. Last week, good \$20,600.
Fox (20th) (2,250, 50-99) — "Male War Bride" (20th). Best thing in town socko \$31,000. Last week "Come To Stable" (20th) 2d wk. nice \$17,000.
Goldman (Goldman) (1,200, 50-99) — "Sword in Desert" (U). Terrific \$22,000. Last week "Good Old Summer Time" (M-G) 4th wk. \$8,000.
Karlton (Goldman) (1,000, 50-99) — "Mighty Joe Young" (RKO) 3d wk. Okay \$8,500. Last week fancy \$12,000.
Mastbaum (WB) (4,360, 50-99) — "White Heat" (WB) 3d wk. Cooling off to \$14,000. Last week hot \$22,000.
Stanley (WB) (2,950, 50-99) — "Top O' Morning" (Par) 3d wk. Chills \$12,000 after mild \$15,000 last week.
Stanton (WB) (1,475, 50-99) — "Fighting Kentuckian" (Rep). Rousing \$14,000 or close. Last week "Doolins of Oklahoma" (Col) \$10,000.
Trans-Lux (L.A.) (500, \$120-\$240) — "Red Shoes" (EL) (39th wk). No signs of leaving, with \$4,200 on tap. Last week \$4,400.

'McCOY' NICE \$11,000, K.C.; 'BOVARY' \$12,000

Kansas City, Sept. 20

Town is doing only average biz this stanza. "Madame Bovary" at Midland was boosted by personals Saturday of Kathryn Grayson, Martin Lane and Johnny Johnston, but still is only fair. "Roseanna McCoy" at Missouri helped by two opening days from McCoy Square. Dancers shapes nice.

Estimates for This Week

Enquire (Fox Midwest) (220, 45-65) — "Not Wanted" (FC) and "U. Man" 2d wk. Big \$5,000. Last week Enquire and Apollo were added on combo for fat \$9,000.
Midland (Loew's) (3,500, 45-65) — "Madame Bovary" (M-G) and "Devils Henchman" (Col) with Kathryn Grayson, Martin Lane and Johnny Johnston making personals Saturday (17). Fair \$14,000. Last week "Secret Garden" (M-G) and "Doolins of Oklahoma" (Col) \$12,000.
Missouri (RKO) (2,600, 45-65) — "Roseanna McCoy" (RKO) and "The Strange Mrs. Crane" (EL) with McCoy Square Dancers on stage Wednesday and Thursday. Nice \$11,000. Last week "Big Steel" (RKO) and "Old Fashioned Girl" (EL) \$10,000.
Paramount (Par) (1,900, 45-65) — "Top O' Morning" (Par) 3d wk. With sneak preview tossed in, did ok \$8,500. Last week nice \$12,000.
Roxey (DeWand) (900, 45-65) — "Torment" (Indie) and "Passionelle" (Indie). Tying out foreign language films on second-run. So-so \$3,000. Last week "Little Chickadee" (Indie) and "Bank Dick" (Indie) reissues, solid \$4,000.
Turner (Turner-Patrick) (Fox Midwest) (2,100, 2,043, 700, 45-65) — "Once More, My Darling" (U). Moderate \$12,000. Last week "Abbott-Costello Meet Killer" (U) helped by Friday night sneak preview, but only \$12,200.

'Brave' Lively \$21,000 in Cleve.

Cleveland, Sept. 20

Turnstiles are picking up speed for latest entrants possibly because of big holdover. "Mighty Joe Young" is sporting big for Palace while "House of Brave" shapes socko at State. "Kid from Cleveland" on movement at Ohio looms strong.

Estimates for This Week

Allen (Warners) (3,000, 55-70) — "Black Hawk" (EL). Nice \$12,000. Last week "Blue Lagoon" (U) \$9,000.
Enquire (Community) (704, 55-70) — "Last Boundaries" (FC) 9th wk. Fine \$6,000 following \$7,000 last time.
Hipp (Warners) (3,700, 55-70) — "Come To Stable" (20th). Good \$18,000. Last week "White Heat" (WB) 2d wk. nice \$15,500.
Ohio (Loew's) (1,300, 55-70) — "Kid From Cleveland" (Rep) (M-G). Excellent \$7,000 on third downtown lap. Last week "Madame Bovary" (M-G) okay \$7,500.
Palace (1,300, 55-70) — "Mighty Joe Young" (RKO). Stout \$16,000 or near. Last week "Roseanna McCoy" (RKO) 2d wk. pleasing \$11,000.
State (Loew's) (1,450, 55-70) — "House of Brave" (U.A.). Sack \$21,000 in 8 days. Last week "Top O' Morning" (Par) \$20,000.
Stillman (Loew's) (2,700, 55-70) — "Top O' Morning" (Par) (M-G). Hitting high key at \$8,000 in 8 days. Last week "Kid From Cleveland" (Rep) 2d wk. bright \$10,500.

'Fullback'-Satchmo Huge 55G Tops Det.; 'Heat' \$30,000, 'Baby' OK 10G

Detroit, Sept. 20

Fox theatre celebrating its 21st birthday this week with "Father Was Fullback" and big stageshow is heading towards a giant \$35,000. biggest this city has seen in more than a year. Stage layout is headed to Louis Armstrong's All-Stars. Alan Young and Liberace "White Heat" is doing nicely at the Michigan. "Rope of Sand" is holding up well in third week at Palace. "That's My Baby" looks okay at Downtown.

Estimates for This Week

Fox (Fox-Mich) (5,000, \$110) — "Father Was Fullback" (20th) and stageshow. Huge \$35,000. Last week "Slattery's Hurricane" (20th) and "Devils Henchman" (Col) 2d wk. \$20,000.
Michigan (United Detroit) (4,000, 70-95) — "White Heat" (WB) and "Make Mine Laughs" (RKO). Sweel \$30,000. Last week "Top O' Morning" (Par) and "House Across Street" (WB) 2d wk. \$19,000.

H.O.'s Hobble B'way But 'Kentuckian' Tall \$24,000; 'Capricorn' 125G for 2d, 'Jolson' Continues Lusty \$38,000, 5th

After suffering an unaccountable severe drop in business the forepart of last week Broadway first-runs picked up over the weekend to make the current season comparatively stronger than the last. Opening of public schools apparently put skids under the boxoffice the first three days starting Monday (12), some theatres feeling downhill even through Thursday. On Friday trade started flushing, and then there was a sharp rebound Saturday (17).

While the overall total this stanza is down from a week ago the decline is nothing like the 25-30% dip suffered in the season ahead. The fact that most houses are on extended-runs currently also is not bolstering business.

"Fighting Kentuckian" is way out in front among the newcomers. It shapes big \$24,000 at the Mayfair, and appears in for an extended engagement despite crits barbs. "Abbott-Costello Meet Killer" is strictly no dice at the Globe, with only minor \$10,000 likely.

Improvement in business tone over the weekend is reflected by the sharp pickup at the Palace where "Stamper" with vaude will reach \$20,000. "Ringade" only other new film is heading for thin \$7,500 at Rialto and will not hold.

"Under Capricorn" with stage show is down to \$125,000 on second week at the Music Hall but good enough to hold for a third. "White Heat" with Xavier Cugat band continues sturdy pace at Strand with about \$48,000 probable for third frame.

Third week of "Top O' Morning" with Carmen Cavallaro band topping stage bill is giving the Paramount an okay \$34,000 and holds a fourth. "Male War Bride" with Jack Haley heading stageshow is finishing its fourth Roxy week with surprisingly fine \$70,000. "Sword in Desert" continues in the chips with \$20,000 for fourth week at Criterion.

"Jolson Sings Again" still is very big at \$28,000 for fifth round at State, with sixth session starting today (Wed).

Estimates for This Week

Astor (City) (1,300, 60-\$150) — "Last Boundaries" (FC) (12th wk). Still holding okay at \$14,000 after fine \$15,000 last week albeit below hopes. Stays on.
Bijou (City) (500, \$120-\$240) — "Red Shoes" (EL) 40th wk. Not much change from recent pace at nearly \$10,000 after very good \$10,100 last week. Continues indebt.
Capitol (Loew's) (4,020, 50-\$150) — "Madame Bovary" (M-G) with David Rose arch. Eileen Barton, others, onstage 4th-final wk. Just finishing out steam at slight \$36,000 after okay \$42,000 last week.
"Midnight Kiss" (M-G) with Gene Krupa arch. Jack L. Leonard. Krazy Kallen. Tommy Wonder, onstage open 3 tentacles. Thurs. after three previous showings Wednesday (21).
Criterion (MGM) (1,700, 50-\$175) — "Sword in Desert" (U) 5th wk. Fourth round ended last night (Tues). Continued very strongly at \$20,000 or near after nice \$23,000 for third frame.
Globe (Brandy) (1,300, 50-\$120) — "Abbott-Costello Meet Killer" (U). Light \$10,000 and won't hold. Last week "Cracked Wagon" (U.A.)

2d wk. \$8,000. "Once More, My Darling" (U) opens Saturday (24).
Gotham (Brandy) (900, 44-99) — "Duck Soup" (Par) and "Animal Crackers" (Par) reissues 4th wk. Holding up very well around \$9,000 after \$11,000 last week but considerably below expectations. Stays.
Mayfair (Brandy) (1,736, 50-\$120) — "Fighting Kentuckian" (Rep). Big \$24,000. Looms, tops here in some time. Holds. Last week "Kid Cleveland" (Rep) \$7,000.

Palace (RKO) (1,700, 55-\$120) — "Stamper" (Mono) with vaude. Real improvement over last week, with good \$20,000 or close likely. Last week "Blondie Hits Jackpot" (Col) and vaude caught by general downturn and pushed down to \$16,500 new low for vaude film policy and below hopes.

Paramount (Par) (3,664, 55-\$150) — "Top O' Morning" (Par) with Carmen Cavallaro arch. topping stage bill 4th-final wk. Okay \$38,000 in third round ended last night (Tues) after nice \$70,000 for second below hopes.

Park Avenue (U) (500, \$120-\$240) — "Hamlet" (U) 2d wk. Still making new money at \$1,000 after \$7,300 last stanza. Stays on with second year here starting next week.

Radio City Music Hall (Rockefeller) (3,945, 80-\$240) — "Under Capricorn" (WB) and stageshow (2d wk). Doing okay \$125,000 in initial holdover session after big \$139,000 opener. Stays third week.

"The Hellcat" (Par) comes in next, with Paramount already running advance ad.

Rialto (MGM) (500, 44-98) — "Ringade" (SG). Thin \$7,500 or less and stays only one week. Last week "Frustration" (FC) (3d wk.) \$6,000.

Rivoli (UAT-Par) (2,092, 60-\$125) — "Come To Stable" (20th) (8th wk). Continues to slip with only about \$13,000 in prospect this frame. Last week \$14,000 below expectancy. "Pinky" (20th) opens here Sept. 29.

Roxy (20th) (5,356, 80-\$150) — "Male War Bride" (20th) with Jack Haley heading stageshow. Topping stage bill 4th-final wk. Winding up to nice style with \$70,000 or near after okay \$76,000 for third week, considerably below hopes. "Thieves Highway" (20th) with Ed Sullivan "Harvest Moon" dancers, and re-show onstage, opens Friday (23).

State (Loew's) (1,450, 50-\$180) — "Jolson Sings Again" (Col) (6th wk). Fifth session ended last night (Tues) held steady at \$28,000, very big for this stage of run. Last week \$43,000 which was much below expectations.

Strand (WB) (2,756, 50-\$125) — "White Heat" (WB) and Xavier Cugat arch heading stage bill 2d wk. Continues steadily at \$45,000 after big \$63,000 last week.

Sutton (R & H) (361, 70-\$120) — "Quartet" (EL) 50th wk. \$400 in chips at \$7,800 for 24th week ended Monday (19) night after \$7,900 last week. Stays on.

Victoria (City) (1,000, 95-\$150) — "The Window" (RKO) 7th wk. Down to about \$9,000 this session after \$10,000 last week. Continues.

"Kentuckian" Great At \$18,500, Paces Buffalo

Buffalo, Sept. 20

Standout in a string week here is "Fighting Kentuckian" smash at Century. "Sword in Desert" shapes big at Lafayette. "Vio Dammone" is pushing "Scene of Crime" to solid stanza at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (5,500, 48-70) — "Scene of Crime" (M-G) plus Vio Dammone. Jan Murray, onstage. Fine \$23,000. Last week "Slattery's Hurricane" (20th) \$14,000.
Paramount (Par) (3,000, 40-70) — "Great Feeling" (WB) and "House Across Street" (WB). Very good \$17,000. Last week "White Heat" (WB) \$18,500.
Century (Par) (1,000, 40-70) — "Top O' Morning" (Par) 3d wk. Okay \$18,000 after fancy \$15,000 last week.
Lafayette (RKO) (3,000, 40-70) — "Sword in Desert" (U) and "In This Corner" (Mono). Big \$15,000 or over. Last week "That's My Baby" (U) and "The Judge" (FC) \$13,500.
Century (20th Cent.) (2,000, 40-70) — "Fighting Kentuckian" (Rep) and "Angel in Exile" (Rep). Smash \$18,500 or better. Last week "Kid From Cleveland" (Rep) and "Brimestone" (Rep) \$16,500.



THE SAFEST DRIVER!

EVERY MONTH IS M-G-M MONTH!

The kind of drive that gets the money for *you*, Mr. Exhibitor, is the steady delivery service of M-G-M! All summer long Leo faithfully delivered the goods ("Neptune's Daughter," "Barkleys of Broadway," "Stratton Story," "Any Number Can Play," "Good Old Summertime" to name just a few). Now the gravy wagon rolls on with "Midnight Kiss" (broke 20-year record in Philly), "Madame Bovary" (gold-digger), "The Red Danube" The Big Picture (watch 4-city premiere Boston, Frisco, Memphis, Houston), "That Forsyte Woman" (coming to Music Hall), "Adam's Rib" (Coast Preview hails it *Funniest Picture in Ten Years!*) "The Doctor and the Girl" (a sleeper) and many more. And remember, M-G-M's "Battleground" is the greatest picture since sound!

Argent. Studio Woes Continue With 24-Hour Walkout Latest Headache

Buenos Aires, Sept. 13.—A general walkout was called in all Argentine studios Sept. 6 as a result of a labor dispute between owners of Mapol studios and its staff. Mapol has been shuttered for several months, and was set to open up this week via leasing deals with a number of different producers. The walkout was called by the Argentine Movie Industry Union, but lasted only 24 hours, with an agreement reached between the union leaders and composer Francisco Canaro, who owns Mapol.

Nothing definite has been set on the reorganization of Emelco and the Mapol studios, now under the control of the Industrial Credit Bank as a result of financial snags. Negotiations are under way to give Emelco a mixed board on which the studio workers would have representation.

As far as the San Miguel studios is concerned, Miguel Machinandiarena is expected to gain control. However, he would have to accept supervision of the financial interests backing him, and then direct operations himself rather than through his wife, as in the past.

Inti Huasi, the new production unit set up by Carlos Rigaud Muino when he broke away from Artistas Argentinos Asociados, has inked George Rigaud to play in "School for Champions," scripted by Horacio Mangel. Rigaud will direct. Rigaud's popularity has increased since he made a hit in "La Trampa" for Argentina Sono Film.

Should Juan Carlos Thorry complete his work for Bolivar Films in Venezuela before the end of 1949, Emelco might produce a picture with this actor starring as soon as the company's reorganization is completed. Carlos Schlieper is scheduled to direct from the story, "Sextet."

KUNGSFILM'S IVARSSON ON U.S. & SWEDISH B.O.

The heavy Swedish tax levied on film admissions early last year has resulted in a tapering off of box-office receipts there, according to Inge Ivarsson, manager of Kungsfilm, Swedish producing and distributing outfit. Ivarsson, who arrived in New York from Stockholm Saturday (10), also noted dwindling b.o. has in turn effected a decrease in Swedish film production.

Ivarsson will remain in the U. S. about four weeks sizing up American product for showings in Sweden. He planned to the Coast Sunday (18) for a 10-day visit. While there he will confab with the Foreign Service Film Corp., Kungsfilm's Hollywood representative. No film deals have been made as yet, but Ivarsson is negotiating for the Swedish distribution rights to Abbott & Costello's "Africa Screams."

The Kungsfilm exec believes that of the U. S. importations, musicals and dramas hold up best. Danny Kaye, Red Skelton and Abbott & Costello are the big favorites. One of the new pictures recently acquired by Kungsfilm for distribution in Sweden is the recently completed Irving Allen-Franchot Tone production "The Man in the Eifel Tower." In addition to acquiring U. S. films, Ivarsson brought over a print of Kungsfilm's "Gatan," which he will screen for the various U. S. distributors. He's scheduled to plane back to Stockholm, Oct. 9.

Vizio's Initial TV Pix Hint Expanded Setup

London, Sept. 13.—A big earning program for British-made TV films in the American market is being developed by Vizio Ltd., whose two sample half-hour pictures, "Man Who Walks by Night" and "Scintillating Yard Reporter," already have been seen in New York.

As a result of the reception given to these samples by advertising agents and sponsors, production is due to start immediately on others in "Man Who Walks by Night" series. Later the company will start on the second series. Initial contract, negotiated for Vizio by Richardson-Hubbell Television of London and America, is stated to be for well over \$100,000 for first three months production schedule.

Record No. of Prints For 'Joan' in Europe

Paris, Sept. 13.—A record number of Technicolor prints will be used by RKO when "Joan of Arc" is released this fall in all continental territories.

France and Italy each will have 35 dubbed prints, and Spain 25. Another 45 will be used in other territories, bringing the total to 140. RKO had already used 40 Technicolor prints when "Dumbo" was released locally.

Portuguese Prods. Get Pix Subsidy

Lisbon, Sept. 13.—The Portuguese government, through its recently created Council for the Cinema, has decided to subsidize the industry for about \$200,000, and lend another \$200,000, without interest, to five independent producers who will have to produce five pictures in Lisbon studios before June, 1950. Exact amount of money given as a free gift and the amount loaned each producer is being kept a close secret by members of the Council and by the producers.

The producers will have to find other backers to make up the total cost of each picture. They must return to the government the amount lent them by the end of 1951. The subsidy and loan is regarded as an inducement to private backers.

Although 12 producers applied for a subsidy and a loan, only five were accepted. Also eleven shorts producers were granted \$100,000 for pix.

This is the first time so much help was given the cinema industry; previously only one film a year got a subsidy. The idea is to provide more pix for home consumption, try to save dollars and other foreign exchange and eventually export the best product to Brazil on an exchange basis.

Business here, already not very good, is worse currently because of electricity restrictions. Boxoffice is down 50% in Lisbon and 65% in the provinces since July.

NOW TELE HYPOS LEGIT BOXOFFICE IN LONDON

London, Sept. 20.—Tele, like radio, has proved itself to be a boxoffice hypo for a legit show. A shortened version of "Sauce Tartare," Cecil Landeau's revue playing at the Cambridge theatre, was recently telecast and since then there's been a rash of ticket applications at the box.

Similarly, the British Broadcasting Corp. recently aired the musical "Her Excellency" in its entirety. Show, current at the Hippodrome, was scheduled to close, but program resulted in a boxoffice spurt.

Current London Shows

Figures show weeks of run:
London, Sept. 20
"Annie Get Gun," Colons (129)
"Bean Strangers," Lyric (21)
"Brigadoon," Majestic (23)
"Black Chiffon," West (21)
"Daphne," Wyndham (26)
"Death of Salesman," Phnx (8)
"Edwina Black," Ambax (10)
"Fading Mansion," Durhess (3)
"French Without Tears," V (14)
"Harvey," Prince of Wales (25)
"Heiress," Haymarket (34)
"Her Excellency," Saville (12)
"Ice Vagues," Shaft (10)
"Kings Rhapsody," Palace (15)
"Lady's Burning," Globe (20)
"Latin Op. Revue," Casino (26)
"Love Althania," St. James (10)
"Male Animal," New (11)
"Master of Arts," Strand (2)
"Oklahoma," Drury Lane (120)
"On Monday Next," Comedy (18)
"One Wild Out," Gaiety (25)
"Sauce Tartare," Cambridge (18)
"Summer Dream," St. Mary (2)
"Third Visitor," York's (3)
"Tobacco Road," Play (6)
"Together Again," Air (16) (28)
"Tough at Top," Adelphi (10)
"Treasure Hunt," Apollo (1)
"Traveler's Joy," Croydon (67)
"Western Wind," Piccadilly (2)
"Worm's View," Whitehall (126)
"Young Wives Tale," Savoy (10)

More U.S. Units Plan French Prod. Because of Low Costs, Frozen Coin

Yank Vauder Mel Martin Up for 2 French Films

Paris, Sept. 20.—Mel Martin, Yank vaude performer now in his third year at the Club Lido here, is up for a French-speaking role in Jean Cocteau's filmization of his lighter "Les Enfants Terribles." Lewis Milestone is also testing him for a major role in his upcoming Franco-English pic. Martin was a Metro contractee in 1944.

Vauder started with The Debonairs vocal group at Le Lido but is now doing production numbers.

British Quota May Halt London Run of 'Harvey'; Parnell May Book Pic

London, Sept. 13.—Faced with withdrawing the successful West End production of "Harvey" at the Prince of Wales and substituting a British quota picture which already has exhausted its potentialities in London, Val Parnell is now confronted with a threat of official government prosecution.

The issue arose as a result of showing of Danny Kaye's "Secret Life of Walter Mitty" at the Wales last fall. It ran 11 weeks to beginning of new year, and to meet the 45% quota, would have meant the inclusion of nine weeks of playing time for a British film. When the decision was taken in the first place, to present a film program, the theatre was closed temporarily. "Harvey" was planned, but not ready to open. The alternatives were either to keep the theatre shuttered for three months or show "Mitty."

From that time pressure has been brought on the management to comply with the quota regs and real efforts have been made to book a British picture capable of filling this modern West End house. Only two that have been offered are "Great Expectations" and "Oliver Twist," both of which have had prolonged showings, not only in the West End, but throughout London. It is believed that "Harvey" could run comfortably until March next year. Also that its sudden termination in order to meet the letter, if not spirit of the law, would place an unfair burden on the management.

The case of the Prince of Wales has been discussed on several occasions by the Board of Trade's Film Council. It has taken the view that the theatre has been generously treated since the set demands quota compliance in half yearly periods, and the government expressed willingness to stretch a point in this particular case. With only 10 days to go before the end of the first quota year, the council will soon be meeting to consider what action it proposes to take in this and other cases of default.

Olsen-Johnson May Play Australia After 20 Years

Melbourne, Sept. 13.—Looks very definite now that Olsen and Johnson will do a tour here with "Hilltoppen," and are due to bow in at the King's in October under the Harry Wren banner.

It has been about 20 years since the comics were down here the last time.

Virginia Davis Tour Clicks

Paris, Sept. 13.—Virginia Davis is returning home after a successful concert tour in Austria and Germany, proceeds of which are being donated to her brother, Gary Davis, pianist and the chairman of the World Council.

Though she played some German key, after the Military Government did not deny her intended Berlin date. When she got there the local authorities said that time was too short to make arrangements. Probably felt that Berlin was too unsettled to risk creating controversies.

Paris, Sept. 13.—Although the French generally oppose encouraging foreign producers to swamp their local production facilities, the present trend is towards U. S. units taking advantage of the low cost production here. At the same time, foreign companies are using the available francs frozen here on such production setups.

Irving Allen, who sailed for the U. S. after completing "White Tower" for RKO, is planning to return here and make three more films. William Dieterle will have "Rachael," a biog of the French actress, rolling in about two months, with Edna Romney in the title role. Picture will be made both in English and French.

Latest newcomer interested in local production is William Austen, formerly with Eagle Lion who is looking over the ground as head of Benagosa Productions. First film scheduled to be made is "The Money Man," based on the story of a 15th Century French financier.

Robert Buckner, with Robert Siodmak as director, is prepping "Deported" for production in Italy. It is based on the Lucky Luciano episode in that country. Picture, which is for Universal release, would use many Italian actors. Mildred Cunniff has come here ahead of others to scout Italians who speak English.

LONDON PONDERS DIP IN ODEON COMMON STOCK

London, Sept. 13.—With the theatre interests generally accepted as being the backbone of the Rank Organization, financial circles here are becoming concerned at the continued decline in the Odeon stock price. Within the last two or three weeks, the stock has dipped from \$3 per share to around \$2.25. Early in the year, the shares touched a high of \$6.33.

As a result, the combined value of the common has slumped by about \$15,000,000 in little more than six months. City interests claim that this depreciation reflects the stock market view on the near-term prospects of the company. Annual accounts for the year ended last June are now in preparation and are expected to be published as part of the consolidated balance sheet of the Organization early in October.

Toumanova, Hightower Back to Paris for Ballet

Tamara Toumanova, ballerina wife of screenwriter Casey Robinson, is flying Sunday (25) from L.A. to N.Y., and then she planes to Paris Sept. 27. She will reprise the Marquis de Cuevas Grand Ballet de Monte Carlo as guest ballerina for the second season. Troupe will open a four week season at the Palais de Chaillot, Paris, Oct. 1 then go to Spain on tour.

Also flying to Paris Sunday (25) will be another American, Rosella Hightower, the troupe's star dancer, who was home on a three-week vacation. Jean Border, the troupe's designer, who was in the U. S. on a visit, is also flying back Sunday.


Madras Govt. Delays Length-of-Pix Order

Madras, Sept. 6.—Continued pressure from leading Southern producers has resulted in the Madras government deciding to keep their industry control order in abeyance for the time being. The order, which puts a limit of 15,000 feet to a film, was to have become effective Sept. 1. Producers were rushing to time to complete their lengthy features running over 20,000 feet, before the deadline.

Chinese Film Distrib

A new Chinese film distributing and importing outfit, Peak Film and Television Co., has begun operations in New York. Located on lower Broadway, the organization is headed by the Chinese picture producer, Yau-fan Hala.

Robert and Max Nelson are legalities for the newly-formed company.


'WHITE HEAT'

'TASK FORCE'
'UNDER CAPRICORN'
TRANSATLANTIC
color by TECHNICOLOR

*more
of
the
same
coming
up!*

HUMPHREY
ELEANOR

BOGART - PARKER 'CHAIN LIGHTNING'

**BIG 'FIRST' FOR
WARNER BROS!**
Screen's First
story of the
Jet Jockies!
Bogart as a
test pilot for
Jet Planes!

WITH RAYMOND MASSEY · RICHARD WHORF · DIRECTED BY STUART HEISLER · PRODUCED BY ANTHONY VEILLER

SCREEN PLAY BY LIAM O'BRIEN AND VINCENT EVANS



SUGGESTED BY A STORY BY J. REDMOND PRIOR

Government's Proposed Decree

The important sections of the proposed decree filed by the Dept. of Justice yesterday (Tues.) in N. Y. Federal court is printed below. Sections omitted merely rectify jurisdictional data or define terms.

Selling Practices

Each of the distributor defendants, and the successors of each of them, and any and all individuals who act in behalf of any thereof with respect to the matters enjoined, and each corporation in which said defendants or any of them own a direct or indirect stock interest of more than 50%, is hereby enjoined:

1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means.

2. From agreeing with each other or with any exhibitors or distributors to maintain a system of clearances; the term "clearances" as used herein meaning the period of time stipulated in license contracts which must elapse between runs of the same feature within a particular area or in specified theatres.

3. From granting any clearance between theatres not in substantial competition.

4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Whenever any clearance provision is at stake as not legal under the provisions of this decree the burden shall be upon the distributor to sustain the legality thereof.

5. From further performing any existing franchise to which it is a party and from making any franchises in the future, except for the purpose of enabling an independent exhibitor to operate a theatre in competition with a theatre affiliated with a defendant or with theatres in new circuits which may be formed as a result of divorce. The term "franchise" as used herein means a licensing agreement or series of licensing agreements, entered into as a part of the same transaction, in effect for more than one motion picture season and covering the exhibition of pictures released by one distributor during the entire period of agreement.

6. From making or further performing any formula deal or master agreement to which it is a party. The term "formula deal" as used herein means a licensing agreement with a circuit of theatres in which the license fee of a given feature is measured for the theatres covered by the agreement by a specified percentage of the feature's national gross. The term "master agreement" means a licensing agreement, also known as a "blanket deal," covering the exhibition of features in a number of theatres usually comprising a circuit.

7. From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. To the extent that any of the features have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject 20% of such features not trade shown prior to the granting of the license, such right of rejection to be exercised in the order of release within ten days after there has been an opportunity afforded to the licensee to inspect the feature.

8. From licensing any feature for exhibition upon any run in any theatre in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others.

Theatre Partnerships and Pools

Each of the defendant exhibitors, and the successors of each of them and any and all individuals who act in behalf of any thereof with respect to the matters enjoined, and each corporation in which said defendants or any of them own a direct or indirect stock interest of more than 50%, is hereby enjoined and restrained:

(1) From performing or enforcing agreements referred to in paragraphs 5 and 6 of the foregoing Section III hereof to which it may be a party.

(2) From making or continuing to perform pooling agreements whereby given theatres of two or more exhibitors normally in competition are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee or by one of the exhibitors or whereby profits of the "pooled" theatres are divided among the owners according to prearranged percentages.

(3) From making or continuing to perform agreements that the parties may not acquire other theatres in a competitive area where a pool operates without first offering them for inclusion in the pool.

(4) From making or continuing leases of theatres under which it leases any of its theatres to another defendant or to an independent operating a theatre in the same competitive area in return for a share in the profits.

(5) From continuing to own or acquiring any beneficial interests in any theatre, whether in fee or in shares of stock or otherwise, in conjunction with another defendant or with any company resulting from divorcements provided for in judgments entered in this cause. In dissolving such relationships now existing one exhibitor defendant may acquire the interest of another defendant if such defendant desiring to acquire such interest shall show to the satisfaction of the court, and the court shall first find, that such acquisition will not unduly restrain competition in the exhibition of feature motion pictures.

(6) From making or enforcing any agreement which restricts the right of any other exhibitor to acquire a motion picture theatre.

(7) From acquiring a beneficial interest in any theatre which is an actual or potential competitor of any theatre in which the acquiring defendant owns a beneficial interest or which is owned or controlled by an actual or potential competitor. Each of the major defendants bound by this judgment shall dispose of its interests in theatres held in conjunction with a non-defendant as provided for in the orders filed on stipulation with this Court, and as stipulated in the record. The interest of Fox in Evergreen State Amusement Corporation need not be disposed of as a joint interest with an actual or potential competitor.

(8) From operating, booking or buying features for any of its theatres through any agent who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate.

Divorcement and Divestiture

1. It is a purpose of this judgment to separate completely and perpetually the business of producing and distributing motion pictures as carried on by each major defendant from the business of exhibiting motion pictures as carried on by each major defendant and to separate completely and perpetually the ownership and control of the business of producing and distributing motion pictures from the ownership and control of the business of exhibiting motion pictures, regardless of who owns or controls such businesses.

2. No corporation owning or controlling either the business of producing and distributing motion picture films now conducted by any major defendant, or the business of exhibiting motion picture films now conducted by any major defendant, its officers, directors, agents, or employees, or any of them, or any persons, firms, or corporations, having notice of this judgment, shall attempt by holdings of stock or other securities, by proxy holdings, by fictitious holdings, assignments, or transfers of stock, or by any other means to evade, impair, or destroy the effectiveness of the separation specified in Paragraph 1 of Section V hereof.

3. Within 90 days from the entry of this judgment, each of the major defendants, except the RKO and Paramount defendants, shall submit a plan for the complete separation of its production and distribution business from its exhibition business. Upon the filing of such a plan the Government shall have 60 days within which to file objections thereto and to propose amended or alternative plans for achieving

Decree

Continued from page 1

decree calls for the Big Three to submit their separation plans within 90 days after entry of an order. Upon filing of a plan, the Government wants 60 days to file objections and propose amended or alternative plans. In any event, decree states, completion of separation must take place within 18 months of entry of a decree.

Freeze on theatre acquisitions is asked for by the Government against all six defendants until separation and divestiture. Thereafter, the loosened theatre chains would not be able to expand unless the court finds on application "that such acquisition will not unduly restrain competition in the exhibition of motion pictures." One circuit will not be permitted to acquire houses of another defendant circuit if the Government proposals win.

Basic Tabus

On selling practices, decree lays down eight rules. These are already regarded as standard in the industry since the first decree was signed by the Federal court. They prohibit price-fixing, block-selling, unreasonable clearances, formula deals, franchises except for the purpose of enabling an indie to compete, etc. Controversial provision is included banning licensing of any feature "in any other manner than that each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others."

Pools, partnering in theatres with actual or potential competitors, booking through an agent "who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate" are also declared verboten. On arbitration, defendants are authorized to set up a board on filing a consent with the American Arbitration Assn. to abide by the rules and carry out the awards.

As part of the proposed decree, Government also filed 158 findings of fact and 22 conclusions of law. Many of these are new, aimed to strengthen the court's ruling for complete divorcement. In several findings, Government pays particular attention to the New York area, probably to buttress its case against Metro. Defendants it claims, excluded in Indies from second-runs in N. Y.

the same result. Such further proceedings with respect to such plans as the Court may then order shall be had. Such plans shall in any event, provide for completion of such separation within 18 months from the date of entry of this judgment.

4. From and after the separation of the business of producing and distributing motion pictures from the business of exhibiting motion pictures, now carried on by each of the major defendants, no corporation owning or controlling either business, and no principal officer or director of such corporation shall own or control, directly or indirectly, any of the issued and outstanding capital stock, bonds, or other corporate securities of any corporation owning or controlling the other business. This prohibition shall not be construed to prevent normal credit relationships between the two types of business.

5. No distribution defendant and no distributor company resulting from divorcement shall engage in the exhibition business, and no exhibitor defendant and no exhibition company resulting from divorcement shall engage in the distribution business. No corporation owning or controlling either the business of producing and distributing motion pictures or the business of exhibiting motion pictures now conducted by any of the major defendants shall elect, employ, or retain in office, as an officer, director, agent or employee, any person who is also an officer, director, agent or employee of any corporation owning or controlling the other business.

6. Within one year from the entry of this judgment, the Government and each of the exhibitor defendants bound by this judgment shall submit respectively such plans for divestiture of theatre interests, other than those divested by Section IV hereof, as they believe to be adequate to satisfy the requirements of the Supreme Court decision herein with respect to such divestiture. If any party shall file objections within 45 days after service and submission of the Government's plan with respect to divestiture of any of its theatres or interests therein the Court, if it deems such objections to raise substantial issues of fact or law, shall fix a time as soon thereafter as possible, at which time evidence in support of such plan or in opposition thereto, in addition to what may already be contained in the record, may be adduced. The Government shall have 45 days after service of any plan proposed by the defendants to file objections thereto.

7. No exhibitor company to be created as a result of the separation of the business of producing and distributing motion pictures from the business of exhibiting motion pictures shall acquire directly or indirectly any interest in any theatre divested by any other defendant pursuant to any plan ordered under Paragraph 6 of Section V hereof or pursuant to Paragraph C 1 of Section III of the Consent Judgment as to the Paramount Defendants entered March 3, 1949, or shall expand its theatre holdings in any manner whatsoever unless and until such company shall show to the Court and the Court shall first find that such acquisition will not unduly restrain competition in the exhibition of motion pictures.

8. Until such separation and divestiture, no defendant bound by this judgment shall expand its theatre holdings in any manner whatsoever.

Arbitration

The three major distributor defendants bound by this judgment and any others who are willing to file with the American Arbitration Association their consent to abide by the rules of arbitration and to perform the awards of arbitrators, are hereby authorized to set up an arbitration system with an accompanying Appeal Board which will become effective as soon as it may be organized, upon terms to be settled by the Court upon notice to the parties to this action.

Ozones Setting Up Nat'l Assn.; Will Collate Info on Terms, Other Matters

Philadelphia, Sept. 20.

Campaign to organize a National Assn. of Drive-In Theatres is being launched from this city and circulars describing the objectives of the new group have been sent out to approximately 1,500 owners.

Drive aims at setting up an association to collect statistics of value to the owners, serve as a clearing house on prices of film, show the ratio of flat rentals to percentage charges, issue information on tax and court matters, and reports on how well particular pits do in the open-air theatres.

Interim secretary is James Sutton, member of the law firm of Paxson, Lallish, Bilworth & Green, which has been retained by several drive-in chains as counsel. In interim press is Guy W. Meek, who owns a chain in northern California. Other officers are Ray Edmonson, Jr., of Dixie Drive-Ins, and John Wolfberg, who heads a Colorado circuit. Herb Ringold, an owner of the Philip Klein ad agency, is serving in an advisory capacity.

Group hopes to integrate local and state associations of drive-ins. Philadelphia was chosen as headquarters to hypo organization in the east. Annual dues are to be \$50 per theatre.

Cal. Drive-Ins Fight Daylight Time

Hollywood. Drive-in owners are organizing to fight against the adoption of daylight saving time, to be voted on Nov. 8. They will fight without any help from operators of conventional film houses. Formerly the regular exhibs were against daylight saving but now they are observing a hands-off policy, allowing operators of owners to battle alone.

600-Car Bayou Owner

Dallas. Mr. and Mrs. Moran K. McDaniel opened the new 600-car Bayou drive-in reported to be the only owner in Galveston county. It cost \$125,000.

E. A. McClain, city manager for Robb & Rowley-United Inc. announced that construction will start soon at Hillsboro on a new 400-car drive-in.

New Owner Near Lake Champlain

Albany. Skyline Drive-In opened at Crown Point near Lake Cham-

plain, by Arthur Landry, of New York City. It is 31st for Albany exchange district.

\$75,000 Indiana Drive-In

Martinsville, Ind. Construction of \$75,000 drive-in for 500 cars begun on State Road 67, between Brooklyn and Centerton. It is owned by Center-Brook Drive-In Theatre, Inc.

2 New Outdoor Spots in Mo.

St. Louis. Two new drive-ins near Missouri towns started operation. The World Theatrical Enterprises, St. Louis, lighted its new project near West Quincy, Mo., and H. E. Boyd cut the ribbon at his 500-car owner near Kennett, Mo.

The Weirs Drive-In Opened

The Weirs, N. H. This Lake Winnepesaukee resort has its first owner, The Weirs drive-in a 500-car operation near the Parkview hotel.

16M DEALERS LOOK TO BATTLE ON BISTRO TAX

Washington, Sept. 20.

Recent crack down of the Bureau of Internal Revenue on bistros which dish up 16m films as an added attraction for their patrons has the entire membership of the National Assn. of Visual Education Dealers up in arms. Though only verbal protests have been lodged to date, a legal battle looms over the regulation.

Revenue bureau's crack down came when a local restaurant alternated its video shows with 16m films. Revenue outfit reshuffled the words of the cabaret tax act, and ruled that patrons were subject to the 5% tax, just the same as though live entertainment were being offered. Not only were the films yanked from the eatery in question, but all over the country, where practice has spread, distributors on the sub-standard circuit were faced with cancellations. One spokesman here pointed out that in Kansas City alone about 20 restaurants had been using 16m film, and that in another restaurant chain, over 100 members served pic along with food.

C. T. Chandler, legislative rep for NAVED, and owner of the Film Center, one of town's top 16m outfits, has already lodged a protest with the Commissioner of Internal Revenue against what the outfit terms "discriminatory" legislation. It is being pointed out here that not only is an existing, and potentially larger market for 16m pic being wiped out, but also the wedge is being opened for similar taxation on food spots showing TV.

Offending revenue section reads, in part: "Term 'roof-garden, cabaret or other similar place' includes any room in any hotel, restaurant, hall or other public place where music and dancing privileges or any other entertainment, except instrumental or mechanical music alone, are afforded patrons," etc.

Local Pic Industry

Saluted by Kaycees

Kansas City, Sept. 20.

Motion picture industry of greater Kansas City is being saluted tomorrow (21) at a luncheon tossed by the chamber of commerce. The industry is drawing the accolade as the featured industry of the week in the chamber's current "Kansas City on Parade" series.

Joe Green, Production Code head of the film industry, comes in from the Coast to be the principal speaker. Elmer Rhoden, Fox Midwest presy, will m.c., with all branches of the industry cooperating in presenting the luncheon program.

Local 776, Editors,

Install Lou Sackin

Hollywood, Sept. 20.

Louis H. Sackin was installed as new president of Motion Pictures Film Editors, Local 776, after a secret mail ballot.

Other new officers are W. Dona Hayes, vespers; Robert F. Joseph, secretary; Walter Feldman, treasurer; and Rex McAdams, sergeant-at-arms.

Film Execs' Devaluation Opinions

Arthur M. Loew, president of Loew's International, opines: "The immediate effect of devaluation is harmful to American exporters. For every pound we formerly earned, we shall now have to earn 1.44 pounds to achieve the same result in dollars. I am not pessimistic, however. If we are to have any faith in the monetary brains behind the devaluation, the ultimate effect will be beneficial, and I for one would recommend temporary hardship to gain lasting benefits. Who knows, with this devaluation, the time may even come when we shall revert to a free monetary exchange."

Arthur W. Kelly, United Artists exec vice-presy, who will plane to London Sept. 30 to see the situation, declared: "The devaluation of the pound is of serious concern to all foreign departments for three reasons. First, because it immediately reduces our frozen pounds by 30% which is a drastic cut. Second, because of its instantaneous repercussions in other countries tied to the sterling bloc. Third, because of the ultimate effect it will have on non-devaluating countries which will have to make inevitable trade adjustments. However, if the end result would lead to a free convertibility of currencies and an easing of trade barriers between countries, the eventual effect of devaluation may prove beneficial."

Irving Maas, v.p. and g.m. of the Motion Picture Export Assn., said: "The devaluation of the pound sterling will inevitably extend to the soft currencies of the MPEA territories. It should stimulate exports from these countries as well as imports into them, thereby probably producing some visible benefits over a period of time. Devaluation should also stimulate trade between U.S. and the MPEA territories and in that way give these countries more American dollars than they have heretofore had at their disposal."

Joseph H. Seideman, foreign dept. head for Universal, said: "The obvious effect, of course, is a 30% loss in revenues from those countries devaluating. There are ameliorating factors. So far as Europe is concerned, for instance, trade has been at a standstill for many months because everybody feared and expected devaluation. Now that this step is out of the way, trade should definitely open again. It now permits the people making time to make plans for the future and should, therefore, improve business markedly in local territories. When local conditions rally, the film industry reaps the benefit of the improvement and should respond in this case."

\$30,000,000 Devaluation Effect

(Continued from page 1)

In the re-pegging. Chief among these is Canada where the Canadian dollar has been devalued to \$1.10 from \$1. Dominion brings in approximately \$17,000,000 yearly. The 10% change probably means a dip of \$1,700,000. While some other countries are affected, the loss is not as great as in Canada. (See story, page 77).

Not All Gloom, However

Picture is not entirely dark by any means. Industries point out. The first effect is adverse to the U. S. film business but if the broad devaluation leads to its intended result—a halt to the foreign dollar starvation—a considerable easing of remittances can be expected. The industry would make less overseas in terms of dollars. It would, however, receive a greater proportion of its earnings in remittances and that alone shows up in the profit-and-loss ledger.

Of the frozen \$12,000,000, more than \$7,000,000 worth of pounds has been accumulated in the United Kingdom. In terms of dollars, this sum is reduced to about \$5,000,000 because the pound is worth \$2.80 now instead of \$4.03. Devaluation in no-wise cuts the \$17,000,000 which the industry can extract from England for the year ending next June 14. The Anglo-American film pact fixed a dollar figure to be remitted, and not one computed on pounds.

Conflicting factors are at work so far as the impact of devaluation is directed to U. S. production abroad, particularly in England. Since the \$17,000,000 available for remittance this year will represent a greater proportion of the frozen pounds accumulated in Britain, there will be less left over for use in that country. This fact, of course, works against American filmmaking in the UK.

Spor to Joint Production

Accepting this as so, foreign dept. heads believe that Anglo-American joint production deals will be increased nonetheless. In terms of dollars, filmmaking in England will be cheaper although the same amount or trifle more pounds would be consumed per picture. British government is expected to take steps to prevent a general rise in costs and wages which will apply to everything but imports from dollar regions. This is expected to hold down production outlays to their present total in pounds.

Which means that same expenditure in pounds will be 30% less in dollar equivalent, a factor which must work for increased Anglo-U. S. collaboration in picmaking. Only rise regarded as certain is that of rawstock which is entirely imported from the U. S. A. Tight hold on studio wages is expected to be exercised.

Federal tax feature also works for increased production abroad. Under a U. S. Treasury Dept. rule,

ing companies pay the income bite on foreign revenues when received at the h.o. in dollars or used in some other way. Same amount of pounds used in England for a production would represent 30% less so far as dollars are concerned. Hence taxes would be paid on that much less in income.

No Cheaper British Pix

Unlike manufacturers of basic commodities, American distributors will not face keener competition from the British because of the devaluation. While Britain will be able to market its autos, steel, textiles, Scotch or other tangibles in dollar areas at a lower figure, same rules do not apply to films. It is not likely that the British will proffer their pix at cheaper rentals because in dollar terms they have been produced for less. A good film will still command top rentals; a poor one whatever it can get. Therefore, the prime purpose of devaluation—a chance for the British to compete on more favorable terms in the world market—has little or no bearing on the film business.

At the same time, it is conceded that the position of J. Arthur Rank, Sir Alexander Korda and other British producers has been improved considerably. Every dollar earned by these films means 30% more to the producer in pounds. If, for instance, "Hamlet," distributed in the U. S. for Rank by Universal, garners \$200,000 in the coming 12 months as Rank's share of rentals, he receives 71,430 pounds instead of 50,000. His absolute gain is 21,430 pounds.

This principle, it is noted, applies equally to films turned out in the future. It is so because his cost of production, measured in pounds, is not increased. Rank has already reshaped his production policy to aim primarily at the overseas market. Devaluation will only emphasize this target because of the hyped reward from dollar earnings.

Industries say that the most important repercussion of devaluation on the film biz remains to be seen. If the British, strengthened by the better competitive position, can stop the flight of the dollar and reach a balanced economy, it should spell an improved deal for Yank distributors in Britain when a new fiscal pact is discussed next year. Since Britain is the key to the entire foreign earnings of the industry, that one result would outweigh any immediate losses.

2 Rank Studios on Market

London, Sept. 20

Two shuttered studios, both closed by the Rank Organization early this year, are on the market.

They are the Gainsborough outfits at Shepherds Bush and Islington and are being offered privately first.

'Samson' on B'way

Paramount theatre management will pare its regular stage show to 30 minutes when "Samson and Delilah" premeas at the Times Sq. showcase day-and-date with an opening at the Rivoli. Hitting the screen early next year, the Cecil B. DeMille pie will play the Paramount four-weeks while sticking to the Rivoli for the length of its run. Shortened stage show is required by the fact that "Samson" runs 129 minutes.

It is likely that both houses will up their scales for the film.

Exhibs-Distribs

(Continued from page 4)

tion—has been in pretty much of a vacuum concerning the thinking of the other. It is thought that this insularity has been in great measure responsible for what Johnston called "the lawyers' paradise" that the industry has become, as a result of intramural lawsuits and feuding.

While the trend to greater intra-industry cohesion has been under way for some time, it got its real impetus in Chicago as result of the spirit of unity shown there. Leading up to that, undoubtedly, was the scare thrown into the industry by the precipitous drop at the b.o. last spring. Whatever the reason, however, a face-to-face relationship between exhibs and producers is seen as a new and valuable development.

Harsh words spoken about exhibs by Joseph Mankiewicz at Life mag's Hollywood roundtable recently are seen as another element that has had good effect in bringing about developing exhib-producer unity, although the 20th-Fox director's remarks were thought ill-considered in many quarters at the time. Mankiewicz's crack that exhibs were merely real estate holders whose duties were taking chewing gum off carpets and keeping kids from necking in the balcony, stung most theatre men. The momentary bitterness that resulted was followed, in many quarrels, by closer friendship.

MPIC, for Example

An outstanding example of how little one branch of the industry knows about the other was seen at the Chi meet in the report by Art Arthur, exec head of the Motion Picture Industry Council, on what that Hollywood co-op organization was doing in the way of public relations. Virtually none of the exhibs and distribes present had any idea of the work of the MPIC, which proved, as a matter of fact, to already be doing what some of the Chi powwowers were getting ready to suggest. MPIC got a tremendous hand from the exhibs. New respect was created among them for the Hollywood guilds, unions and production associations which make up the MPIC. Whole episode served to throw considerable bond between Hollywood and the men who buy and exhibit its product.

The MPAA prexy, in suggesting the exhib seminars in Hollywood, declared: "It is easier to market a product if you know what goes into it and how it was put together. Reciprocity and appreciation between Vine street and Main street are vital to the growth and welfare of our business."

Sen. Langer

(Continued from page 3)

be authorized to determine whether (1) there had been misuse of power by collusion between 20th and Loew's; (2) whether fraud and deceit had been practiced by 20th, which would warrant revoking the right for the company to have its stock publicly traded; (3) whether the management of 20th had violated Federal laws, including those prohibiting use of the mails to defraud; (4) whether the film industry has received substantial sums of money from Marshall Plan grants to various foreign countries.

In recent years, Langer has threatened to introduce legislation having block-bookings and blind-selling. However, despite statements that he was working on a bill, he never introduced one.

Inside Stuff—Pictures

United Artists, on basis of returns to date, anticipates a domestic gross of about \$1,500,000 on Abbott & Costello's "Africa Screams," produced by Nassour Bros. Pic is the first that the comedy team has made away from Universal. Gross will be about midway between the best and the worst of the figures they racked up at U. "Abbott and Costello Meet Frankenstein" was the topper with \$2,000,000. Pair, who seem to have a steady clientele that makes them consistent money-makers, are currently in a new U-production, "Abbott and Costello Meet the Killer, Boris Karloff."

Paramount, under pub-ad director Max Youngstein and ad chief Sid Blumenstock, has adopted the practice of making up what it calls "announcement" ads early in its pressbooks. These are much larger and fuller than what most exhibs would be expected to use, but are aimed at the exhib himself, rather than his potential audience. Idea is to establish the high points of the picture in the theatre operator's mind through one slam-bang ad to influence him in his own selling of the film.

New film studio reportedly has been started at the Amelia Earhart airport, near Miami, by Hialeah Motion Picture & Television headed by Jack Goldberg. Site covers some 300 acres. Three hangars are available for conversion into sound stages. Active in the Negro film field with his Herald Pictures, Goldberg assertedly will make septa pix at the new lot along with some standard programmers.

Recording and reproduction on tape, disk and film are expected to be covered by exhibits and papers at a three-day "Audio Fair" which is slated to be held at the Hotel New Yorker, N. Y., starting Oct. 27. Microphones, loudspeakers and amplifying equipment will also be demonstrated and discussed at the conclave which is sponsored by the Audio Engineering Society.

Four pictures in Broadway showcases at the same time is a record set by Metro for November, the first time that lot has achieved a four-way break in years. "Forsyte Woman" is at Radio City Music Hall; "Battleground," Astor; "Adam's Rib," Loew's State, and "The Doctor and the Girl," Capitol.

Briefs From the Lots

Hollywood, Sept. 20.

Milton Berle starrer, "Always Leave Them Laughing," being rushed by Warners for a Nov. 12 release. Columbia will start "The Oyster Edges," based on the Charles Jackson novel, Nov. 7. Burt Lancaster and Harold Hecht will shoot four separate sequences as a feature-length picture, after the manner of J. Arthur Rank's "Quartet." King Bros. bought "Heaven's Where You Find It," authored by Brenda Weisberg and William Sachheim, for January production. Robert E. Tansey will direct "Flame," to be produced independently by Jack Schwarz.

Joe Gotterson is readying production on "Proud River," at General Service, with no release, but a deal is in discussion with United Artists. Richard English checked in at RKO to write the screenplay for "A Very Remarkable Fellow," to be produced by Harriet Parsons. United Artists' foreign department is readying French, Spanish and Italian dubbing for three films: "Quicksand," "The Crooked Way" and "Without Honor." Metro handed a term player contract to Fernando Lamas, Argentine thesp and singer. Lippert Productions, Inc. is the new name for the re-teasing company which formerly operated as Screen Guild Productions.

Robert Cummings bought "The Witch of Verona," a tale of medieval love and sword play, for indie production when he finishes "The Petty Girl" at Columbia. Robert Mark renewed as chief of Republic's makeup department. Frank McGrath drew his third straight role in Metro's "Devil's Doorway," after 25 years as stand-in for Warner Baxter. Bill Williams will star in "Double Cross," to be produced independently by Michael Phillips, with Hugh Bennett directing. Sequel to "Mrs. Miniver," to be produced in England by Metro, will be titled "The Miniver Sequel," oddly enough. Joseph Penney's first chore under his new UI contract as director-actor will be a gangster role in "Outside the Wall."

Dorothy Hart drew femme lead in "Outside the Wall" at U.I. replacing Gale Storm, who asked the lot on completion of her term contract. William Stephens will make "Lure of the Tropics" as the first of his program of 16 indies to be made on the Hazel Roach lot. Metro's "Forsyte Saga" will retain that title throughout the British Empire although it will be screened in the U.S. as "That Forsyte Woman." Arthur Loew, Jr., drew a role in Metro's "Key to the City." Edmond O'Brien will star in "Wrong Guy," a Frank Seltzer production dealing with crime in Los Angeles. Pine-Thomas brought in "The Eagle and the Hawk" six days under schedule and \$90,000 under budget.

Irvin Wagner, former veepee of Olan agency, planning to package radio shows as well as maintain his shed of consultant and commercial scripping. ABC announcer John Weigel flying to L. A. each week

for Lawrence Welk broadcast there. Weigel finishes his North-easter stint on WGN Tuesday nights and grabs a plane immediately. NBC veepee Chick Showman resting in Kentucky after White Sulphur Springs network meeting. ABC back Doris Lytle leaving Coast after two-year stretch here. Her boss Eli Henry tossed a farewell party.

Courts on Bids

(Continued from page 5)

ed to one or more theatres in a competitive area." In conjunction with that report, TOA's distrib-exhib committee came out in favor of sealed bids with the provision that all terms and conditions of each be made available to all interested immediately after the award.

Privately, TOAers argue that there is no checkup on the fairness of awards and no way of knowing whether discrimination is being worked. Whether the award is being quietly conditioned on other films or just based on local favoritism can never be disclosed without the winning terms made known. It is noted that many bids are handled by exchange and district managers and that personalities can play their part.

TOAers are convinced that distribes are adamant on the question because it is easier to jack up rentals when the winning bid is not disclosed. Tendency of a losing bidder, it is said, is to up his bid substantially, particularly after a losing streak, and that tendency is grist for the distrib' mills. It is TOA's assertion that competitive bidding used to hoist terms rather than divide product fairly is a warping of the anti-trust suit from its initial purpose.

CEA to Give 'Sword' O.O.

London, Sept. 20.

If arrangements are made for showing "Sword in the Desert" in Great Britain, the film first will be viewed by officials of the Cinematograph Exhibitors Assn.

This assurance has been given to the CEA by Ben Henry, Universal's local topper. Hence exhibs are satisfied that this gives them some right in saying "what should be shown on the screen."

'Thief' Shooting in Venice

Venice, Sept. 10.

Preliminary shooting has started here on "Thief of Venice" starring Maria Montez and Paul Christian, produced for Venezia-Film by Giuseppe Barattolo and Nat Wachsberger. Pic is being shot in English version and directed by John Brahm.

Jesse Lasky, Jr., is making last revisions of his script.

THEY'RE ALL IN!

ENTRANTS (to date) IN THE

\$7,500 ALL-AMERICAN PREMIERE CONTEST!

"FATHER WAS A FULLBACK"

SEPT. 28th — DEC. 4th

R. E. AGLE, Sr., Appalachian, Boone, N. C. • NAT ABELDOVE, Elm, Phila. • WM. H. BACHERT, Star, Cothamton, Ohio • LEONARD BARRACK, Uptown, Lyon, Mass. • S. BEAUCHEMIN, Montmartre, Sask., Canada • J. N. BEILE, Harris South Hills, Penn. • BOB BOTHWELL, Fox, Wyoming Valley, Laramie, Wyoming • STEVEN C. BRADY, Oswego, Oswego, N. Y. • DAVID BEHLER, Central, Newark, N. J. • JOE BECKHAM, Grand, Grandview, Texas • ABSALOM BUZLER, Bradshaw, Bradshaw, W. Va. • C. S. BROWN, Temple, Kan. • M. W. CAMPBELL, State, Statesville, N. C. • ROCQUE CASAMASSINE, RKO Regent, New York • ED COLBERT, Vermont Gardens, Kenilridge, Va. • LOU COHEN, Loew's Poli, Hartford, Conn. • SAL COSTA, Rostereb, Newark, N. J. • O. V. EVANS, Country Gardens, Calif. • C. W. CLAGETT, Palace, Lancaster, Ohio • ELMER N. DEWITT, Valencia, Strand, Delaware, Ohio • V. DOUGHERTY, Shawnee, Plymouth, Pa. • WM. E. DENNIS, Indiana, Indiana Harbor, Ind. • WM. EMKEY, Family, Glen Lyon, Pa. • REESE FRANCIS, Shawnee, Club, South Ogden, Utah • JACK A. FARR, Skyway, Bryan, Texas • HENRY FRIEDMAN, Landale, Phila. • JAS. E. GLADFELTER, Plymouth, Penna. • THOR HAUSCHILD, Piqua, Piqua, Ohio • AL PARRELL, Fairway, Kansas City, Kan. • I. C. HOLLOWAY, Center, Colgate, Baltimore, Md. • SID HOLLAND, Fairview, Cleveland, Ohio • D. HIRSH, Princeton, Ill. • J. M. JONES, State, Postoria, Ohio • JOHN D. LEONARD, Regent, Springfield, Ohio • TOM KILLEEN, Comerford, Scranton, Pa. • DON KELSEY, Lyric, Blacksburg, Va. • GEO. J. KEMP, Dunes, St. Marys, St. Marys, Pa. • DWIGHT S. KIRK, Paramount, Middletown, Ohio • JOSEPH KLADZAR Jr., Torch, Michigan City, Ind. • V. T. KOCH, Dunes, New York • LESTER R. KROPP, Strand, Waterbury, Conn. • J. C. LUND, State, Strand, Middle Village, N. Y. • DAVID Crystal, Clouston, Fla. • PAUL O. KLINGER, Strand, Wayne, Waynesboro, Va. • H. G. MCKEE, Ritz, Garfield, N. J. • MARK E. LESSLIE, Hippodrome, Pottstown, Pa. • NORM LEVINSON, Loew's Poli, Hartford, Conn. • J. C. LUND, State, Strand, Middle Village, N. Y. • DAVID Belasco, Quincy, Ill. • BEN MINDLIN, Baldwin, Baldwin, L. I. • JACK MITCHELL, Wadon, Marion, Ohio • LARSON, Wilma, Missoula, Montana • FRED E. MORROW, Embassy, Lewistown, Pa. • J. P. MASTERS, Capital, Bowling Green, Ky. • CHAS. J. OLIVER, Dal Rio, Clouston, Ont. • DICK PEFFLEY, Paramount, Fremont, Ohio • MERLIN W. PAUL, Casino, Lancaster, Pa. • H. H. PRESTON, Capital, St. Thomas, Ont. • FRANK REIGER, Indiana, East Chicago, Ind. • SAUL RENICK, Century, Willowood, N. J. • AL PERKINS, Ritz, Midland, Ont. • MORRIS ROSENTHAL, Loew's Poli, New Haven, Conn. • STANLEY D. ROTHENBERG, Strand, Haverhill, Boston, Mass. • BOB SHIRLEY, Loew's Boro Park, Brooklyn, N. Y. • M. E. SHIVELY, Ritz Mid State, Clearfield, Penna. • WILLIAM SOMMER, Kent, Brown, N. Y. • LARRY STARK, Loew's Poli, New Haven, Conn. • STANLEY J. Richland, Wash. • THOMAS SCHOLL, Canarie, Brooklyn, N. Y. • LEONARD TUTTLE, St. Albans, L. I. • R. S. TRETTLER, Huntington, Danville, Mich. • WM. TRAMBUKIS, Strand, Syracuse, N. Y. • BILLY VASSER, Cascade, Gays, Spring, Texas • DAN WILKINSON, Huntington, L. I. • GEO. N. THOMPSON, Coronado, Coronado, Calif. • RAY WOODARD, Cascade, Gays, Spring, Texas • DAN WILKINSON, Neighborhood, Richmond, Va. • JOHN WOYTINEK, Gaybis, North Judson, Ind. • C. E. WIRE, Ohio, Marion, Ohio • ZEITZ THEATRES, WJONICKI, Hub, Chicago, Ill. • CHAS. C. WAGNER, Grand, Philadelphia, Pa. • C. E. WIRE, Ohio, Marion, Ohio • ZEITZ THEATRES, State, New Bedford, Mass.

Plus 36 CENTURY THEATRES, 150 SCHINE THEATRES, 44 AMERICAN THEATRES and 61 FOX WISCONSIN THEATRES

HOW ABOUT YOU?

Count me in!

"Father Was A Fullback"
All-American Premiere Contest
20th Century-Fox,
444 West 56th St., N. Y. 19, N. Y.
For contest details and fullball numbers to:

NAME _____

THEATRE _____

ADDRESS _____

There's No Business Like **20** Business
CENTURY-FOX

THE WHOLE INDUSTRY KNOWS

A HIT Has Been Delivered

because:



SENSATIONAL PRE-RELEASE RESULTS range from better than 1949 leaders like "Paleface," "Whispering Smith" and "Sorrowful Jones" to figures topping peak-era 1946 leaders like "Two Years Before The Mast" and "Blue Skies."

LANCASTER AND CALVET ARE DYNAMITE TEAM—with America completely Calvet-conscious as she finishes a whirlwind coast-to-coast tour, guest-stars on top radio shows heard by millions ...and gets a terrific national magazine build-up.

NOW IT GOES INTO GENERAL RELEASE arming exhibitors with positive proof that one of the year's outstanding pieces of boxoffice merchandise is

BURT LANCaster · PAUL HENREID · CLAUDE RAINS · PETER LORRE

A HAL WALLIS Production

Rope of Sand

with SAM JAFFE and introducing

CORINNE CALVET

Directed by WILLIAM DIETERLE

Story and Screenplay by Walter Doniger • Additional Dialogue by John Paxton



"Rope" New
Profits in
PARAMOUNT'S
Gold Rush of '49

Majors Give Up on Finding Formula To Prevent Indies' ECA-German Putsch

Company executives and foreign managers, meeting in New York Monday 19, agreed, after long discussion, that no practical formula could be found to cope with indie producers or minor exporters. They would curb them from grabbing a disproportionate share of the coin to be made available by the Economic Cooperation Administration to pay for pix sent into Germany. Majors decided that they must depend on ECA assurances that it would see that all facets of the industry get an even break.

As a result, the toppers, concluding under the chairmanship of Motion Picture Assn. of America presy Eric Johnston, agreed that each of the majors would select the pix it wanted to ship to the Reich and submit them to the ECA on its own. A suggestion that a committee be formed to choose the pix and submit an agreed-upon number for each company was shelved.

ECA has not determined as yet the total amount to be allotted for films. It has an appropriation of \$10,000,000 to cover all information services and it was said at the meeting that films might get between \$2,000,000 and \$4,000,000 of this sum.

ECA has pretty well agreed that it will compensate the companies for all out-of-pocket expenses for prints etc. plus a percentage of negative cost for pix which it approves. These must meet the standards that they further the purposes of the ECA, that they be consistent with the national interest and that they show the best elements of American life.

Films can be shipped into the Reich even if they don't meet these requirements, but ECA won't provide any compensation for them. They'll be subject only to censorship regulations set up by the German industry.

What the majors have feared is that Samuel Goldwyn and other indies who have not previously been exporting many of their pix to Germany—while the majors have been cooperating with the Military Government by doing so—will jump in with a whole flock of product now and get a disproportionately large share of the ECA appropriation. Likewise, it is feared that minor exporters will buy up a lot of pix for Germany and cop an unfairly big part of the funds.

MPAA companies were searching for a formula that would give each of them and the indies a proportionate share of the ECA money. This would have been presented to the ECA for its approval. Since such a formula appears to be impractical, everyone now will be on his own. Majors have agreed among themselves

that each company will send in only 15 pix to avoid flooding the market. This may be revised, however, if a large number of indie pix threaten a flood.

\$1,000,000 Fund Okayed

Frankfurt, Sept. 20.—Fund of approximately \$1,000,000 to pay American film companies for about 35 pix sent into Germany between Aug. 1 and Dec. 31 of this year has been approved by the bipartite public information board here. Money comes out of ECA funds and must be okayed in Washington, but no difficulty is expected on that score.

The \$1,000,000 is in addition to \$487,000 which had previously been distributed to the American companies for operating expenses up to August. It covers the period until the Motion Picture Export Assn. gives up cooperative operation for the companies here and they go into selling on their own.

Circuits' Pitch

Continued from page 3

ing offer, distribut respond that the only intelligent bid is on the true value of the picture to a bidder's theatre. To the distribut's way of thinking, it has little relationship to anything except what the pic can earn in the particular house involved.

Not Practical Otherwise

Open bidding is not a practical matter, another sales exec asserted. The branch manager hasn't got the time to sit around all day arguing over which bid is highest. The distribut is entitled to determine by its own standards "what we think is the best bid without suggestions from an exhibitor."

Competitive price on pix is a business secret, it is maintained. "Normally an exhibitor doesn't want the amount he pays disclosed to a rival." The big squawk directed against Confidential Reports, Inc. industry's checking outfit, has always been, rightly or not, that it allows one distributor to know what a theatre is paying another, this exec continued. Open bidding does this very thing.

No other business aside from the Government discloses winning bids, majors argument runs. As for the Government, procedure is required by law. Pushing the point further, one sales staffer said: "When we submit a newswire bid to various institutions we never know the winning figure unless it is ours. We don't see why a different rule should apply in the industry."

Par-RCA

Continued from page 3

selves entering the theatre and being seated.

Whether they fled in fear or boredom is anyone's guess and their secret, but there's nothing hypothetical about the sudden leave-taking at RCA's demonstration of theatre screen television by the hundred or so theatre owners attending the TOA convention. What they saw on the big silver sheet (20 x 15 feet) could easily have been frightening enough to cause a vast exodus but a more definite clue was the type of programming they viewed.

KFI-TV being the only station on the matinee time, RCA elected to use what they were sending out from 5 p.m. on. It added up to a folk singer with a nither and a singing cowboy with a gee-ah. It was pretty tired stuff and before one went off and the other came on the lookers had dwindled to a mere handful.

Those who were willing to admit it were plainly worried about the big screen images. On a throw of 40 feet the picture was fairly clear, going from good on the closeups to fuzzy forms on the long shots. Quality lacked uniformity but the audio was first rate. Technically it might have been called a triumph for RCA and theatre television but what the theatre men took home on the quality of the entertainment wasn't very flattering. RCA engineers claim to have perfected a projection that can throw an image 80 feet to the screen without losing definition. Even folk singers and jodeling cowboys.

Pleskow Back to Reich

Eric R. Pleskow, assistant general manager in Germany for the Motion Picture Export Assn., planned back to Frankfurt from New York yesterday (Tuesday). He had been in the U. S. for a month discussing with MPEA execs matters relating to the transition to individual company selling in the Reich.

Visit was Pleskow's first to the U. S. in four years. He was films officer for the American Military Government in Germany prior to joining MPEA last November.

Lending Back MPEA Staffers Till End of '49

Metro and Warner Bros., which hired away from the Motion Picture Export Assn. a large number of its employees in Germany, have loaned them back to the cooperative American distribution organization there so that it can continue operating efficiently until next Dec. 31. Irving Maas, MPEA v.p. and general manager, disclosed this week upon his return from the Reich. Companies had been snaring employees for the organization they are setting up in anticipation of going into their own selling when MPEA ceases that phase of its activity at the end of the year.

With experienced and trusted help hard to come by, the American distribut, primarily Metro, made a lunge for a dangerously large number of the MPEA's 237 employees. Result was that the outfit was in danger of having to close down before the Dec. 31 deadline because of lack of help.

At Maas' behest, the companies are lending back to MPEA some of its former employees. Others have been hired by the co-op and Maas said this week, after a tour of MPEA's seven exchanges in the British and American zones, that the organization was in position now to operate effectively.

After Jan. 1 the MPEA will act only as a service organization doing the physical handling for the distribut, who will do their own selling, booking, accounting, etc. Maas said the organization would be limited to probably about 50 employees.

Since the American distribut have given the go-ahead signal for continued operation of MPEA in Austria until next September, Maas has instituted a "MOPEXAS Film Festival" for October. MOPEXAS is MPEA's Austrian company. Festival actually will be like an American sales drive, with virtually every house in the zone booking a Hollywood film.

Maas is going back to Europe in October for an extensive tour of the eastern countries and may get to Russia. Deal with the Soviet for purchase of U. S. pix is still in the air and the MPEA exec will make an effort to nail it down if he gets to Moscow.

B. O. Scales

Continued from page 1

Sings Again.—Distribut is selling the pic only in instances where the exhib voluntarily offers to boost his scales. Col's stance is that the decree in no way bars upped prices, but does frown on coercion on the part of the distribut to force an involuntary boost.

Bid method is the latest to be worked out by company attorneys. Since price of admissions has a direct bearing on the amount which a theatre can pay for a film, it is properly part of a competitive offer, it is said. Granted all other terms are fairly equal between the rival exhib, distribut would have right to award the film to the theatre on whose scale would be higher for the film in question. Only change required from present competitive selling would be to insert the theatre scale as a factor.

Neither U nor EL are hampered in four-wall deals, because there is no ban on the two companies acquiring theatres. However, method is verboten against the Big Five because of a theatre expansion freeze. Paramount and RKO will be freed of that restriction when they lose their theatre tieups in the next few months.

Autonomous German Film Censorship Could K.O. U.S. Pix at Will, It's Feared

Dixie (French) Test

Questioned at his home-office press interview yesterday (Tuesday) about anticipated trouble in the south on the upcoming "Pinky," 20th-Fox production veepee Darryl F. Zanuck revealed the anti-Negro discrimination film has already been sneaked in the "south." It was in Nice, in southern France, he declared, claiming reaction was "terrific," even though only 14 people in the audience understood English.

Turning to the problem seriously, Zanuck said he couldn't predict the reception of "Pinky" in America's south but noted the story is a "personal" one, rather than a semi-documentary treatment as earlier releases in that category of film have been. He said the picture would probably open in Dallas soon after it prems in some of the eastern keys, and emphasized 20th would "rent a theatre there on a four-wall deal if necessary to get a test booking."

Zanuck Back

Continued from page 1

consideration has always been whether the story calls for a foreign locale that could not be reproduced in Hollywood. "We have never made a picture overseas if we could have done it equally well in Hollywood," he said. He noted that 20th has pumped \$1,500,000 in dollars into both "Black Rose" and "Prince of Foxes," adding the cost of reproducing sets for these pictures in Hollywood would have been "staggering."

Zanuck disclosed the use of frozen currency also has never determined purchase of story properties abroad. "Good stories are so scarce these days," he said, "that we would buy them in dollars, frozen money or gold, if possible." He revealed that in addition to buying "Mudlark" and "The Man Who Sank the Navy," both of which had been previously announced, he also purchased "Family Skeleton," story by British writer Doris Miles Disney. Of these only "Mudlark" may be lensed abroad.

14 Set to Go

With only three pictures now in work at 20th's Hollywood studios, Zanuck plans to reactivate production activities upon his return to the Coast. Preparation on about 14 others will start within the next three weeks, but the real rush won't begin until January or February, he said, in order to bypass the holiday season and winter weather. First of these will be "Cheaper by the Dozen" and "No Way Out." Zanuck also plans to roll a new Technicolor musical teaming Dan Dailey and Betty Grable before the year's end. Titled "My Blue Heaven," the film is based on an original short story, "Stocks Do Not Bring Babies," revolving about the television industry.

Zanuck reaffirmed 20th's policy to produce only as many pictures as there are good stories and casts to match. "We have never had a fixed production schedule," he said, "and won't try to line one up to match the demands of the releasing schedule." He also reemphasized the necessity to lower production costs while maintaining quality of product.

Reminded that indie producer Samuel Goldwyn had complained last week about the restrictive influence of the Production Code, he pointed out that total elimination of the code would only multiply pressure on the industry from various minority groups. "The industry has never greatly suffered from these restrictions," he said. "We might have resented them, but the code has been helpful in broadening our audience to its present level. I have felt handicapped and frustrated by the code at times, but I have still been able to make a number of adult pictures working with it. I think our gains from the code have far outweighed the losses."

Zanuck hopes to remain in New York for the opening of "Pinky" at the Broadway Rivoli Sept. 29. He said he might have to fly back to the Coast earlier, but would still return in time for the preem.

Privilege of censoring American films recently given to the Reich picture industry may open the way to the same squeeze on foreign product—for the benefit of their own filmmakers—that the Germans exercised before the war and even before Hitler. That was the charge made this week by Irving A. Maas, v.p. and general manager of the Motion Picture Export Assn. following his return to New York from a quick trip to Frankfurt.

Maas and the reps of American majors in Germany are highly perturbed over the voluntary self-regulation code which the U. S. Military Government has permitted the German industry to put into effect. The provisions of the code are so general, Maas declared, that a reason could be found for banning practically any picture at all.

The Americans are in a dilemma, however, about asking for abandonment or serious changes in the code. There's great fear that any such action will dump them out of the present frying pan and right into the ashes of governmental censorship by the various German states. The Laenders (legislatures) of these states have already indicated an itch for control, which was only averted by the code of self-regulation put into the hands of a combined production-distribution-exhibition group. Any weakening of the latter's power may lead the Laenders to demand a takeover by the government of censorship activity.

Maas, as a result, has come up with a partial compromise in his talks with American reps in Germany. He is requesting of Ralph Nicholson, director of the Office of Public Affairs of the U. S. High Commission for Germany, that an interpretation of the code—a sort of operating procedure—be adopted and appended to it. Aim is to narrow the field of interpretation by the Germans of the broad general provisions.

For Example

One of the clauses, for instance, provides that there shall be no satirization of government. Maas pointed out that the Germans thus might eliminate such films as "My Smith Goes to Washington," "The Farmer's Daughter" and many other gentle spoofs which have clearly had no ill effects.

Nicholson, the MPEA topper said, has been very understanding of the American industry's viewpoint and cooperative. Americans are burned, nevertheless, that despite a protest by the MPEA on June 27, the code was placed in force July 19 with no notice to the U. S. organization. As a matter of fact, MPEA got no official word that the code was in effect until Aug. 16.

Germans and the American Military Government staff that aided in preparation of the self-regulation rules were provided by the MPEA with a copy of the Hollywood production code as administered by Joseph I. Breen and with censorship laws of the various states in the U. S. that have such legislation. All theatres in the British and American zones, where the code applies, have agreed not to play pictures which do not carry the code seal.

Another angle which is burning the Vank contingent is that the British in their sector have granted the Germans the right to re-censor all films already being circulated. That includes 200 or more American features which have been imported since the end of the war. That imposes a tremendous and expensive job which Maas and the others see as entirely unnecessary, since the films were not sent in originally until they had full State and War Dept. approval.

Ed Leven's Indie

Ed Leven's E. L. Productions is currently shooting its second low-budgeter to be made in New York in recent months. Leven's plan is to turn out one about every three months. Pix are being distributed by Film Classics.

Picture now in production is "Death Trap" from a script by James Carhart and Nicholas Winter. Its cast comprises mostly New York legit people, including Jack Lord and Carole Mathews as leads plus Howard Smith, Tom Peddlar, Harry Clark, Gene Smith and Hope Miller.

New York Theatres

CHERRY OLIVE
Fitzgerald-Corbin
Top O' the Morning
Carnegie

CARY GRANT - ANN SHERIDAN
'I Was a Male War Bride'
A 20th Century-Fox Picture
On Venice Boulevard, BALEY 6-10
MARTHA STUART
On 100 Stages—HAWAIIAN NIGHTS
Starring BOB HOPE and JUDY GARLAND
ROXY

RADIO CITY MUSIC HALL
Resort City Center
Inglor Joseph Michael
MURPHY COFFIN WILSON
in ALFRED HITCHCOCK'S
"UNDER CAPRICORN"
Starring BOB HOPE and JUDY GARLAND
A Tri-Republic Picture
Released by Warner Bros.
SPECTACULAR STAGE PRESENTATION

JOHN WAYNE
"THE FIGHTING KENTUCKIAN"
A Republic Picture
Broadway MAYFAIR 7th Ave. 2
EVEN 40

WEEKLY VARIETY says

**BOX OFFICE
CHAMP**

The Fighting Kentuckian

Republic release of John Wayne production. Stars Wayne, Vera Ralston, Philip Dorn, Oliver Hardy, George Waggner, Grant Withers, Odette Myrtil, Paul Fix. Written and directed by George Waggner. Camera, Lee Garmes. Editor, Richard L. Van Enger. Musical score, Consolidated Film Industries. Released in N. Y. Sept. 19, '49. Running time, 100 mins.

John Wayne	Vera Ralston
Philip Dorn	Oliver Hardy
George Waggner	Grant Withers
Odette Myrtil	Paul Fix
Marie Windsor	John Howard
Hugo Haas	Grant Withers
Odette Myrtil	Paul Fix
Jack March	Mac Marshall
Jack Pomeroy	Frank Graham
Frank Graham	Marjorie Keene

"The Fighting Kentuckian" looks like Republic's boxoffice champ for the 1949-50 season. Besides John Wayne, cast includes Vera Ralston, Philip Dorn and Oliver Hardy. There is sufficient novelty to this typical rugged Wayne-type story to spell plenty boxoffice.

Whether the story of two Kentucky riflemen pushing up through Alabama from helping General Andrew Jackson at New Orleans coming to the aid of French refugees starts a bit incongruous, it all pans

out as a swift-moving melodrama. Pic also introduces Oliver Hardy, better known as the rotund half of the Laurel-Hardy slapstick team, as a tough albeit corpulent Kentucky backwoods fighter. That he registers speaks well for his natural thespian ability, mugging and all.

A little known bit of American history, that Congress granted four townships of land in Alabama to French officers of Napoleon's defeated armies and their families, forms the background for the story. Scripter George Waggner, following usual western meller formula, has these French settlers about to be ousted out of their land by unscrupulous local politicians and landowners. That local politicians, one of the Kentucky troopers returning from final battle of the war of 1812, falls in love with Miss Ralston, daughter of French general Hugo Haas.

Wayne quits his regiment to prevent her marriage to wealthy John Howard. He uncovers the plot to drive the French people of their land. Director Waggner has followed the motto of "when in doubt, stir up a fight" because there is constant conflict, with as many fist fights, gun fights, with as many fist fights, gun fights, with as many fist fights, gun fights, with as many fist fights, gun fights.

Yarn is loaded with villains and doublecrossing episodes, but whether Wayne is romancing Miss Ralston trying to solve the mystery of who is

trying to cheat the French out of their land or merely attempting to save his own hide, there always is a plethora of movement. Picture has a whole of a movement in a pitched rifle battle between the ex-Napoleonic fighters and the river badmen.

Maneuvers of the Kentucky company of riflemen and perhaps too much stress on comedy length. Hardy runs up the picture's gyrations. Much of the Hardy comic gyrations, however, are so well done that even the slapstick moments such as the scramble for a jug of rum, may be forgiven.

Wayne embarks here as a producer and does very well even if the camera constantly is on him. Miss Ralston is constantly given a break both as to garb and close-ups. As the luscious French daughter, she is given plenty of chances for clinches with Wayne. Dorn, as an ex-French army colonel, and Haas, as a French ex-general, both carry difficult characterizations off well. Howard is sufficiently convincing as a southern landowner. Marie Windsor makes a fetching gal friend of the smalltown boss Grant Withers. The other villain is Paul Fix. Both he and Odette Myrtil are effective in lesser roles.

Besides Waggner's slick direction, Lee Garmes' lensing is better than his own's directing is better than his screenplay which tends to follow formula.

starring **JOHN WAYNE** as **THE FIGHTING KENTUCKIAN**

co-starring **VERA RALSTON • PHILIP DORN • OLIVER HARDY**

featuring **MARIE WINDSOR • JOHN HOWARD • HUGO HAAS • GRANT WITHERS • ODETTE MYRTIL • PAUL FIX**

Music by **GEORGE ANTHEIL** • Director of Photography—**LEE GARMES, A.S.C.** • Written and Directed by **GEORGE WAGGNER** • A JOHN WAYNE PRODUCTION

A REPUBLIC PICTURE

FOLLOWING **SMASH!!** WORLD PREMIERE SAENGER THEATRE
(PARAMOUNT RICHARDS CIRCUIT) NEW ORLEANS NOW REAPING TOP GROSSES IN:
Mayfair, NEW YORK • Stanton, PHILADELPHIA • Fox, SAN FRANCISCO
Paramount, SEATTLE • Palm State, DETROIT • Warner & Ambassador, WASHINGTON
Fox, ATLANTA • Majestic, DALLAS and other key cities!

Atlanta Journal Ties-In Big With All-State Bally

Atlanta, Sept. 20. In a novel promotional tieup between a newspaper and the film companies, the Sunday Atlanta Journal has set up a picture merchandising system to supplement the majors' distrib forces in the Georgia area. Paper's selling aids are being used in conjunction with full page color spreads in the Journal's Sunday roto magazine section plugging specific pic.

Under the setup, the Journal's ad department sends Georgia exhibitors notices of upcoming picture layouts with a suggestion to book the film in time to take advantage of the promotion. List of theatre owners, supplied by the distrib's district office, is also sent tear sheets of the ad spreads with dates indicating when the pic will open in the various towns. About a week later, the distrib furnishes another list containing the names of the exhibitors and the Journal puts renewed pressure on them to buy the film.

Copies of the ads are also supplied in advance to the distrib's branch offices for use by salesmen in selling small town exhibitors. Journal, which has the largest circulation in the South, has proved to be a factor in selling the rural exhibitors. Distribs have also found that the Journal's merchandising system has also stimulated advertising tieups with local businesses.

Charles Einfeld, 20th-Fox pub-ad chief, was the first to utilize the paper's merchandising setup for a saturation campaign in Georgia on "It Happens Every Spring." Box-office returns, as a result, were comparable to 20th's top grosser in the area last year, "Sitting Pretty." Other companies following suit have been United Artists on "Champion," RKO on "I Married a Communist" and Paramount on "My Friend Irma."

... And No Potatoes
Boston, Sept. 20. Paramount's local distrib staff immortalized Marie Wilson in plaster-of-Paris as a stunt for the Boston preem of "My Friend Irma" in which she started.
It was a takeoff on the foot-print-in-cement ceremony at Grauman's Chinese theatre in Hollywood. Only this time, they used Miss Wilson's torso. Instead of a footprint, and they put it in front of a super-market instead of a theatre. Par's local lack, Arnold Van Leer, arranged the stunt.

50% Cut in Japanese Admission Tax Is Urged By U.S. Shoup Mission

Tokyo, Sept. 16. Japanese admission tax of 150%, which has been in effect since Dec. 1, 1947, should be lowered at once to 100% and reduced still further in the future, according to recommendations by the Shoup Tax Mission made public this week. The seven-man American mission, headed by Dr. Carl S. Shoup of Columbia U., recently completed a four-months' study of Japanese taxation and has recommended a revised tax system tailored to fit postwar Japanese economy.

In the report, the American experts said with the 150% Japanese tax "consumers are paying for much better films than they are getting, and the same is doubtless true of many stage performances."

Second disadvantage is tax evasion, of which the mission said it found considerable evidence. In some cases, employees and shareholders of Japanese theatre and picture companies receive part of their pay or dividends in the form of passes or free tickets which they frequently sell. In other cases, ticket takers pick up ducats at the door and return them to the boxoffice for resale. The tax mission said a third possible disadvantage to the present stiff admission tax might be "grossly unfair impairment of producers' profits and salaries paid to actors and others in the industry."

USN Kudos J. L. Warner For 'Task Force'; P.S.: It's An Unusual Trailer, Too

Hollywood, Sept. 20. Warner Bros.' two-ocean preem aboard aircraft carriers of its naval aviation pic, "Task Force," was climaxed on the U. S. S. Valley Forge in the Pacific by a presentation of the Navy's Distinguished Public Service Award to Jack L. Warner. The presentation was made by Under-Secretary of the Navy Dan A. Kimball, who lauded the WB vice-prexy for contributing "to the public's fuller understanding of the Navy and its part in national security" in producing the pic.

In the Atlantic ocean, parallel ceremonies were held aboard the Midway in Gravesend Bay where Secretary of the Navy Francis P. Matthews and New York City Mayor William F. O'Dwyer were in attendance. Gov. Earl Warren of California was also aboard the Valley Forge which showed the Gary Cooper starrer off Long Beach. Screenings on both ships were topped off by a display of naval aircraft in action.

Produced in cooperation with the Navy, "Task Force" shows the evolution of the aircraft carriers from the first one, the U. S. S. Langley, to the modern flat-tops. In light of the current inter-service battle for supremacy, the film is being sent into release earlier than planned in order to cash in on the newspaper publicity.

Following the screening aboard the Valley Forge, Kimball said the "faithful portrayal of the true spirit of fighting men requires outstanding talent. Today, we have seen evidence of the handiwork of a genius. Our nation is greatly indebted to its citizens who possess the ability to produce motion pictures of the sterling qualities of the one we have just witnessed. The man above all responsible for the success of this world premiere of 'Task Force' is Mr. Jack L. Warner."

JACK DEMPSEY HITTING TRAIL FOR 'BIG WHEEL'

Picture industry's new program of sending players and execs on tour to plug films had a new Hollywood convert busier this week than a Golden Glove referee. He's Jack Dempsey, who went out on a whirlwind exploitation campaign on behalf of "The Big Wheel," the Mickey Rooney starrer in which the ex-fight champ is a production partner with Harry M. Popkin and Sam Stiefel.

Monassa Mauler's campaign had its first round in Toronto. Dempsey subsequently will be up at the bell in Montreal and key U. S. cities, according to plans being laid out for him by Mort Krushen, exploitation manager for United Artists, which is distributing the film.

In addition to newspaper and radio interviews, Dempsey invited 30 circuit buyers and bookers from Odeon, Famous Players and others to be his guests at the heavyweight boxing tournament at Toronto's Maple Leaf Gardens Monday (19) night. Prior to taking their ringside seats, they were hosted by Dempsey at dinner.

Cowan-UA

Continued from page 1

she is at the mercy of her employees. He said he also suffered because she thought of the company first and the pic second.

Sears was understood to be agreeable to Cowan's withdrawal providing UA got \$80,000 advanced for prints and advertising. UA's explanation of the reason it has not pushed the sale of the pic and has set it back indefinitely on the release slate is that it has only four prints to work with. According to company execs, Cowan has a \$30,000 tab due at Consolidated Labs and latter won't give up the negative so that further release prints can be made until its gets paid off. Cowan says he purposely didn't pay the tab because he didn't want the pic to go to UA.

Cowan will be in New York from the Coast for the next three weeks working on the "Love Happy" complications and the release by EL of his "Gl Joe."

'49 Grosses Compared with '48

Figures are official, being derived for the most part from reports filed with the Securities & Exchange Commission. Letter G beside percentage indicates a gain, letter L a loss as compared to 1948 totals for the same period.

Company	Period	'49 Total	'48 Total	% Gain or Loss
Columbia	One yr.	\$51,800,000	\$46,898,785	11% (G)
Universal	9 Mo.	43,843,381	42,226,950	3% (G)
20th-Fox	6 Mo.	84,500,378	82,060,467	2% (G)
Metro	9 Mo.	138,000,000	142,526,000	3% (L)
Paramount	6 Mo.	79,350,000	85,825,789	7% (L)
Warners	9 Mo.	101,242,000	112,415,000	10% (L)
RKO	6 Mo.	49,000,000	56,181,555	11% (L)

Jeanne Crain 'Does A Jolson' in Marathon P.A.'s to Plug 'Pinky'

The pix industry's current revival of showmanship, recently set off by Al Jolson's New York theatre tour for Columbia's "Jolson Sings Again," was pushed ahead by a similar metropolitan junket by Jeanne Crain last week. The 20th-Fox star, making her personal in behalf of Darryl F. Zanuck's "Pinky," toured 13 Skouras and RKO theatres on Thursday and Friday nights (15-16) and followed through on Saturday with pitches at the Rivoli and Roxy on Broadway.

Miss Crain did a solid selling job for the pic in a swing that stretched from Long Island to Jersey City. She was accompanied by columnist Ed Sullivan who handled the intro chores. On stage, Miss Crain bantered with Sullivan, repeated some bits from her previous films and wound up with a plug for her new vehicle, "Pinky." It was a fast on-and-off stint that pleased the customers although far from having that Jolson impact. No mention, incidentally, was made of the pic's Negro theme.

Advance notice of Miss Crain's appearances liked the b.o. at virtually all the houses in the tour despite the lack of the fancy ballyhoo trimmings that marked the Jolson tour.

Va. Okays 'Boundaries'

Richmond, Va., Sept. 20. "Lost Boundaries" has been given the green light by the Virginia State motion picture censor board. No eliminations were made.

SIMPP Charges

Continued from page 1
Johnston to Europe indicated that Johnston "was only paying lip service" to the State Dept. principle.

MPAA proxy planned overseas on a six week mission for the economic Cooperation Administration. In company with a group of other experts representing various media, he is to survey whether our Marshall Plan aid to European countries is being given proper publicity and to make recommendations on the matter.

SIMPP has been watching carefully, ever since Johnston's trip abroad was announced, to see if McCarthy would go with him. If the international department topper went, SIMPPites reasoned, it was clear indication that Johnston's tour was not purely on U. S. government matters, but that he would engage in talks on film affairs with foreign officials. For this reason he'd need McCarthy, who'd follow through on such discussions.

The conduct of overseas negotiations has been a basic difference between SIMPP and MPAA for several years. SIMPP's position is that the State Dept. must be made to front for the industry, since negotiations are then on a government-to-government level. Arnall maintains that the picture biz can't help but come out second best in industry-to-government deals, since foreign officials have no compunction about being high-handed in talking with film execs, while they'd be most solicitous in confab with U. S. State Dept. reps.

Arnall maintains that Johnston keeps going into these negotiations as a matter of personal glory. MPAA execs defend their chief on the basis that it is difficult, if not impossible, to get the State Dept. to act in many matters and that Johnston has accomplished much in his face-to-face talks with foreign leaders.

Johnston and McCarthy planned directly from New York to Paris. McCarthy will be away about a month and won't be with Johnston continuously. He'll just meet him in certain cities, as Johnston requests.

SEC Figures

Continued from page 1

early returns for the year plus a neat rally in every case has kept the impact to a minimum. Every one of the majors has reported a sharp rally, and the consensus is that the companies will outpace their own returns for the last part of the year.

Col and U's Best Reverse-Field

Peculiarly, the best showing on the gross take for the current season is made by the two non-theatre-owning companies—Columbia and Universal. Col is the top company in this bracket, with its grosses 11% higher than in 1948. It shows \$51,800,000 for the fiscal year, ended June 30, against \$46,898,785 in '48. U's recovery brings it 3% higher than fiscal '48, with \$43,843,381 registered for its first nine months, ended July 30, against \$42,226,950 last year.

Hit hardest this year is RKO, which lags by 12% for its first half-year. Warner Bros. is off by 10% and Paramount by 7%. Metro is also behind last year, in its case by 3%. Twentieth-Fox is the only theatre-owning major to have gained during the present year by a margin of 2%.

Recent returns, referring in the main to the hot-weather months, have been mixed. Columbia has just reported to the SEC a gross of \$9,803,000 (exclusive of foreign) for the 12 weeks ended June 30, which compares to \$9,046,000 last year. Paramount showed \$37,850,000 (including \$4,735,000 from the sale of theatres) against \$41,272,410 in '48 for the same second quarter. Universal, for its 12 weeks ended July 30, came through with \$13,122,580, against last year's \$12,086,109.

5 Musicals Into Action At Metro in October

Hollywood, Sept. 20.

Five tune-films go into action at Metro at a total cost of more than \$7,500,000. Melody parade starts Oct. 3 with "Annie Get Your Gun" followed at short intervals by "Serenade to Suzette," "Summer Stock," "Duchess of Idaho" and "Three Little Words."

Musical quintet will make a total of nine on the Culver City lot this year. Completed are "In the Good Old Summer Time," "That Midnight Kiss," "On the Town" and "Nancy Goes to Rio."



Featuring DOUGLAS 4 ENGINE LINERS

LOS ANGELES '99
SAN FRANCISCO
CHICAGO '28.75

AIRLINE RESERVATIONS
TIMES SQUARE 89-9492
101 West 42nd St.
BRAND CENTRAL Midway 7-4415
300 10th Avenue
BROOKLYN MAIN 5-5831
Herald St. George, 1 Park St.
LA GUARDIA Midway 6-6710
E. A. Galt's apptd. Indep. Airfare

NOW SPECIALIZING
IN REFRESHMENT
SERVICE FOR
DRIVE-IN THEATRES
SPORTSERVICE Corp. JACOBI & CO. 100 W. 42ND ST. NEW YORK 18, N.Y.

GOING TO ENGLAND

Or any part of Europe?
Let us solve your food problem.
We serve the American theatrical
and film colony abroad with all
their food requirements.

food parcels

Shipped anywhere in the world.
Order from our carefully prepared
selections or specify the foods you
want and we'll do the rest.

fresh meats

for the first time, FRESH (not tinned)
FOODS shipped to Great Britain
with our guarantee of SAFE DELIVERY
or your money refunded.

overseas food parcels

A very trying food situation still exists
in Europe and Great Britain. You will want
to send your friends and relatives the food
they need and want. Let us do it for you
quickly, economically, safely.

Don't wait—Order now. Send for Catalog VI

Fraser, Morris & Co. inc.

119 W. 57th St., New York 19, N.Y. Phone Circle 6-4561

In Europe, order direct from our London office
69 VICTORIA ST., LONDON S.W. 1 • TEL: ABBEY 3850

KEEP POSTING

'The motion picture
good enough to
sell itself has not
yet been made'

Martin Quigley



INTRODUCING *Screen* SERIES

Clips from Film Row

NEW YORK

Max Youngstein, Paramount's national ad-pub chief, will take off late in October on a 31-city swing through the hinterlands to set up the hally campaign for Paris' "The Heiress." First port-of-call will be L. A. with the ad-pubber then trekking to San Francisco where "Heiress" opens at the St. Francis Thanksgiving weekend. Added field force is being hired to plug the pic. Promoters will work in each key city, starting eight weeks before opening dates. Youngstein will huddle with exhibs and theatre folks on point-of-sale media during his trip.

Metro's second executive training course showed off Monday (19) at the h.p. with E. M. Saunders, asst. general sales manager, dining the six trainees. After Saunders gave them their sendoff, entries in the course were put under the wing of Charles M. Reagan, aide to distribution veepee William F. Rodgers. Attending the four-week lectures are "Connie" Carrou, William Madden, C. E. Prince, Max Shabason, Woodrow W. Sherrill and Harold Zeitner.

Louis Astor, Columbia's circuit sales exec, off to the Coast for 10-day stay confabing with Jerome Kafron, western division manager and will also visit the company's San Francisco office.

J. C. Ravetta, 20th-Fox district manager in the Caribbean area, in for huddles with 20th International prez Murray Silverstone.

John Todd and James Sym, Liverpool branch manager and Glasgow salesman, respectively, for 20th-Fox, now vacationing in New York. Both won the trip as prizes in a sales drive sponsored by 20th International.

Ralph Carmichael tagged by Paramount as sales manager in the company's Los Angeles branch under exchange chief A. R. Taylor. Carmichael comes from Metro where he held same spot.

Lester S. Tobias, general sales manager for the newly formed Prominent Pictures Corp., off to Chicago to hold company's first

stockholders' meet at Hotel Stevens next week.

William C. Shelton, American distributor of the French-made "Devil in the Flesh," planned to the Coast yesterday (Tues.) to supervise the film's dual preem at the Uclan and Art-Vista. Before returning home he'll make a four-week national sales trip to arrange key city bookings for the pic.

CHARLOTTE

Showing of "Gal Who Took the West" at the Imperial, brought Charles Coburn here for personals and radio broadcasts.

U. S. District Judge Warlick Wilson Sept. 12 refused to grant preliminary injunction in H. B. Meiselman's anti-trust suit against seven film distributors and a Charlotte theatre circuit.

Eddie Hough sold Blair theatre, Marshville, N. C. to Everett Enterprises of Charlotte.

Gael Sullivan, executive director of Theatre Owners of America, will address meeting of the Theatre Owners Assn. of North and South Carolina to be held Oct. 23-24. Another speaker will be Herman Levy, general counsel of TOA.

H. H. Everett, of Charlotte, bought the Blair, Marshville, N. C. from Edward Hough. The purchase includes only theatre as the building remains the property of E. C. Robinson of Wingate, N. C. whose long-time lease to Hough has been transferred to the Everett enterprise which runs a chain of firstruns.

PITTSBURGH

Walter G. League, WB circuit manager at Olean, N. Y., resigned to acquire interest in Strand, Zelienople, Pa.

Kal Erdely, former New Wilmington, Pa., exhib. now working for Warners in Greensburg, Pa., as assistant city manager.

George Moore, 20th salesman here for 27 years until recently released, joined Film Classics exchange.

Blue Sky Drive-In near Ellwood City, Pa., sold by John Wineck

and Albert R. Tate to John Favorite and Joe Glorioso, newcomers to exhibition from New Castle, Pa.

Jimmy Nash, Jr., will be manager of drive-in which his father is building with Bert Stearn and Harry Hendel on Route 19 near Wexford.

Paul Reith, RKO office manager, will serve third term as commander of Holy Family Post 771, Veterans of Foreign Wars.

Al Wheeler, who recently resigned from his sales post at UA, has gone into men's wholesale clothing biz.

CHICAGO

"One Brick Higher," story of Purdue University, is preeming at the Monroe.

Parthenon, Warner's Hammond, Ind. house, has resumed spot bookings of vaude.

George Mahoney, former Joliet city manager for Great States circuit, with Nick Romano, purchased Lidice theatre.

Jones, Link and Schafer renewed lease on LaSalle, set to be razed sometime in 1950.

Izzy Slavin recuperating in St. Francis Hospital from recent attack.

"Sword in Desert" opens Sept. 28 at Grand.

Allied Theatres of Illinois voted to drop traditional boycott against special theatre collections and will run trailers and collect for special polio drive.

John Dromy, Great States chief booker, made Lake County chairman of emergency polio drive.

PHILADELPHIA

Paul Kleiman, manager of the Pearl, is spearheading a Roy Campanella Day, at Shibe Park, Oct. 1. The Dodgers' catcher is former Philadelphia boy, and the affair is a benefit for the Police Athletic League.

Producer Aaron Rosenberg, Director Crane Wilbur and a technical crew of 25 have been making location shots all week in Philadelphia for Universal-International's "Outside the Wall." About 25% of the film is being made on location here.

Special preview marked opening of new City Line Center theatre with proceeds turned over to Variety Club, Camp for Handicapped Children.

TOA Resolutions

Hollywood, Sept. 20

The following are the high spots of the exhibitor-distributor relations stand adopted by TOA conventioners:

1. A committee of distribs and exhibs must meet to establish a fair trade code, subject to approval by the courts or Department of Justice.
2. Distribs must give exhibs sufficient time in which to bid.
3. Distribs must advise bidders of the result of each award within a reasonable time.
4. Auction bidding, the fairest method, has been declared impractical; as a result, it's been suggested that bidding be done through sealed bids with provision that all terms and conditions of each be made available to all interested immediately after the award.
5. A method of assuring uniform availabilities, especially where small town and subsequent-run exhibs are concerned, should be devised.
6. An arbitration tribunal for the airing of complaints should be set up, thus avoiding the necessity of going to law.
7. Distributors should be asked to provide more prints than they have been providing, in order to save exhibs in areas where the number of theatres is increasing the unnecessary bicycling and tagging of prints.
8. Distribs should be asked to release pix to Army and Navy camps a reasonable number of days after they have been shown by local exhibs.
9. TOA is opposed to advanced prices on pictures.
10. Approval has been given TOA's committee working with National Screen Service on rentals on trailers for its continuing good work.
11. Distribs should be asked to furnish more press books, mats and other selling material.
12. All theatre owners, including drive-in ops, should be invited to join TOA.

Fair Trade Code Adoption

Continued from page 9

number of independent conventional theatres are opposing, but Fox-West Coast, an NT subsid, is pumping for fast time on grounds that it found business did not suffer during the wartime clock switching.

TOA convention delegates were given the good news that theatres will be unaffected by the new minimum wage laws up for passage, but the cheer was tempered by the bad when A. Julian Bryslawski, chairman of the national legislative committee, reported that the admission tax situation is worsening.

He said that theatres are paying

approximately \$300,000,000 in excise taxes and urged letters to Congressmen, trailers, newsreels and short subjects as weapons in the fight to have the 20% imposed as a war emergency measure remitted. State and local taxation committee chairman Morris Loewenstein revealed to conventioners that 37 states are ready to start grabbing tributes from theatres as soon as the federal tap has been removed.

The President's Dinner brought the convention to a close with an outstanding social function. Dinner's serious note was carried by Secretary of Defense Louis Johnson, who asked TOA to support the Government's current drive to bulwark its defenses against aggression. Merry-making delegates were treated to a top talent show, headlined by Red Skelton, Danny Kaye, Jimmy Durante, Eleanor Powell, Jane Powell, Gene Autry and champion, Gordon MacRae and Phil Silvers under the emceeing of George Murphy, with George Stoll supplying the musical backing.

UA Specials

Continued from page 9

though "only real quality pictures will be considered, as we will not let the unit become a slough-off haven for pictures that aren't suitable for regular release."

Exhibition policy on the pix will be entirely flexible in keeping with each situation, Lazarus said. In some cases they will be sold on a roadshow basis, probably at upped admissions, while in other spots it may be a grind operation. Lazarus doesn't rule out four walls deals, but thinks they'll be unlikely. "Henry" was handled that way on its early engagements, but has played no such dates recently.

The special merchandising department as a source of sideline profits to UA is the second such unit it has set up. Early this year it established a television sales department to distribute film to TV outlets. It has been operating with moderate success under John Mitchell. Both this and the special merchandising section are projects initiated by Lazarus.

Censorship

Continued from page 1

stitution similar to the Legion of Decency.

"There is too much criticism and not enough optimism." That was the theme of the address made to the TOA convention by Dave Schary, production chief at Metro. "Pressure groups should be examined and analyzed by everybody in the picture business. Sometimes they become absurd. If we were to obey all the strictures that people would seek to impose upon us, if we could manage to be everything to everybody, we would be releasing black film with nothing but silence on the soundtrack."



Elizabeth Scott as she plays opposite Victor Mature in "Easy Living"

"You're irresistible!"

"I'm a Lux Girl" says LIZABETH SCOTT

Hollywood's own complexion care really makes skin lovelier. In recent tests by skin specialists, 3 out of 4 complexions became softer, smoother in a short time.

"Lux Soap facials give skin quick new beauty," says Elizabeth Scott. "I work the rich fragrant lather well in, then rinse, and put with a soft towel to dry." You'll love the generous new bath size, too—so fragrant, so luxurious!

Co-star of
RKO Radio Pictures'

"EASY LIVING"

Now Showing Locally



ANOTHER FINE PRODUCT OF
LUX SOAP COMPANY

9 out of 10 Screen Stars use it—Lux Girls are Lovelier!

Cugat



BROKE **ALL**

EXISTING

RECORDS

AT THE

ASTOR HOTEL

(NEW YORK 6 WEEKS)

NOW BREAKING **ALL**

ATTENDANCE RECORDS

STRAND THEATRE

NEW YORK

COLUMBIA RECORDS

MCA

MGM PICTURES

CBS Takes Lead in Fall Sweepstakes Though Heavy NBC Guns to Come

While the fall programming schedules won't get into their full Hooper stride for another few weeks, nevertheless the initial '49-'50 season ratings (since Labor Day weekend) are being viewed with interest as "straws in the wind" in the upcoming competitive battle between NBC and CBS.

For example, Horace Heidt topped an 11.2 for his first time up Sunday night on CBS since moving over from NBC, with the latter web's opposite-Heidt sustainer faring no better than a 3.5. For Heidt, it represents a gain of 4.2 over his final NBC broadcast. However, Heidt faces stiffer competition in the fall, his Sept. 4 rating night competition being a summer filler. His 11.2, nonetheless, was tops for audience pull that Sunday night.

Interest, too, is manifest in "Cavalcade of America," which moved from Tuesday night at 8 on NBC to Wednesday same time. It pulled a 5.4 on the initiator, while its Wednesday competition on CBS, "Mystery Theatre," pulled down a 10.9.

Labor Day night saw CBS' returning "Lux Radio Theatre" and "My Friend Irma" falling into its Hooper-happy groove, the former copping 13.8 and "Irma" 13.2 with slight competition.

Thursday night CBS also appears set to ride herd, although the Sept. 1 ratings for the fall-winter regulars are not fully indicative of things to come, since NBC was still riding along for the most part with its summer shows. "FBI in Peace and War" hit 9.5, while NBC's Meredith Willson filler for "Al-drich Family" got 4.0. "Mr. Keen" racked up 11.3 against NBC's new "Father Knows Best" 5.8. "Suspense" got a 12.0 against Kraft's summer show's 4.5. "Screen Guild Players" moves into the NBC time this fall. "Crime Photographer" did 10.1 against NBC's 3.2 sustainer, but with Perry Como's new "Chesterfield" show now entrenched in the NBC period, "Crime's" competition is expected to be somewhat tougher.

K & E Pitches Up Ford Radio Show

Bill Lewis, who masterminds the lucrative Ford-Lincoln-Mercury business for Kenyon & Eckhardt, has pitched up a new show to the Detroit auto makers for Ford radio sponsorship. It's a half-hour variety format called "Show Business."

K&E radio billings took a \$1,000,000 nosedive when Ford decided to drop its 60-minute dramatic airer on CBS and confine itself to television this season. As result the agency is left with one network show, "County Fair."

It's reported that there's been some favorable Detroit reaction to "Show Business," but that it might wind up a Ford Dealers' program, in which case the billings, ironically enough, would revert to J. Walter Thompson, which has the dealers' account.

Ford Dealers also scrambled radio when they relinquished sponsorship of Fred Allen on NBC.

Union Beefs as WBT Lays Off 10 Technicians In Picketing Aftermath

Greensboro, N. C. Sept. 20.

WBT, Charlotte, has discharged a group of engineers who had picketed the station over a contract dispute without striking.

Ten of 16 technicians were notified their employment ended at midnight Saturday (16).

A spokesman of the International Brotherhood of Electrical Workers charged that the discharge was due to "union activity" and said charges of unfair practices would be filed before the National Labor Relations Board.

WBT, 30,000-watt CBS affiliate, has been operating without a contract with the IBEW for several months. The engineers began picketing the station when negotiations bogged down.

CBS' 12 Out of 16

Hooper's Top 15 on the initial fall entries (though with many of the big-leaguers still missing) gives CBS an enviable payoff, with 12 out of 16 (there's a two-way tie for the 15th spot). NBC cops three and ABC one.

Here's the lineup:

Lux Radio Theatre	13.8
My Friend Irma	13.2
Talent Scouts	12.9
Suspense	12.0
Big Story	11.8
Mr. D. A.	11.6
Mr. Keen	11.3
Horace Heidt	11.2
Mystery Theatre	10.9
Bob Hawk	10.8
Mr. & Mrs. North	10.6
Curtain Time	10.5
Mr. Chameleon	10.4
Fat Man	10.3
Crime Photographer	10.1
First Nighter	10.1

NBC's Schlitz Blitz vs. CBS

With the breweries moving into bigtime network radio with unprecedented coin (Pabst, Blatz, etc.), a situation has developed on the Schlitz beer option for Don Quinn's newly-created "Halls of Ivy" show which once more finds NBC and CBS in a competitive battle for billings.

NBC has pitched up the Friday at 8 period to Schlitz for the Quinn situation comedy, but because of its proximity to the Pabst "Life of Riley" show Schlitz doesn't want the time. NBC's alternate offer of Thursday night 10:30 is considered too late. Meanwhile, CBS has stepped into the picture in a bid to grab off the show and lucrative account.

NBC says the Quinn program is strictly an NBC property. And anyway, the web is quick to point out, Quinn and NBC are practically synonymous in view of his 15-year Fibber & Molly-NBC association.

Cops Get Air

San Antonio, Sept. 20.

A series of three broadcasts will be heard on WFAA from the Conference of the International Associations of Chiefs of Police being held here, for five days. The opening address of Col. Homer Garrison, Director of the Texas Department of Public Safety, will be the first to be aired over WFAA and WFAA-FM. At the noon session.

Conn. Stations Shy from Bowles' Radio Talks as G.O.P. Cries 'Politics'

Hartford, Sept. 20.

White heat of Connecticut politics has struck at the weekly radio talks of Gov. Chester Bowles. Series, started after Gov. Bowles took office last season, is the target of the Republican Party here. Claim that it is a political presentation and as such they are entitled to equal time to respond.

Current series began last week and is being aired by 15 Connecticut stations, with WTIC originating. WTIC is only Hartford station airing the show live, with WCCO and WHIT routing it the et way. As the result of a letter issued by Republican State Chairman Clarence F. Baldwin and sent to all Connecticut stations, two Nutmeg airmen have acceded to demands of the GOP—WHAY of New Britain and WAUZ of New Haven. Former states that it will set up a board of "competent" observers to check each talk by the Governor. If and when this board decides a talk by the state proxy is politics, a comparable time will be offered to Repubs. Incidentally, Bowles is Democrat and ADA.

Claim is made around radio row that the letter sent by Republicans was responsible for small number



BEN LUDLOW

MUSIC

Call the Police—CBS
Scattergood Baines—MBS

Anybody Want Half of Groucho?

Elgin-American, which agreed to a deal involving switchover of its Groucho Marx show from ABC to CBS for continued bracketing with Bing Crosby on Wednesday nights—a deal involving considerably more coin for the sponsor wants to get off the hook.

Elgin-American is committed to start picking up the half-hour tab Oct. 5, but has been frantically scouting the field for another bankroller to share 15 minutes of the program. CBS has agreed to such an arrangement, as long as there's no product conflict or other sensitivities involved.

Comedian's sponsor tried in vain to interest Liggett & Myers, on behalf of its Fatima cigarette, to come in on the share basis. Unless it can unload, Elgin-American is obligated to carry the whole load.

ROY LANGHAM QUILTS AS RWG EXEC SECY.

Roy S. Langham yesterday (Tues.) submitted his resignation as national executive secretary of the Radio Writers Guild, effective Jan. 1. Reason given by Langham is that work of negotiating the minimum basic agreements covering network and agency shows is finished, that by the end of the year the Guild will have certified with the National Labor Relations Board and he wants to get into some more active field. Resignation will have to be accepted by the RWG national executive committee and national council.

Before being appointed to the Guild post, Langham was with CBS for 12 years, serving as assistant to the director of broadcasts and manager of network operations division.

of stations carrying the talks. A shortness of notice of start of fire-side chats at the start of the fall season had many scurrying around for a spot to et show. Governor's office only Thursday (15) notified stations of anticipated talks.

Before they could properly program talk and confirm show carrying to the proxy's office, along came the Baldwin broadside. It is no secret that a few were scared away from using the show. Couple of stations have fumbled their way out by claiming they did not want to be involved in anything of a controversial nature. Weekly talks by a Connecticut governor have been aired for years and have been must for Connecticut ethers. Have also been considered as "dial twisters," but were carried as public service.

Current blast is an out for several of the stations. Series of talks was promulgated by Republicans several years ago. At one time John Bailey, chairman of the Democratic Party for the state, protested about a Republican series, but nothing ever came of it.

Bowles gives his talks on current and contemporary affairs as they affect state government. It is aired on Monday nights from his home.

Network Premieres

(SEPT. 21-OCT. 1)

Following is a list of the new and returning shows scheduled for launching on the major radio networks during the next 10 days.

Sept. 21

This Is Your Life. Audience participation. Wednesday, 8 p.m., NBC. Philip Morris cigarets. Blaw.

Great Gildersleeves. Comedy. Wednesday, 8:30, NBC. Kraft. J. Walter Thompson.

Sherlock Holmes. Mystery. Wednesday, 8:30, ABC. Petri Wines, Young & Rubicam.

Starring Boris Karloff. Mystery. Wednesday, 9, ABC. Sustaining.

Bing Crosby. Music-comedy. Wednesday, 9:30, CBS. Chesterfield.

Newell-Emmett.

Burns and Allen. Comedy. Wednesday, 10, CBS. Block Drug Co. Cecil & Presbrey.

SEPT. 24

Quick as a Flash. Quiz. Saturday, 1:30 p.m., Mutual. Helbrox.

John B. Kennedy. News commentary. Saturday, 7:55, Mutual.

Murine. BBD&O.

SEPT. 25

NBC University Theatre. Drama. Sunday, 2 p.m., NBC. Sustaining.

Harvest of Stars. Music. Sunday, 5:30, NBC. International Harvester. McCann-Erickson.

Adventures of Sam Spade. Mystery. Sunday, 8, NBC. Wildroot.

American Album of Familiar Music. Music. Sunday, 9:30, NBC.

Sterling Drugs. Dancer, Fitzgerald & Sample.

SEPT. 29

California Caravan. Drama. Thursday, 8 p.m., Mutual. Sustaining.

Duffy's Tavern. Comedy. Thursday, 9:30, NBC. Blatz Beer. Kator, Farrell, Chesley & Clifford.

OCT. 1

Religion in the News. Religious commentary. Saturday, 6:15 p.m., NBC. Sustaining.

Vaughn Monroe. Music. Saturday, 7:30, CBS. Camel cigarets. Esty.

Gabriel Heatter Opportunity Show. Talent showcase. Saturday, 8:30, Mutual. Sustaining.

Judy Canova Show. Comedy. Saturday, 10, NBC. Colgate. Ted Bates.

Franco Resignation to Cue Y & R Return to Old Time-Buying Concept?

WKCY's 20th Anni

Cincinnati, Sept. 20.

WKCY, which sprouted from a 5,000-watt in Covington, Ky., "one minute from Cincinnati," as the original identification had it, to one of the few independent 50,000 watters, celebrated its 20th anniversary Friday (18).

L. B. Wilson, president and general manager, assumed control in 1931 when the station was in its second year. Power was increased to 10,000 watts in 1937 and to its present signal in 1939 when offices and studios were moved across the Ohio River for Cincinnati lodging.

Fatima Fans Web Rivalry

Considerable jockeying is going on between NBC and CBS for the Fatima cigarette (Liggett & Myers) business. Company has served notice on Columbia that it is dropping the Saturday night Basil Rathbone str—"Tales of Fatima." Cancellation on time and show has been sent in, effective after the Oct. 1 broadcast.

If the ciggie outfit can find the right show, however, it will return to network radio, but not necessarily CBS. Meanwhile, NBC has stepped into the picture and is pitching up its two strongest sustainers, "Dragnet" and the Dick Powell whodunit, Elgin-American tried to interest the Fatima makers in sharing half the cost of the Groucho Marx CBS show, but Liggett & Myers doesn't want any share arrangement but a full-hour sponsorship.

"Fatima" was on most of the past season and was taped in advance because of Rathbone's commitment to tour in the "Hellfire" legler. In recent weeks the format was revised to permit for guest stars in a bid to hype the rating. Apparently, however, it hasn't brought to the desired results.

Newell-Emmett is the agency.

Okay WLBB 150G Sale

Washington, Sept. 20.

Approval of the sale of WLBB in New York from Dorothy Schiff to New Broadcasting Co., Inc. for \$150,000 was granted last week by the FCC. New owners of the station are Morris Novik, Norman B. Furman, Harry Novik and Samuel H. Haim.

Young & Rubicam's announcement over the weekend of the sudden resignation of Carlos Franco as manager of the agency's radio media dept. actually came as no surprise to ex-Y & Rers and others familiar with the existing temper at the agency and change in time-buying concepts.

With Y&R since 1936, Franco, through the years that the agency was riding herd in radio with its multiple programming and big-league accounts, was recognized as one of the major time-buyers in the industry. Agency on Monday (19) announced that Frank Coulter, Jr., who was asst. to Franco, would move into the latter's spot.

With the bowout of Franco Joe Moran alone remains of the agency's so-called "old guard." Moran is vicepres and associate director of the radio division. The Y&R postwar transition has witnessed several radio dept. regimes, from Tom Harrington, through Hubbell Robinson, the Harry Ackerman-Gordon Cates setup, Tom Lewis, Sylvester (Pat) Weaver into the present Everard Meade administration.

Some say that Franco was put in an untenable position from the immediate postwar days when his radio time-buying management was divorced from the radio dept. and moved into the agency's overall media dept. headed by Anthony (Tony) Goughgan, thus inviting, it is contended, too many areas of disagreement.

Immediate conjecture within the trade was whether Y&R would return to the oldtime concept of re-establishing the radio time-buying unit within the radio division province.

The present setup, many agree, never made for mutual understanding and invited personality conflicts.

WCCO's Cedric Adams Becomes 1-Man Industry; 30-Week Tour Is Set

Minneapolis, Sept. 20.

Headaches of 169 nights of hinterlands trouping in the past year have brought about a reshuffle for newscaster Cedric Adams which will give him some nights at home and more dough.

Adams and WCCO have formed Cedric Adams Open House show to tour cities in Minnesota, Dakota, Wisconsin and upper Iowa on 30-week schedule beginning Oct. 15. Show will play houses with minimum seating capacity of 1,500, charging \$1 plus tax admission, and

(Continued on page 40)

RADIO ATTRACTS FRESH COIN

CBS Evolves Its Coast Pattern

Hollywood Sept. 20

Howard Meighan moves here Sept. 27 to assume new duties as executive veepee for CBS on the Coast. He succeeds Donald W. Thornburgh, but with broader powers. Meighan first choice of William S. Paley for the job, originally balked at coming here because he was building a suburban N. Y. home.

CBS top personnel has been shifted also with the Meighan take-over. Merle Jones, manager of WCCO, Minneapolis, becomes general manager of KNX, Hollywood, and the Columbia Pacific network. A. E. Joacelyn, who has been sitting in since Thornburgh exited to become president of WCAU in Philadelphia, moves up as CBS director of operations in Hollywood. Harry Ackerman continues as veepee in charge of network radio and television programs in Hollywood, while Kenneth Yourd will be in charge of business management for the program operation. Under the new executive setup the operation will be similar to the N. Y. arrangement between network and its flagship station, WGBS—an independent operation on a subsidiary basis.

CBS prexy Frank Stanton on Sunday made a special transcription of the Coast formula in N. Y. It was flown to KNX for a playback, giving the Coast boys an "exclusive" release.

Stations Put Petry on Probation; Rep Outfit in \$250,000 Expansion

Petry Day has come and gone and the fate of the company that for years has set a leadership pattern among the nation's station reps is still hanging in the balance.

In a bid to stave off disintegration of the most enviable of station rep operations, Ed Petry laid out the red carpet for his flock of well-heeled clients. In a day of unprecedented Petry & Co. activity, he made an elaborate flipover presentation in an attempt to win back the good graces of the wavering camps, and wined and dined them with a climactic shindig at the Stock Club, N. Y.

Out of the jockeying and laying of cards on the table, the following pattern for the immediate future seemed to emerge:

The relationship between Petry and partner Hank Cristol remains unresolved, the two facing each other with loaded pistols. They, along with Ed Voynow, who heads the Chicago operation, share equally in the profits, but the battle for power, which precipitated the entire fiasco and is still being waged in the courts, lies between Petry and Cristol, with station clients divided into two camps.

In his fence-mending presentation, Petry pointed out that the company would make an investment of \$250,000 for an expanded (Continued on page 40)

Jesse Thompson Mutual Casualty

Jesse Thompson is the newest Mutual casualty in the current reorganization, which recently also saw the exit of veepee E. P. H. Jimmy James. Thompson goes off the promotion-advertising department payroll, a move cued to the recent reinstatement of Bob Schmie as the web's top promotion man.

In the case of Thompson, who was one of the ex-ABC men who followed Ed Kobak into the Mutual fold, it represents a change in the cast of characters rather than a retrenchment, with James S. Tyler being brought back to the network as successor. Tyler who had been at MBS from '41-'45, was subsequently at Time, Fawcett and McGraw-Hill.

Thompson is regarded as one of the outstanding copy men in the radio field.

CAMPANA ASKS 2 MORE WKS. ON 'NIGHTER' STAY

Although Campana served notice on CBS a few weeks back that it was pulling out of "First Nighter" at the end of the current cycle and relinquishing the time, the company has notified Columbia that it wants a two-week extension.

During that interval Campana will determine further whether it wants to drop, or continue.

\$2,000,000 IN NEW BIZ PACTED

Over the past weekend two major deals were consummated bringing \$2,000,000 in "new business" coin into network coffers. ABC, which recently parted Ozzie and Harriet to a \$1,000,000 10-year exclusive, snared a bankroller—H. J. Heinz—who hasn't been in coast-to-coast radio since they abandoned sponsorship of "Information Please" some years back. Heinz picks up the O & H tab at \$8,500 a week starting Oct. 14, with the show going full web into the Friday at 9 slot. On a time-talent basis it represents a \$1,000,000 spurge for the pickle makers.

Additionally, Mutual has grabbed off \$1,000,000 worth of American Federation of Labor business, labor outfit buying a cross-the-board commentary.

Moves are significant, not alone from the standpoint that the two webs have corralled new or radio-dormant business, but gives impetus to the reawakening within radio circles that there's been no diminution in the medium's sales impact—a fact that "stole the show" when highlighted at the top of the agenda at the recent NBC convention in White Sulphur Springs.

AFL deal (though contract not finalized in writing) is for a cross-the-board news and commentary strip on Mutual, starting the first of the year. Part would be for \$1,000,000—one of the biggest tabs yet picked up in radio by any labor group.

Segment to be backed would be the 10 p.m. quarter-hour strip, Mondays through Fridays. To build up an audience in the period, MBS news veepee, Al Schechter, is starting a commentary series Monday (26), with top gabbers of the web taking the assignment for a week apiece. Bill Shirer will kick off the first week to be followed in turn by Frank Edwards, Cecil Brown, John B. Kennedy.

To strengthen the audience pull, Schechter is following the commentary with "Mutual Newsreel," which will vacate the 6-6:30 p.m. slot. Feeling is that at 10 p.m. no other web has competing cross-the-board news shows. However, on Monday nights at 10 the United Electrical Workers sponsor Arthur Garth, over ABC, which will pit the AFL against a CIO union.

Mindy Subs Kirsten

Hollywood Sept. 20

Mindy Carson substitutes for Dorothy Kirsten in two spots during October and November on Frank Sinatra's NBC program for Lucky Strike.

She may do six more. Kirsten will be off for the Metopera and concert dates.

NBC Swings H.O. Axe in Unexpected Greenbrier Post-Mortem; 500G TV Cut

Blue Blood-Letting

Hollywood Sept. 20

NBC's Sunday blues took on a deeper indigo hue last week when the kid with the blue pencil wouldn't let Frank Sinatra extend to Jack Benny the usual courtesy of a guest by saying "we'll be listening to you Sunday. Censor made him substitute "Jack Benny day" for Sunday, which now makes Sunday a bad word at Radio City when referring to "that other network."

Despite the optimistic aura engendered at the NBC affiliates convention last week by prez Niles Trammell, the network this week swung its retrenchment axe heavily throughout the home office. At least one staffer was dropped from each department in the web's latest retrenchment move, said to have been necessitated by both a drop in radio billings and continued heavy television losses.

It has been reported, in fact, that NBC will seek to save close to \$500,000 on TV between now and the end of the year. Such a move, it's expected, would necessarily involve far more than what can be saved through trimming the staff. Web's video affiliates, consequently, are expected to feel the results. Trammell intimated as much at their meet at White Sulphur Springs, when the new affiliation pacts proved almost the only points of contention throughout the convention.

Affiliates at the meet were plugging for the web to limit the number of free hours weekly to 16, same as in radio. NBC exec veepee Charles R. Denny, however, emphasized the web would need a much freer hand than that and pitched for 21 free hours. Both Denny and Trammell expressed wariness over arriving at an economic formula for network TV programming. If the web is to save that \$500,000 it is anticipated that NBC will have little room for compromise in its pacts with the affiliates.

Staff retrenchment, following so closely on Trammell's optimistic remarks at White Sulphur Springs, is believed to be the first tangible outcome of the Ross, Allen & Hamilton survey of the web's operations. Industrial efficiency experts have been at work at NBC for several months and their final conclusions are expected within the next several weeks. Results were anticipated by the end of August but it's now believed NBC held them back specifically in order not to mar the affiliates convention.

Suds Salesmen Off 'Duffy's Tavern' In Blatz Preem

When "Duffy's Tavern" preem on NBC on Sept. 29 under auspices of Blatz Beer, it will be minus the introduction of the two beer salesmen characters, James Pepper and I. W. Harper that Ed Gardner had planned to integrate into the comedy format at behest of the client.

Apparently influenced by the decision of NBC affiliates to no longer advertise, network prexy Niles Trammell has said "no dice" to the Pepper (eye) and Harper (thorbon) interstitial hard liquor plugs that Blatz owned by the Schenley people were anxious to weave into the continuity.

Just how the decision will best with the Blatz-Schenley combine hasn't been determined, but Trammell, given a complete vote of confidence on all other counts by the affiliates at the recent Greenbrier convention, doesn't intend to bypass their wishes.

Apparently there's still some in decision as to whether the Cresta Blanca, also Schenley wine plugs, will be hitch-hiked onto the "Duffy" show, also part of the original sponsorship blueprint.

TRANSIT RADIO RUNS INTO D.C. CURRENT

Washington Sept. 20

An investigation to determine whether Transit Radio shall be continued in Washington will begin next month by the Public Utilities Commission. Hearings were set yesterday for Oct. 27.

Commission action resulted from protests by transit riders to radio in the vehicles.

For WHOM The Popes Toil

Taking a leaf from a shrill local level from the NBC "hooked-to-everybody credo, WHOM (the stuff) of N. Y. code named by Generoso Pope, the Italian publisher is inaugurating a monthly series of cocktail parties for agency execs, clients, trade press, etc. Initial shindig takes place tomorrow (23rd) at the station's new and elaborate quarters. It's estimated Pope lavished approximately \$500,000 in the past year on new buys and transmitter.

The goodwill phase of the WHOM operation follows in the wake of an administrative overhaul which recently found Pope installing his son Gene. It is president in place of another son, Eugene, who has returned to his father's well-heeled manufacturing business. Motive behind the advertisement staff, it's reported, is the elder Pope's enthusiasm over the station's program in penetrating the foreign language and English markets in the face of rusty outlays. Thus through the Gene vs. Fortune farcical plus the "think on the house" overtures it's hoped to invite clients and a favorable press.

Pat Griffith Quits NAB

Washington, Sept. 20

National Assn. of Broadcasters last week announced the resignation of Miss Pat Griffith as director of Women's Activities. Her successor has not yet been disclosed.

Miss Griffith will become manager of community service for station WHIO in Des Moines. She had been with NAB since March, 1948, when she became the first executive secretary of the Assn. of Women Broadcasters.

The Story Life Mag Forgot to Finish

Last week Life magazine took a full page ad in the N. Y. Times to herald its No. 1 billings spot on the basis of the first six months' business for 1949. Under the column "total investment by advertisers" Life gave itself top position with \$40,059,716 representing gross space sales for the half-year period.

Radio acquitted itself handsomely with CBS in the No. 2 spot with \$32,695,205 in gross billings, NBC third with \$33,489,085. Saturday Evening Post fourth with \$31,399,968 and ABC network fifth with \$23,563,161, etc.

The radio trade, however, was quick to hop on the fact that Life mag had only told half the story; that Life's version of "total investment by advertisers" completely ignores the additional costs conservatively estimated at 40% of the gross time billings that network advertisers pour into production-talent costs. In contrast to the 60% added costs required for network programming, the production cost involved in magazine advertising comes to 11%.

Thus, the radio fraternity points out, the complete picture of "total investment by advertisers" which must of necessity embrace production costs—would revise Life mag's Top 10 ranking, projecting CBS into the No. 1 spot with a total gross time and talent production of \$47,047,600, with NBC trailing close behind in second position with \$46,883,968, and Life third with gross billings "plus 11%" production costs of \$44,606,000.

The two sets of figures are broken down as follows:

As Life Sees It			As Radio Sees It		
1	Life	\$40,059,716	1	CBS	\$47,047,600
2	CBS	33,489,085	2	NBC	46,883,968
3	NBC	33,489,085	3	Life	44,606,000
4	Sat. Evening Post	31,399,968	4	Sat. Evening Post	35,511,800
5	ABC	23,563,161	5	ABC	32,351,000
6	Time	12,995,061	6	Mutual	14,591,500
7	Ladies' Home Journal	11,776,998	7	Time	14,155,000
8	Mutual Broadcasting	10,278,274	8	Ladies' Home Journal	13,139,000
9	Better Homes & Gardens	9,482,845	9	Better Homes & Gardens	10,315,000
10	American Weekly	9,008,582	10	American Weekly	10,100,000

FCC Loses Another Round in Bid To Put Clamp on Web Giveaways

The FCC lost the second round of its battle against the giveaways when Justice Simon Rifkind of U. S. district court said Monday (19) he would grant an order restraining the commission from putting its new rules into effect. The restraining order, which was issued formally yesterday (Tues.), provides immunity for ABC, NBC and CBS until the legality of the FCC curbs is tested by a three-man court.

Judge Rifkind, who will also be one of the three jurists to hear the case, will schedule it for U. S. district court for southern New York in late October. His decision is broader than that handed down in Chicago last week, in that it covers tele as well as AM and permits the networks to launch new jackpot programs.

The temporary stay "came as no surprise to the Government," Max Goldman, assistant general counsel for the FCC, told the court. Goldman tried to narrow down the size of the umbrella the court gave the networks. Protection, he argued, should not go beyond the status quo to take in giveaways now in preparation. "If there is an evil," he declared, "it should not be permitted to expand."

Web listeners, however, pressed the point that they had money invested in new bonanza stanzas which would be lost if these could not be aired shortly. At the same time, they stressed, to maintain pace with competitors it might be

(Continued on page 40)

Flock of Permits For AM Stations

Washington, Sept. 20.

Television notwithstanding, AM radio marches on. Last week, the FCC handed out nine permits for new stations, gave three applications hearing status and designated hearings on two other requests for station expansion.

The new outlets authorized represent an investment of approximately \$300,000. Largest is a 5kw day 1kw night operation on 1290kc at Logan, W. Va., to cost \$97,500.

A daytime to operate with 1kw power on 1150kc in Akron, O., will cost an estimated \$50,000. Another 1kw daytime to operate on 1300kc in Cairo, Ga., will cost about \$28,000, and third, using the 1150 frequency in Garden City, Kans., will cost \$37,000.

Three 250-watt fulltimers, each costing about \$17,000, will be built in Colfax, Wash., Carbondale, Pa., and Sitka, Alaska. A 250-watt daytime, costing \$21,000, is to be established in Wasco, Calif., and a 500-watt daytime in Lincoln, Ill.

Given hearing status were applications for daytime stations in Lebanon, Pa., and Smithfield, N. C., and for a fulltime station in Gretna, La.

Applications of WGWD in Gadsden, Ala., to expand from a daytime to a fulltime operation and KENO in Las Vegas, Nev., to increase power from 250-watts to 1kw were designated for hearings.

In addition, applications were received during the week to start new AM stations in Ely, Nev., Mountville, N. C., and Sturgeon Bay, Wis.

Maizlish's L.A.-to-N.Y.

For Edouarde 'Unveiling'

Harry Maizlish, general manager of KFWB, the Warner Bros. station in Hollywood, flew in to N. Y. Monday (19) to set up final arrangements for the cocktail party "unveiling," in collaboration with the William G. Hambeau Co., of the station's new sales manager, William Doty Edouarde, Shindig takes place tomorrow (Thurs.) afternoon at the New Weston hotel, N. Y.

Edouarde's moveover from Badger, Browning & Hersey as radio time buyer is considered significant in radio stations' new approach to understanding of time buying and other business problems, with Edouarde now, in effect, working the "other side of the fence." He is formerly of show biz.

Mike Hanna Concept On Use of FM Pays Off For RRN Web, WHCU

Ithaca, Sept. 20.

The only way FM radio can pay off is through public service, according to Michael Hanna, general manager of the Cornell University Station WHCU and GM of the Rural Radio Network. Since his take-over of the RRN some months ago, monthly losses have been halved, and prospects are that the operation will be in the clear in a short while. Already the RRN has attracted some national sponsors including United Fruit Co., which will shell out \$25,000 annually with RRN.

Since taking over Hanna has been stressing public service on the RRN. Network is designed so that farmers can get on-the-spot advice on crops, last-minute market reports, news pertaining to agriculture, dairy farming, etc. Operations are timed so that the dairy farmer will get news on that subject in his leisure. The fruit farmer has a different set of leisure hours, and the truck farmer is on another schedule. Needs of all categories are discussed when those benefiting can afford to listen. No farm program, he feels, can give complete coverage with one program.

Plans are under way to enlarge RRN's coverage to encompass more stations in New York state and Pennsylvania. Ultimately Hanna plans tie-ins with FM stations in all parts of the country.

RRN is managed by Hanna alongside of WHCU which has long been a firm believer in making a radio station indispensable to the community.

NBC Thrown For Tape Loss

Ed Byron, whose high-rated "Mr. District Attorney" goes the tape route on NBC here, forthrightly has been engaged in quite a hassle with the network over the tape-make to be used. NBC was pitching up—and insisted on—RCA equipment. Byron was equally adamant in holding out for Ampex on the grounds that the latter, heretofore chiefly identified with ABC programming, was superior.

Recently a compromise was achieved whereby Byron would do one "D-A" audition show on both, with the decision to be based on the outcome. Last night (Tues.) a "blindfold" playback was held among NBC, Bristol-Myers reps, agency execs, etc. All 14 present voted, and decision was unanimous—against the RCA technique and in favor of Ampex.

PET MILK ONE OF NBC'S CREAMY PETS

Chicago, Sept. 20.

NBC has renewed hefty billing to Pet Milk's two weekly half-hour net shows by signing for the Pet Milk Show with Kay Armen on a 52-week basis starting Oct. 23 and for the Mary Lee Taylor program effective Oct. 22. Gardner agency handles both shows for Pet. Kay Armen airs from NBC New York Sun at 9:30 p.m. (CUT) and the Taylor show broadcasts out of KSD (St. Louis) Sat at 9:30 a.m.

NBC likewise inked the Faultless Starch Co. for a split network, 50 station airing of the Faultless Starch program starting Oct. 9, out of WLW (Cincinnati) in the 10-10:15 a.m. time slot. Bruce Brewer agency routed Faultless in its second year of bankrolling on the NBC net.

Barnes Vice Prentiss

Chicago, Sept. 20.

Talent shakeup on Mutual's "Captain Midnight" show takes effect Sept. 20, when Paul Barnes replaces Ed Prentiss as Midnight, and Art Hearn takes over for Sherman Marks as Ichabod Mud.



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music-ABC

'Trade and Swap' Network of Indies Push Plans in Chi

Chicago, Sept. 20.

Members of Assn. of Independent Metropolitan Stations are huddling here this week (21-22) with a view to extending AIMS influence and control beyond the 34-station setup it now holds. Meeting will spotlight the special fight of indie radio to exist in a network radio-TV world.

Led by Pat MacDonald (WHMM, Memphis) and Steve Cistler (WKYW, Louisville), AIMS will push its trade-and-swap notions of hillbilly, western and folk music programming. Interested speculators at the get-together will be the sales members of Independent Metropolitan Sales, recently-organized sales rep outfit, which already speaks for 11 of the AIMS members.

IMS spokesman has revealed that the rep organization, formed three months ago, has definitely lined its sights on bigger cities and sales areas for its future client list. IMS already represents KITE, San Antonio; KSTL, St. Louis; WACE, Springfield, Mass.; WARI, Washington; WFTW, Fort Wayne; WHMM, Memphis; WIKY, Evansville; WNOR, Norfolk; WPAL, Charleston, S. C.; WWSO, Springfield, O.; and WXLW, Indianapolis. St. Louis is the biggest market of this number, but IMS is reported ready to invade such areas as New York, Chicago, Philadelphia, New Orleans, Los Angeles and San Francisco. Besides these goals, IMS will attempt to sign all 34 AIMS members to give it self national sales coverage.

AFRA Sues Agency For \$7,000 in Repeat Fees

Hollywood, Sept. 20.

AFRA has filed a claim with American Arbitration Assn. against McCann-Erickson for payment of \$7,000 in repeat fees to actors appearing in "Straight Arrow." Payment is asked, according to AFRA, as provided in code of fair practice, for delayed broadcast of program over the Don Lee network.

Total of \$7,000 represents fees accumulating since last February when show started on Don Lee-Mutual, each performer being entitled to \$18.25 per show in addition to his original fee.

This Radio Business

While in New York last year, Bob Brown, program director of NBC-TV's western network, made a luncheon date with John Cameron Swayze for a Wednesday. But when the date came, Swayze was out of town and couldn't make it.

Last week, one year later to the day, Swayze ordered lunch from the Hollywood Brown Derby served to Brown in his Sunset and Vine office. Note attached read: "The lunch was for Wednesday, wasn't it?"

Simultaneously, Swayze was served the same lunch in his Radio City office, meal having been flown in from Hollywood by TWA.

McFarland Wants Breakdown From FCC on Its Workload Progress

Washington, Sept. 20.

WCOS-U. of So. Car. Grid Deal Hits Snag As 12 Stations Sue

Greensboro, N. C., Sept. 20.

Suit has been brought by 12 stations to tear up a contract between WCOS, Columbia, S. C., and the U. of South Carolina for the airing of the university's home and away games. Plaintiffs allege the pact is illegal because it "violates" a 1933 act of the S. C. general assembly prohibiting state educational institutions from charging for the "privilege" of broadcasting their athletic events. The act says that "at least three broadcasting companies shall be extended such privileges if desired."

Defendants, including the university's trustees and proxy Norman S. Smith and Radio Columbia, operators of WCOS, have been ordered by a circuit judge to show cause why the contract should not be enjoined.

When the pact was announced in July, prez Smith said competitive bids had been requested and that WCOS "will make the broadcasts available to every city in the state, with a radio station that wants them." So far six stations in six cities have contracted for part of the schedule.

The complaint is in the name of 12 stations.

Mex Mail Order Romance On

Chicago, Sept. 20.

Representatives of Mexican station XERF, in Chicago for a promotional huddle with E. H. Brown ad agency, revealed the Mex 150,000-watt is going all out on a selling campaign to major U. S. agencies and advertisers, with "south of the border" approach to radio mail orders. XERF, whose transmitter is located at Villa Acuna, Coahuila, is pitching hard to overcome a settled distaste of much U. S. coin for "foreign" operations.

Part of the scheme is a heavy travel budget set up for John Hopkinson of Dwight Advertising agency, Chi, which is station repping for XERF. Hopkinson is making a pitch for mail order his anywhere in the country, with his selling point that XERF "reaches 48 states, Canada and Hawaii on its nighttime operation."

Hopkinson claimed that one Chi advertiser, using a 15-minute transcription, pulled 7,000 cash orders in one day, and 20,000 for the week the program was used. Oddity of the Mex operation is that the transmitter is across the border but the mail address is Del Rio, Tex. An XERF rep admitted that while the station is partially manned by Mexicans, in accordance with a government agreement, most of the staffers are U. S. citizens.

Another step in the campaign to make U. S. sponsors climb on the "Mexican Hayride" is a sustained ad sked in trade papers, expected to break this month and carry through in increasing volume.

Station concentrates on hillbilly, western and folk programs, with a formal beamed at the rural trade. Interesting note in this connection was the statement from an XERF spokesman that "not more than one letter in 300,000 comes from Mexican listeners."

Simpson to Sell WABI

Bangor, Me., Sept. 20.

F. B. Simpson, owner of WABI here, will file shortly with the FCC to transfer ownership to Murray Carpenter and ex-Governor Horace Hildreth. Simpson is bowing out of the station, he said, because of ill health.

Carpenter, who sold his interest in WPOR, Portland, has been named general manager of WABI. He was, prior to 1946, with the Compton agency in New York for 15 years. Hildreth is president of Bucknell U., Lewisburg, Pa.

The Senate Committee on Interstate & Foreign Commerce wants to know what progress the FCC is making in handling its workload. The Committee also desires an up-to-date picture of the radio and television construction situation.

A request last week by Sen. Ernest W. McFarland (D-Ariz.), chairman of a subcommittee on communications indicated a continued close watch on the Commission's operations. Sen. McFarland is author of bill passed by the Senate to speed up FCC procedures, raise salaries of members and top staffers, and prevent commissioners from leaving for plush industry jobs within a year after resignation. Another member of the Committee, Sen. Charles Tobey (R-N. H.), recently probed deep into agency policies at hearings on the confirmation of Edward Webster for a new term.

McFarland, in a letter to Chairman Wayne Coy, said the information is wanted as part of a general study of communications matters. The data is also needed, it is understood, to answer complaints received by the committee from constituents and others of slow action on cases before the agency.

McFarland requested data on the status of all broadcast cases and asked specifically for reasons why final action has not been taken on applications which have had hearings. He also called for estimates on final decisions.

In addition, he called for information on all cases not requiring hearings but still pending as of Sept. 1.

The date requested on broadcast permits would show the actual status of AM, FM and TV stations under construction on Sept. 1, when each station received its permit, and when and why renewals were given.

Peddle Platter Shows for 40c

Chicago, Sept. 20.

Newest entry into low-cost transcription peddling is Monogram-Chicago, offering a series of Holland-Engle vocal-instrumental shows to stations nationwide at a cost of 40 cents per program. Deal is being pushed by Bill Ermeling of Monogram on a flat \$100 per year basis to stations, and will include scripts that can be handled by local announcers to emphasize the local slant.

Engle, veteran WGN man-of-all-shows, is the lead selling point of the series, which also uses Elмира and the Spotlighters. The usual open end feature is augmented by a split recording which will allow the usual 15-minute stanza to be expanded to 20 and 25 minutes, depending on how much local program directors want to push their listening audiences.

Promoter in emphasizing the general availability angle of the series, claiming the show can be used by "any type of sponsor" who will then apply the retail angle as he desires. The Engle series, says Ermeling, achieved a healthy four-point plus rating on tested areas. Special bait held out by Monogram is the offer to record Engle in special commercials at regular AFRA rates on request.

AFRA, WJJD IN CHI REACH TALENT TERMS

Chicago, Sept. 20.

WJJD has come to terms with AFRA on a new wage scale for announcers and talent based on its parttime, 30,000-watt operation that gives the employers a scale halfway between present "B" station status and "A" station rates.

Negotiations between Ray Jones, AFRA exec secretary, and WJJD general manager Art Harro dragged on for three months. Provision was written into pact that if station goes full time, the wage scale will rise to level of other 50,000-watt outlets. Jones termed the negotiations "extremely protracted and difficult," one angle being the station's early refusal to budge from its present wage rates, claiming it was badly hampered by its daytime-only operations.

D.C. PREPS FOR COLOR SHOW

And on Toast, Yet

CBS finds itself with a Sunday night video title conflict, with all parties concerned standing pat and refusing to budge. Since the two shows concerned are commercials, the web finds it necessary to move cautiously and avert stepping on toes.

Anticipated confusion stems from the fact that "Tonight on Broadway" goes into the 7 o'clock period, while headed for the 7:30 slot is "This Is Broadway." Marty Gosch, who owns the former, likes the title the way it is. Irving Mansfield, who conceived and produces the latter show, thinks his title is an equal natural.

Since "Toast of the Town" follows at 8, one CBS wag suggested the title "This Is Tonight on Broadway On Toast," parlaying all three into a two-hour show.

Levoy Clearance System on Tele Pix To Aid Sponsors With Lower Costs

New system of television film distribution, employing a system of clearances basically similar to that used in the film industry, has been evolved by Gordon W. Levoy, head of General Television Enterprises. Plan is the only one, according to Levoy, that will permit production of quality films for a price the agencies and sponsors are willing to pay and still provide a profit for the producer.

GTE, indie Hollywood vidfilm distributor, is now releasing a series of 52 quarter-hour films made especially for video which Procter & Gamble is bankrolling under the title of "Firewide Theatre" Tuesday nights on NBC-TV. Levoy sold the sponsor only primary rights to the pix and is now in N. Y., under his system, trying to hook clients on a secondary and tertiary rights basis. Only by making it possible for a picture to play four or five times in the same area, instead of shelving it after one scanning, he said, will the producer be able to turn a profit.

Levoy would sell a film to one sponsor in an area, then sell it to a second one 60 days after the first run. He would then wait perhaps four months before letting another bankroller have a crack at the film and then give it a fourth run in the area perhaps a year after that. He admitted he encountered difficulty trying to sell ad agency execs on the idea, but pointed out

(Continued on page 38)

1st Triple-Station Relay on Coast

Hollywood, Sept. 20. ABC will have first three-station coverage of television programs on the west coast on a purely local basis if formulated plans are carried out. According to ABC-TV exec Paul Moorey, KECA-TV will beam 50% of its programs to KFMB-TV, San Diego, for direct pickup by station. In addition ABC outlet here will send duplicate prints of kinescoped shows to its owned and operated KGO-TV, San Francisco.

KFMB tests off with USC-UCLA football games which it will pick up and transmit directly from

(Continued on page 38)

Joan Roberts Set For WOR-TV 5-a-Week Show

Joan Roberts has been pacted to do a cross-the-board half-hour show on WOR-TV, N. Y. Show will be heard at 7 p.m.

Station, which is starting dry-run remote pickups with its camera crews this week, has also signed Irene Rich, former pic star to do a nightly women's interest strip. The outlet is now on the air with a test pattern and test airings of Dodgers night games. No starting date for regular program operation has been announced, but tappers are shooting for a kickoff date within a month.

Barry Gray, in N. Y. for an eight-week run on WOR before returning to Miami Nov. 1, will start a 15-minute television of his show during the second or third week in October. Program, to be aired Thursdays at 8 p.m., will consist of interviews with celebs.

TV's Religioso Coin

Philadelphia, Sept. 20. Now tele is taking sponsored religious programs. "Young People's Church of the Air" will preem on ABC-TV Sunday, Oct. 9, at 10:30 p.m., bankrolled by Young People's Church, Philadelphia, and originating from WFIL-TV.

Contract for 52 weeks was placed through J. M. Camp agency. Show will be a television of the AM religioso.

TV Set Demand At Peak Level; Wide Expansion

Television receiver manufacturers, anticipating a steadily-mounting demand for sets, are currently expanding their production facilities. Philco last week unveiled a new plant in Sundusky, Ohio, which will boost its capacity to 18,000 sets a week, while DuMont is scheduled to launch its new factory in East Paterson, N. J., Monday (26). DuMont claims it will be able to roll a set off the production lines at the rate of one every 10 seconds.

Consumer demand for sets, according to manufacturers, is now at a peak pitch, indicating there have been few adverse effects from the publicity given the projected move into the ultra-high frequencies and color video. DuMont sales chief Walter I. Stikkel last week announced that consumer acceptance of his company's product has reached the stage where it has become necessary to allocate consignments to dealers and distributors. According to Stikkel, "this widespread acceptance has

(Continued on page 38)

BARKLEY AT PREEM OF KBTU, DALLAS

Dallas, Sept. 20. A lavish preem highlighted by the presence of Vice-President Alben Barkley, inaugurated the official opening of KBTU, Dallas' first television station, Saturday (17).

The celebration, which was held in a huge circus tent in a lot adjoining the KBTU studios, was one of Dallas' biggest events in years. Tom Potter, owner of KBTU, was singled out as the only man who individually owns a television station, with all others owned by corporations or partnerships.

The modern installations, which represents an investment of more than \$600,000, will give Dallas television owners programs over channel 8. Its test programs have reached out 260 miles and good reception has been reported as far away as 150 miles.

Potter announced that he will soon add a studio-auditorium to seat 800 persons and in early October have a \$110,000 remote tele-cruiser, which will bring in football games and other sports and news events.

VIDEO HEARINGS START MON. (26)

Washington, Sept. 20. Color television will be the big show for at least three weeks at the video hearings starting next Monday (26) before the FCC. With heavy attendance anticipated, admission to demonstrations of the CBS and RCA systems will be on a ticket basis. It's possible a third system, that of Color Television, Inc., of San Francisco, may match up with the others before the proceedings end.

Public demonstrations of CBS color will be held Oct. 7 for the official record of the hearings. The RCA system will be demonstrated Oct. 10.

There will be other demonstrations, the Commission announced Friday (16) in its schedule of testimony. A novel twist, it expects, will be a comparative side-by-side simultaneous showing of both the RCA, CBS and any other systems which want to enter. These demonstrations, it was indicated, will provide a test not only of the respective merits of the two or more color methods but also of black and white reception from color transmissions as compared with monochrome reception from monochrome transmissions.

The hearings will start right off with testimony on color. Cross-examination is to be deferred until after direct presentations, including demonstrations, have been completed. Cross questioning of witnesses is expected to begin in the third week. The color phase of the hearings may last from three to four weeks.

The order of appearances at the hearings will be:

1. Joint Technical Advisory Committee, an industry group which includes representatives of broadcasters, manufacturers and consulting engineers.

2. Radio Manufacturers Assn., representing nearly 90% of television set makers. RMA has been insisting that color cannot be made available to the public for several years, even if FCC gave the okay immediately.

3. RCA, which claims its new system is fully compatible with

(Continued on page 38)

Downey in Threat To Scram Mohawk Show, Claims Pushing Around

Morton Downey, star of the Mohawk Show on NBC-TV, walked out of the video studio in a huff and threatened to quit the stanza after Monday night's (19) performance, when the web's cramped studio space situation forced Downey to practically reduce his rehearsal time to nothing to make way for another show.

As of Monday night Downey was all for quitting the show unless NBC resolved the rehearsal conflict situation, the singer claiming he wouldn't put up with that kind of a pushing around.

Monday night Mohawk stanza shares Studio 3A in Radio City, N. Y., with the cast of "Easy Does It," and Downey claims the rehearsal time was telescoped to such a degree, in order to permit "Easy" to move in, that he couldn't get more than 10 minutes rehearsal. In further, he maintains that such short notice was given on pushing up the rehearsal period that musicians and other program elements were missing because of the insufficient notice.

Sosnik's CBS-TV Spread

Harry Sosnik has been given the preliminary commitment on two additional CBS-TV shows. He'll do the Daught Deere Wiman-Tom Weatherly "Little Show" and Ken Murray's "Blackouts," both of which are in the audition stage. He'll continue fronting the orch for "54th Street Revue."

Later shifts to Friday nights starting Sept. 30.

Crosley's Participating Daytime Pattern Preems; Eyed by Industry

By JOE KOLLING

Tinted Grid Game

Washington, Sept. 20

Observers at color demonstrations next month in connection with FCC video hearings may see a football game for the first time in color. The event may be arranged by the DuMont station in Washington, WTTG, to test the comparative merits of black and white reception from monochrome transmissions and black and white reception from color transmission. DuMont has questioned the quality of monochrome reception from colorcasts.

The company had been toying with the idea of colorcasting a baseball game but the Major League season will be over by the time color tests are held. If the equipment can be obtained, it will carry a football game instead.

Cincinnati, Sept. 20.

Adopting the theory "If we can't lease the apartment, rent out the rooms," Robert E. Dunville, vicepres and general manager of the Crosley Broadcasting Corp., Monday (19) put into effect sweeping daytime changes in programming for Crosley TV stations in Cincy, Dayton and Columbus, O.

The new pattern, hit upon after 19 months of wrestling with commercial problems, is one component operator's answer to the biggest problem in video—high costs. It is one that may be adopted nationwide by the industry.

Under the revamped Crosley policy, every show from 11:30 a.m. to 6 p.m. is available on only participating sponsorship. All programs are seen simultaneously on the three stations and can be tabbed on one, two or all of them. It is believed to be the only such TV deal in the country.

There also is a linking with Crosley's AM biggie WLW, in the single case of the Ruth Lyons "Fifty Club," with spots available on all or any combination of the four stations. To handle the complex setup, Bernard Barth has been shifted to a new job as coordinator of video program activities, and Miss Lyons, the biggest name here so far to move from AM into TV, is doubling as program director of WLW-TV, headquarters station.

Working with Dunville and Marshall Terry, vicepres in charge of TV, Miss Lyons called several WLW stars back in the fold. Among them are Ramona, pianist-singer, formerly with Paul Whiteman's combo; Burt Farber, piano stylist and lately conductor of NBC's "Curtain Time"; and Jon Arthur, disk jockey who is continuing his AM shows on WSAI here.

Dunville reckons that the low cost of spot announcements on participating shows will encourage doubtful advertisers to try TV. "It permits a client to get into the picture for as little as \$15, or the combined impact of three video stations plus WLW for a couple of hundred dollars," Dunville said.

The new across-the-board TV schedule kicks off on weekdays at 11:30 a.m. with a rural spy, "Hay-

(Continued on page 38)

Oboler Preems 'Comedy Theatre'

Hollywood, Sept. 20. Arch Oboler preems a limited experimental series of video comedies on ABC-TV starting this Friday (23), with kinescoped versions of programs due for later airing in the east.

Series is called "Comedy Theatre" with "Cousin in Red" as the initial presentation. It concerns the misadventures of a Hollywood suburban family when an ostrich, one day, walks into the house, into the bedroom, sits down on the bed and patently refuses to leave.

Oboler is restricting himself to six scripts for "Comedy Theatre," with Music Corp. of America currently engaged in peddling the series.

WBZ-TV's 40 Hours

Boston, Sept. 20

Hale's WBZ-TV will up its scheduled telecasts to 30 hours weekly when it begins programming at 4:30 p.m. on Sept. 26. This will give the station a total of 40 hours weekly on the air, exclusive of its football and baseball coverage.

Ten new radio shows will also hit the air this week, a series of cartoon broads, dubbed "Draw Your Own" with artist Bob Galligan, scheduled for Tues. at 6:45 p.m., and a hidden show, "Hobby Hub Nuts" on Thursdays at 6:45 p.m.; with special events broadcaster Chick Morris at the helm.

WBKB Nixes Penny-Per-Set TV Hockey Deal

Chicago, Sept. 20

Chi Blackhawks hockey team owner Bill Tobin has come up with a format for TV coverage of sports events that might well spread out as the accepted pattern of contract negotiation. Tobin is asking WBKB to put up one cent per game for each tele set in the Chi area, as a condition of screening the ice hockey home games. Either that, or paying for all the empty seats at the Stadium.

Right now, it isn't too bad a deal for the B&K station, since an estimated 170,000 sets in this area means \$1,700 per game. But at the present 12,000 monthly rate of set increase the deal will cost WBKB an added \$120 each month. And this in view of a slow retail season. Should the full season hypo set sales, the station would really acquire a headache counting over added coin to Tobin each month, meanwhile getting stuck with a sponsor contract based on the original figure.

Besides that, station toppers foresee the day when Chi will have 500,000 sets, amounting to \$5,000 per game, which, based on the Hawks' average schedule of 30-35 home games, might run into a staggering figure of \$175,000 per season. WBKB manager John

(Continued on page 38)

PETRILLO ASKED TO EASE RULE ON VIDEO

Hollywood, Sept. 20

Jerry Fairbanks has made a pitch to James C. Petrillo regarding the status of music on television film. Move came after Fairbanks' firm came up with a new shooting method enabling the filming of a video program for approximate cost of kinescope. Producer thus far has failed to stir Petrillo from an attitude which restricts all music from video films.

Fairbanks dropped a plan into Petrillo's lap whereby producer would look upon his film as kinescope if Petrillo would look upon his film as a television transmission. No comment was forthcoming from the AFM chief.

Petrillo has set up a kinescope plan which allows for the use of live music. However, kinescope must be used only once and on affiliates of the network originating the program and must be destroyed within 28 days. Fairbanks offered to adhere to the same rules if permitted to use live music on his film shows.

THE BIG STORY
With Elliott Sullivan, Adelaide Klein, Roger de Koven, Virginia Smith, Lou Polan, Tony Berger, Bernard Burke
Writer: Arnold Perl
Director: Charles E. Skinner
Producer: Bernard J. Prochler
30 Mins., Fri., 9:30 p.m.
PALL MALL
NBC, from N. Y.

(SSC&B)
"The Big Story," Pall Mall's video version of its NBC radio show on Wednesday nights, is doing a first-rate job of integrating filmed and live action. Handled with precision timing, the filmed sequences give these newspapermen yarns unusual scope and flexibility. On the preem (10), about 50% of the drama was on celluloid and the blending with the studio portions was executed with such finesse that the show had an unvarying uniform texture on the TV screen.

Unfortunately, the tereff show was dramatically weak. The documentary yarn about a Pittsburgh reporter who broke open a murder case lacked development and tension. It opened strongly with the murder sequence but thereafter lapsed into a dogged search for a witness willing to testify against a powerful racketeer. The show ran to an extremely limp windup.

The show may have suffered from too much celluloid. The sequences showing the reporter making the rounds of the Pittsburgh ghettos were excellent in their documentary flavor but they were overplayed to the point of repetitiveness. The technique of integrating the films seems to have absorbed the producers to the extent of losing sight of dramatic values. From the dialers' viewpoint, technique is strictly secondary to the total impact of the yarn.

There's so much production skill evident on the show, however, that improvement in the story buildups will come as a matter of course. Cast on the initial show, moreover, was first-rate with Elliott Sullivan turning in a credible job as the reporter, Bernard J. Prochler, an eastern film director, handled the lensing end skillfully and Charles Skinner did as well as could be expected with the studio actions.

Plugs for Pall Mall are well turned in show that the longer cut means a cooler smoke. That middle commercial, however, breaks up the story continually and might be discarded for better total results.

THE O'NEILLS
With Vera Allen, Ian Martin, Janice Gilbert, Michael Lawson, Jane West, Ben Fishbein, Celia Budkin, Maurice Franklin
Producer: Ed Wolf
Director: Jack Rubin
Writers: Ruth K. Friedlich, Edward Mablee
30 Mins., Tues., 9 p.m.
DU MONT TELENETS
DuMont, from New York

(Burbanck)
Based on a radio series which is now off the air, "The O'Neills" may have appeal for fans of the old soap. But there was little warmth or charm in this television. As projected last Tuesday (13) the offering got across a sense of a lot happening, but failed to arouse the listener's sympathies.

Broadcast told how young Peggy O'Neill was fired as designer for a dress manufacturer because she was snippy to the boss. The O'Neill's neighbor, Mrs. Levy, was having a birthday so Peggy made her a creation of her own. The denouement, which was telegraphed halfway through the stanza, found her ex-boss admiring the gown and rehiring her to turn out hundreds like it.

There was a valid point here that the young stylist failed at first because she designed for debutantes, but succeeded later when she switched to creating for a stylish stout like Mrs. Levy. It could have pointed up the triumph of realism over romantic ideals. But through unclear characterization that theme wasn't integrated with the story proper and was merely tacked on at the end.

Characterization suffered because the players are forced into pigeonholes—and there's little room for creative acting in a pigeonhole. Vera Allen is a standard mom as Mrs. O'Neill. Ian Martin is cast as cantankerous Uncle Bill but his continual griping was more annoying than humorous. His side comic bits were getting caught by a routine stretcher and serving as the unwilling model for Mrs. Levy's dress. Janice Gilbert and Michael Lawson had more appeal as the O'Neill children, but the woman upstairs, played by Jane West, was an unattractive character. Celia Budkin and Ben Fishbein have stock roles as Mr. and Mrs. Levy.

CHEVROLET TELE-THRETE
With Vicki Cummings, Bert Lytell, Marjorie Gatenon, others
Writer: Jack Bentkover
Producer: Vic McLeod
Directors: Garry Simpson, Barry Bernard
30 Mins., Mon., 8 p.m.
CHEVROLET
NBC-TV, from New York
(Campbell-Ewald)

The competition in the sphere of video dramatics is plenty tough these days, what with "Studio One," "Philco Playhouse," "Kraft Television Theatre," the upcoming Ford series, etc. "Chevrolet on Hipodway" (rechristened "Chevrolet Tele-Theatre" for the current semester) managed to acquit itself with a fairly high batting average last season, even though stacked up against the aforementioned big-leaguers.

In rejoining the drama sweepstakes Monday (19) night, however, the Chevy showcase came up with a bit of comedy fluff that will neither enhance its own nor television's prestige.

Tabbed "Leo and Sagittarius," the tereff stanza, by Jack Bentkover, proved pretty insurmountable even for such talented performers as Vicki Cummings, Bert Lytell and Marjorie Gatenon, among others. They struggled valiantly even the camera crew at times seemed to be overcome by the handicaps, but it was a downhill battle. Story of a topflight fashion designer on the skirts who falls in love, out again and back in with the aid of her staff, was embarrassingly inept. To justify the title there's a brief sequence about a horoscope reading, but it had as much place in the yarn as the yarn itself has in television.

Chevrolet is pouring a lot of coin in this half hour presentation. It rates a better shake.

THE AMAZING POLGAR
With Dr. Franz Polgar
Producer: Chuck Lewis
Director: David Rich
10 Mins., Fri., 7:45 p.m.
TRIMOUNT CLOTHING
CBS-TV, from New York
(Weinstaub)

This novelty stanza is a fast-moving 10-minute segment into which Dr. Franz Polgar, psychologist and economist, crams a number of hypnotic routines. The demonstrations, which involve a half dozen studio participants, are visually interesting and are played for humor. In one turn Polgar convinced a subject that his right hand could feel no pain and the man made no response when his finger was over a burning match. Sudden reaction when the other hand was touched provoked laughter.

In another example of Svengalism, Polgar told his guinea pigs that they would feel the seats of their chairs burn when he touched his tie. Later, when he fingered the neckwear, the subjects leaped to their feet.

Polgar staged the demonstrations smoothly and maintained a fast pace. To avoid the danger of affecting home viewers, hypnosis is induced in the subjects before the program starts. However, it would be wise for Polgar to give a scientific explanation of hypnosis to make it something more than a theatrical stunt and give it its proper place as a medical technique.

Polgar is a good showman and started the broadcast humorously by pointing to his drowsing subjects and saying he hoped he would have the same effect on his audience. For one of his cues, he used the sponsor's trademark, "Clipper Craft." While that was acceptable, name of the bankroller on the backdrop was intrusive. Middle commercial, done live, had two men lauding Trimount tailoring and showed a closeup of a suit.

THE MAGIC CLOWN
With Zovello
Writer/Producer: Al Garry
15 Mins., Sun., 11:30 a.m.
BONOMO'S TURKISH TAFFY
NBC-TV, from N. Y.
(Donahue & Coe)

The kiddies should go for this show in a big way. Program conducted by Zovello, magick with a knowledge of ventriloquism and hand puppeteering is right up their ally. Dressed in a clown's costume, Zovello immediately establishes a liaison with the viewers. Conducting the entire show by himself, he shows understanding and authority in his performance. A panel of kids assists him in his trickstering and chatter. Starting off with some routine sleight of hand, Zovello switches to a hand puppet and then follows up with a wise-cracking dummy. All provide good visual entertainment. Plugs for the Bonomo confection are integrated into the show and come off nicely.

THE LONE RANGER
With Clayton Moore, Jay Silverheels
Producer: Jack Chertok
Writers: Fran Striker, George Seitz, Jr.
30 Mins., Thurs., 7:30 p.m.
GENERAL MILLS
ABC, from New York
(Dancer Fitzgerald Sample)

General Mills, which backs the AM edition of "The Lone Ranger," has a good bet in the television of the cowpoke classic. Series of 32 episodes are being produced for the sponsor by Apex Productions in Hollywood, and the preem vidpic showed the slick touch of Coast westerns.

Story on the preem (15) told the origin of the L.R. Six Texas Rangers tracking a gang of outlaws were led into an ambush by a heavy, name of Collins. The bandits think they've wiped out the entire posse, but one manages to crawl to safety. Helped by Tonto, a friendly Indian, he dons a mask and vows that as the Lone Ranger he'll get vengeance. He starts after Collins, but the latter gets the upper hand and is about to kill him with a boulder as the commercial ends the chapter.

"Ranger" is a dyed-in-the-wool cliff hanger reminiscent of the old Saturday afternoon serials. But it's to be doubted whether viewers will tune in next week merely to find out if the L.R. does get killed. Series, it would seem, could stand on its appeal to action aficionados without the "Perils of Pauline" curtain.

Technically, the acting is good and the editing luscious. Fast that the L.R. doesn't shoot to kill, but only to capture, tones down the element of violence and characterization of Tonto as an Indian. Dr. Watson is acceptable. Commercials, also on film, show families using a variety of General Mills products.

UNCLE MISTLETOE
With Jennifer Holt
Writer: Raymond Chan
Producer: Steve Hatos
Director: Ed Skolch
15 Mins., Mon.-Fri., 6:45 p.m.
MARSHALL FIELD & CO.
WGN-TV, Chicago
(Forte, Cone & Belding)

Here's a kid show using a puppet Uncle Mistletoe, a telegenic girl (Jennifer Holt) and cartoons by Sam Singer and Bill Newton to relate whimsical tales. Aim is to spread good will for the department store sponsor, and build up a reserve of future customers.

This is a slick little package in which puppeteer Warren Best and voice expert Johnny Coons collaborate to give convincing life to the dummy characters. Miss Holt shows great charm for youngsters in her role of chaperoning the mischievous Uncle Mistletoe as he spins his sly yarns and plays pranks with the other characters.

However, some flaws showed up. Show lagged in parts when continuity was all vocal. Static effect was further bolstered by holding individual cartoons too long on the screen. Uncle Mistletoe's solo appearances could have been shortened.

Program could be improved by stepping up the action all around, trimming the solos down, and cutting other characters in on some of Mistletoe's monologues. Sponsor-wise the plugs were so unobtrusive as to be institutional. Mart.

SPORTS QUIZ
With Jack Brickhouse, Tom Walsh, Rudy Kay, Tom Koyne
Director: Lloyd Ellingwood
30 Mins., Fri., 8:30 p.m.
HUDSON ON BROADWAY
WGN-TV, Chicago
(Harry J. Lerner)

Jack Brickhouse, using two sports guests each week, emceeds this quiz show in which viewers get a chance at a jackpot question after answering a prelim quiz based on clues and cartoons successfully. Outside of the novelty of seeing athletic "greats" dressed up and battling the U. S. language at close range, there's not much to this show. Excellent cartoons by artists Tom Koyne do help, however. Brickhouse is one of the better Chi sports announcers, but is miscast in his emcee role, which calls for more warmth and personality on his phone call. However, he does a good job of introducing his guests and holding them in the act.

Sponsor's appearance on show caught gave the viewers an unrehearsed laugh when a contestant won the jackpot prize—a new auto. He sweated it out while Brickhouse had a good laugh at his expense, a move that didn't go over big with viewers. Still plugs for sponsor were pretty much wasted effort—he did a better job himself with a live verbal.

MASLAND AT HOME
With Earl Wrightson, Norman Paris trio, Doretta Morrow, guest
Producer: Franklin Heller
Writer: Bob Bach
15 Mins., Wed., 7:45 p.m.
MASLAND RUGS
CBS-TV, from N. Y.
(Anderson, Davis & Platte)

Earl Wrightson, baritone, who formerly held down a co-starring spot with Kyle MacDonnell on NBC-TV, shifted over to the rival CBS-TV web with this show, and it's a good shift. Besides picking up a sponsor, Wrightson picked up a bright, new format for a 15-minute musical, solidly backgrounded by the requisite production mountings. Show is slotted at a favorable time and should snare a good viewing audience.

Wrightson who got his show bit start as an NBC page boy, demonstrated a clear, robust baritone on the preem (14). With his background in concert and music comedy, he wisely steered clear of the current pop songs to concentrate on operetta and show tunes. His easy, intimate personality projected solidly. Doretta Morrow, featured thrush in the current Broadway legier, "Where's Charley?" sang and projected equally well. While she was listed as a one-shot guest, pairing her and Wrightson permanently on the show might not be a bad idea. Norman Paris trio backed them well.

Format, tying in with the title, had Wrightson at home both to his guest and the audience. Show was played against a lush, modern livingroom set, which provided plenty of room for both the cameras and Wrightson to roam freely. That idea of featuring songs from one old musical each week on the initialer, it was. Carousal is a good one. Also a neat touch was the sponsor plug involved in literally rolling out a carpet for the guest to enter.

Animated singing commercial to open and close the show, while cleverly done, mentioned the bankroller's name too often to be pleasant but it will undoubtedly, for that very reason, be remembered and thus do a selling job. Wrightson handled the middle plug on a live basis and did a good job on it.

THE FAMILY GENIUS
With Jack Diamond, Phyllis Love, Arthur Edwards, Joseph Walsh, Johnny Gerstad, Pat Husley, Boris Marshalov, James Lee
Producers: James L. Coddigan, Elwood Hoffman
Director: Jack Weiser
Writer: Hoffman
30 Mins., Fri., 9 p.m.
Sustaining
DuMont, from New York

"The Family Genius" has a good basic concept and the plot on the telecast caught (16) was amusing in outline. But the execution made for a dull show that at times was downright tedious. It was a case of a well-formed skeleton dressed in garish, ill-fitting garb.

Series deals with the Howard family, youngest member of which is a precocious lad who upsets the living patterns of those around him. Last week's yarn told how Tommy the genius decided to get rid of his sister's semi-morose suitor by making another girl attractive. Youngster performed a Pygmalion-Galatea miracle on the homely Hannah, turning her into a chic, poised, cultured young miss. Trouble was that this cost her father plenty of coin and the re-made maiden walked off with a beau the genius' sister really wanted. Complications, however, were finally straightened out in everyone's satisfaction.

While plotting made for a moderately interesting yarn, dialog was often inept and laborious. Shrieks and screams of the hoisterous kids at times provided the temptation to switch to another channel. Characterizations were cliché and business hackneyed, such as the Galatea gal parading with a book on her head, vocalizing "mi-mi-mi" or practicing an annoying laugh. Jack Diamond did a good job as the young know-it-all and other youthful members of the cast were fair. Parents, however, did not come across as well.

Tele Followup

Singer Roberta Quinlan again is sharing star billing on NBC-TV's "Mohawk Showmen," holding down the Tuesday and Thursday night spots, while Morton Downey is seen Mondays, Wednesdays and Fridays. Diminutive blonde displayed plenty of punch and personality in the first of her new series caught (15), injecting a maximum of pleasant viewing into the 15-minute musical.

Miss Quinlan has retained the same format as last season, singing (Continued on page 40)

UPTOWN JUBILEE
With Willie Bryant, Juanita Hall, Timmie Rogers, Louis Armstrong, Harry Belafonte, Dottie Sautiers, Jimmy Smith, Inc., Don Redmond, others
Producer: Barry Wood
Director: John Way
60 Mins., Tues., 8 p.m.
Sustaining
CBS, from New York

CBS has come up with an entertaining variety show with the All-Negro display, "Uptown Jubilee." The pick of the local colored acts paced by emcee Willie Bryant results in a well-paced and frequently imaginative display which under ordinary circumstances should attract a big viewing audience.

However, CBS created this show for a specific purpose—to back the Milton Berle Texaco show which bowed last night (20). Whether it's politic to fight one variety show with another, remains to be seen. It's unfortunate to the majority of listeners that two high-calibre shows should be opposite each other.

"Uptown Jubilee" also faces another problem. Since it's difficult enough to get proper talent under any circumstances, this program is likely to encounter more problems because of the format's restrictions. There will have to be a tremendous amount of angles used in order to keep up the high standard established on the preem show.

There were some terrific slottings on the initial session. Louis "Satchmo" Armstrong, Juanita Hall, comedian Timmie Rogers, singer Harry Belafonte, Dottie Sautiers, dancer Jimmy Smith and others contributed a top brand of entertainment. Some of the Don Redmond orchestral backing seemed weak, especially during Armstrong's bits, but generally came out well. The line of six lookers didn't show too well.

Bryant is an affable chap, besides being a versatile performer. He can work with the arts or entertain on his own. But with the plenitude of talent on the initial session, his spots were necessarily limited. Set served its purpose admirably.

CBS has a good vaudeville show—it's just unfortunate that outside influences will determine its network tenure.

BOWLING HEADLINES
With Al Cirillo, announcer
Producer: Cirillo
Director: Marshall Diskin
60 Mins., Sunday, 10:30 p.m.
Sustaining
ABC-TV, from N. Y.

ABC-TV's "Bowling Headlines" show returned after its summer layoff Sunday night (18) with an audience giveaway twist as an added starter. Unlike most of the radio giveaways, though, where prizes are awarded for answering questions, viewers on this one will actually have to compete for the awards. That means the program probably will not fall under the FCC ban now in litigation. Otherwise, the show's format remains basically the same as last season's and, with interest in bowling mounting each year, it should attract a good audience.

Bowling is generally considered the nation's leading participatory sport and so this program went to have to serve as a trailer for the event, as TV has done for wrestling, the Roller Derby, etc. But the show, judging from the preem, holds sufficient interest to attract even those who frequent the alleys only sporadically. Originating from the Capitol Bowling Lanes in midtown Manhattan, the initialer presented a three-game match between Tony Sparando and Eddie Rotten, then a demonstration of championship techniques and then the audience contest.

Home viewers are asked to submit answers to a question on "Why I like bowling." Best of these are invited to bowl on the show with alley-side keggers in mixed team matches. In addition, there's a "bowling quiz" in which contestants must pick out certain pin combinations determined by spinning a wheel. It all added up to greater impact for the program. Bowling expert Al Cirillo was skew on the preem when he confined his emcee remarks to pointing out certain techniques of the bowlers but displayed a tendency to over-describe of some things the cameras picked up clearly.

ABC is using a third camera this year, spotting it behind the pin boys to give a good picture of the ball rolling into the slot. Director Marshall Diskin was slightly unhappy on the preem, though switching from the bowler's take-off to the other end of the alley too often. Following the ball from behind the bowler clear down the alley would be better.

ROBERT MONTGOMERY

SPEAKING
With John Sullivan
15 Mins., Thurs., 10:10-10:25 p.m.
LEE HATS
ABC, from London

(Grey)
Lee Hats, which dropped the more bombastic Drew Pearson, is now sponsoring Robert Montgomery Thursday nights on ABC in a 15-minute program, the first few stanzas of which are originating from London by transcription.

However, this is Montgomery not as a film star but, in the words of John Sullivan, the ex-Governmental High official and D.C. lawyer who did the intro on last week's initial installment, "a man of action and conviction and intellectual integrity."

The Montgomery who teed off the new 15-minute commentary was sure of himself, both in his delivery and opinions. He concerned himself with the nationalization of industries in Britain, and in defending freedom of speech for all exercised the privilege until it verged on propagandizing. He had an axe to grind that slashed away at his aversion to totalitarianism.

In presenting the sad state to which socialized industry has brought Britain and the even more doleful future facing that empire, Montgomery emphatically stated his position. He's all for private enterprise.

If the initial 15-minute broadcast is setting a pattern for future stanzas, Montgomery might do well to broaden his factual contribution. It's all well and good to get on a soap box after you've covered your topic thoroughly and brought to it the knowledge and experience for which he takes credit. Otherwise a more emotional espousal might tend to become dull—certainly far from stimulating.

Lee Hats gets in its full innings of plugs, fore, aft and at the mid-way mark.

GREATEST STORY EVER TOLD

With Warren Parker, Craig McDonnell, Johnny Stewart, Ethel Wilson, Johnson Beck, Jack Hartley
Writer-Director: Henry Denker
30 Mins., Sun., 5:30 p.m. (EDT)
GOODYEAR CO.
ABC, from N. Y.

(Kudner)
Back after a summer vacation this Sunday series of Biblical dramas is still a standout among the numerous voices that rail for understanding and non-discrimination. Using the Bible as its guide, the program presented its initial story with simplicity and effectiveness.

Labeled "Love Your Enemies," the yarn told of a boy bonded in slavery to a blacksmith who forced him to steal against his will. The theme of the broadcast as evidenced in the self-explanatory title, was followed faithfully in showing how the lad quelled his hatred towards the man. The easy going manner in which the narration was presented hyped its dramatic impact. The cast handled their roles adequately.

Show maintained a steady pace with Goodyear plugs coming in only at the start and finish of the story.

THE ETERNAL LIGHT

(A New Ament)
Producer: Milton F. Kreutz
Director: Jack Kunev
Writer: Morton Wishengrad
30 Mins., Sun., 1 p.m.

(Sustaining)
NBC, from New York
"The Eternal Light," one of the better produced religious programs, switched its emphasis to secular affairs with its preem show of the season (18). Taking as its text the thesis that he who saves one life is considered as though he had saved a world, Morton Wishengrad fashioned a stirring documentary on the work of the United Nations International Children's Emergency Fund.

Transcending religious lines and handling the work of this agency on a non-sectarian basis, program told of the work in alleviating suffering throughout the world in respect of race or creed. Although there was some trip with the forthcoming Rosh Hashanah holidays, the religious aspects were minor except in describing UNICEF's work as a godly undertaking.

There were some frightening and hopeful vital statistics that should cause some thinking among listeners. Show painted a vivid picture which was heightened by the narration of Joseph Wiseman and the liturgical music by Cantor David Putterman.

Eternal Light is produced under the auspices of the Jewish Theological Seminary of America. Morris Mamorsky composed and directed the music.

JOE DI MAGGIO SHOW

With Jack Barry, Adelaide Klein, Charles Irving, Leon Janney, Jackson Beck, Joe Louis, guest; Ted Brown, announcer
Producers: Barry, Dan Ehrenreich
Director: Ehrenreich
Writer: Mike Oppenheimer
30 Mins., Sat., 10 a.m.
M & M CANDIES
CBS, from N. Y.

(Lynn Baker)

"Joe Di Maggio Show" looks like a homerun in any early morning radio league. With the N. Y. Yankees' outfielder currently one of the hottest names in baseball, merely his appearance would prove a big deal for his kid fans. But indie producers Jack Barry and Dan Ehrenreich have wisely built a full production around Di Maggio, who revealed himself on the preem (17) as a surprisingly acceptable radio personality. In addition, use of other sports celebs such as Joe Louis as weekly guests will certainly add pulling power.

Initiator demonstrated the series will be a welcome change from some of the blood and guts stuff fed the kids. While some of its emphasis on clean living and playing might sound slightly conformed to adults, the show is slanted at the moppets and they'll accept it. Program had Di Maggio tossing questions at a kid sports panel, answering them from the moppet audience and handing out an award to the youngsters doing the "most meritorious work of the week." Louis' interview by Di Mag was preceded by a neatly-acted dramatization of his life, thespied by a quartet of top radio actors.

Di Maggio's voice has a slight up-and-down inflection he, otherwise sounded fine. Barry seconded him as quizmaster and general emcee, doing his usual good job. Announcer Ted Brown did a trip-hammer merchandising on the sponsor's product but not enough to make it irritating. The show should sell a lot of candy. **Star**

PICK A DATE

With Buddy Rogers, others
Producer: Mal Boyd
Director: Charles Powers
Writers: Pat Christy, Paul Syner, Ted Tiller
30 Mins., Mon.-Fri., 11:30 a.m.
ABC, from New York

Buddy Rogers is being kept busy by ABC with "Pick a Date" until he swings into his video show, for that web. Rogers impresses as being an affable gent, capable of handling the ladies and getting them to talk freely of their experiences as a prelude to handing out gobs of trinkets and a crack at a \$3,000 riddle jackpot.

Format is comparatively simple. Rogers asks one of the girls selected from the audience to give a memorable date in her life and the reason for its selection. Following that recital Rogers asks a trio of questions on incidents that occurred during the year under discussion. Prizes are awarded for each question.

On initial show Mary Martin and Boris Karloff came over to spiel a few words.

Rogers chimes in with some pianistic and a community sing for variety and at one time, he jumped the gun for his triple appearance by asking one of the questioners to do a bit of terping. Dancing is about as effective as a magic act on radio.

Show is comparatively good entertainment for the a.m. sessions and \$3,000 worth of loot constitutes a nice warmup for the net's nighttime giveaways. **Just**

DOUBLE-CLUB FAMILY QUIZ

With Henry Marshall, Sidney Walton, emcee
Writer-Producer: Sherman Lurie
15 Mins., Mon.-Fri., 12:15 p.m.
DOUBLE-CLUB
WOR, New York

(Huber House & Sons)
"Double-Club Family Quiz Club" returned to the airwaves Monday (19) after a summer hiatus conforming to former formula wherein a panel of experts alternate on the various programs in defining out answers to write-ins from listeners. On session caught Henry Marshall business expert, held the run-train and gave out with advice on a number of problems ranging from possible lawsuits to landlady squabbles and divers other controversial questions.

Marshall filled the niche of answer man admirably, with emcee Sidney Walton keeping the stanzas rolling and parrying a couple of conversational for the sponsor's Bonomo Book which sells via radio pitch and mail order plan for \$2.98 in several installment payments. Both pointed out that many such questions perplexing the listeners are answered in the volume, along with household hints and other info valuable to the housewife, who undoubtedly make up the listening audience. **Edie**

PHIL HARRIS-ALICE FAYE SHOW

With Elliott Lewis, Walter Tetley, Robert North, Anne Whitfield, Jeannine Rouse, Walter Scharf, orch
Writers: Dick Chevillat, Ray Singer
Producer-Director: Paul Phillips
30 Mins., Sun., 7:30 p.m. (EDT)
REXALL
NBC from Hollywood

(HBD&O)

With the return of the Phil Harris-Alice Faye Sunday night show to the NBC roster for Rexall, Harris is once more doing that Sunset Blvd. bicycle shuttle routine between Jack Benny's CBS point of origination and his own Radio City studio with only a few minutes to spare in between. His show immediately follows a Benny's, up which he's still an important cog.

But over the span of the past year Harris has become a vital comedy cog in his own right. With these NBC talent defections, there's no mistaking he's big ammunition today in the two-web Sunday rivalry, certainly the most important comedy entity in the network's Sabbath sweepstakes.

That Harris might have been doing some kidding on the square on last Sunday's (17) preem, when the comedy at hand dealt with some sponsor trouble because the vacation-returning Harris was minus a script to beside the point - Benny, too, it's conceded, started off weak on the season's initialer, and bounced right back with a sock stanza last Sunday. More to the point is that Harris-Faye & Co., though lacking a tight script, definitely suggested that they're not too far off last season's beam; that a little more solid assist from scrippers Dick Chevillat and Ray Singer (who are a cinch to hit their stride by virtue of past performance) could easily fireproof the program as NBC's hard-hitting answer to the Amos 'n' Andy 7:30 competition on CBS. **Rose**

SOMETIME BEFORE MORNING

With Henry Fonda, Dots Johnson, Ian Martin, Louis van Rooten, Eddie Klein, Danny Oke, John Randolph, Anne Shepherd, Paul Mann, George Keene, Leslie Woods, Jonathan Loff, Neil O'Malley, Henry Scott, Victor Thornley, Nick Persoff, Mort Freeman, George Hendricks, Charlotte Holland, Stefan Schnabel, Studs Terkel, Lella Doss, Elmer Bernstein, music; Lionel Ricou, announcer
Producer: Gerald Keane
Writer-Director: Millard Lampell
60 Mins., Sun., 10, 2 p.m.

(Sustaining)
NBC, from N. Y.

NBC did an admirable heart-warming job Sunday (18) when, for the second of its special documentary full-hour broadcasts presented in cooperation with United Nations Radio, it offered Millard Lampell's story of last year's true mission to Israel. "Sometime Before Morning" A vivid, emotion-laden tale of an average American who found himself caught up in international politics and intrigue, in an uneasy truce that was marked by meagre diet, sniper bullets and death it had sharp impact, cogency and a message. There were certain flaws of execution but in the overall effect they loom as minor. This was adult, prize-worthy radio, timely and of world import.

The program was a plug for the United Nations in a drama stressing its peace aim and its moral impact. A group of observers went to Palestine to see that a truce was observed. They included an idealistic Norwegian, a cynical careerist, a Negro chauffeur, a trusting Swede, a confused young ex-GI, and others. These were all prototypes of actual persons, except for the ex-GI who was a composite of several real people. One of the men depicted even appeared on the program to say a few words! Through their ordeals they came to see that the UN had force, that it is here to stay that by its efforts to pacify Arab and Israeli, it showed that peace could be brought about anywhere.

The combined narration-dramatization had a sterling performance by a fine set of actors. But the script shone out for its bite, color and vividness. There was a nice homogenous quality to the writing at times, and some beautiful writing in the sentimental moments. Striking passages for one constantly.

Henry Fonda did a mighty job as the confused ex-GI on a difficult assignment for a full hour. A quiet, valiant quality marked his acting and his narration as well. Anne Shepherd was particularly good as his wife, Dots Johnson, effective as the chauffeur headed the supporting cast. There were colorful background effects of trees, clouds, etc., and some superb music to Elmer Bernstein for backing. Occasionally the music wasn't toned down enough. But the overall production-direction job was fine. **Edie**

NBC Sets Velvet-Carpeted Spread For Fibber, Molly; 'Ghosts' Stand Out

By GEORGE ROSEN

F & M—Circa 1935

(Reprinted from Variety,
April 24, 1935)

FIBBER MCGEE AND MOLLY
Marian and Jim Jordan, Harlow Wilcox, Ronnie and Van, Kathleen Wells, Marcello Orcel

Serial, 30 Mins.
COMMERCIAL
WJZ, New York

A bit hard to pass on Fibber McGee's first major radio effort, due to his brief appearance on the program and the shabby material handed out. Half-hour first of a new WJZ series, on Tuesday nights at 10 EST, stacked up more as a sloshed musical hour than a refreshing down-to-earth comedy serial. Dialog weak with continuity broken up continuously by orchestrations and rural atmospheric sounds.

Marian and Jim Jordan play the leading characters, a combo of henpecked husband and wisecracking wife. The nickname also explains the type of humor: unrolled. Femme's brusque is decidedly Irish and husband relaxes in a hinterland twang. No special reason for this varied comedy. It is not what they say particularly but the manner in which it is delivered. Natty, a real out-and-out laugh in the lot excepting just once in a while a carefully prepared gag would manage to be timed correctly. Again the script limitations hampered the duo from ever getting underway. Team has been on the air steadily for several years. Johnson's Auto Wax sponsoring this one.

Auto palaver plentiful with filling stations, mechanics etc., worked in the story, though it was none too clever. Enamel talk was handled by Harlow Wilcox, who killed a few quips due to his premature laughs. In between songstress Kathleen Wells whose naturalness turned into affectation after a while warbled. Also Ronnie and Van harmony couple. All three later joined for a song with Marcello's orchestra. Middle-class sound effects never struck an authentic tone. Automobiles chugging came over like a motor boat pulling into dock. Audience laughs were frequent though the announcer's signal to give was quite evident. As it stands, program demands swifter pacing, punchier lines and more of Fibber McGee and his frau.

RICHFIELD SPORTS REPORTER

With Russ Hodges
15 Mins., Sat., 7:30 p.m.
RICHFIELD OIL
ABC, from N. Y.

(Morrey House & Johnston)

This airtel makes another addition to the flock of sports news programs that are dishing up latest results from the ticker. Sportscasters seem to be crowding the airwaves before the impending baseball world series and collegiate football season in the same numbers that news analysts used to be heard in the pre-war Munich crisis. The difference lies in the sportscasters' general disinclination for the sweeping speculation. It's more accurate but less exciting.

Russ Hodges conducts this show competently, covering the major events in the sports world with a palatable brand of chatter. He's also featuring sports reels on this weekly show. On the preem (17), N. Y. Giant coach Freddie Fitzsimmons spoke knowledgeably of both baseball and football with some inside glimmers of some of the problems faced on the playing field. **Heas**

LAND WE LIVE IN

With Bruce MacFarland, Eileen Murphy, Dick Quiles, Sterling Harbins, Carlo, Keenig, Thad Shaw, Haskell Schwartzberg
Writer: Kensington Jones
Director-Producer: Ted Westcott
Musical Director: Russ David
30 Mins., Thurs., 8:30 p.m.
UNION ELECTRIC CO. OF MINN.
KSD, St. Louis

(Carter)
The twelfth of the 27th program of this series, the 14th, was resumed after summer hiatus was an episode of the acid and youth west when the re-statement of the (Continued on page 40)

NBC's velvet-carpeted kilocycles were spread out for "Fibber McGee and Molly" (Jim and Marian Jordan) last Tuesday (13) in an hour-long broadcast to mark their 15th anniversary as hitline radio personalities and Johnson's Wax star sales team. For the occasion NBC and F & M's sponsor wrapped up most of the web's roster of major talent to join in the tribute and if, as Bob Hope suggested, "we've got to stick together, there aren't many of us left," the 60-minute parlay translated itself into a such entertainment layout.

Hope, Dinah Shore (currently flaunting the CBS banner as a co-star of the Jack Smith Procter & Gamble show), Hal Peary ("Great Gildersleeve"), William Bendis, Perry Como, Robert Young, F & M's perennial Harlow Wilcox, Phil Harris and Alice Faye, Dennis Day and Bill Thompson ("Mr. Wimpie" of the F & M show), were among those making the Wistful Vista stopover for the inevitable display and capsule showcasing of their distinctive talents, built around a Don Quinn-Phil Leslie scripting job that was strictly off the big league shelf.

Over and above the obvious intent of Johnson's Wax to salute the comedy duo that had spiraled the product's sales charts into a "comic-strip" payoff through their consistently high Hooperated Tuesday night show, last week's 60-minute presentation threw into sharp focus some unmistakable trade overtones.

For Fibber & Molly, it pinpointed one of radio's most fabulous "then-and-now" success stories, contrasting their present-day enviable position with the initial VARIETY verdict of 1935 that as it stands, program demands swifter pacing, punchier lines and more of Fibber McGee and his frau. "Quote was reprised by Wilcox on last week's anniversary show."

In terms of NBC, the F & M serial program served as a super on-the-air promotion job to kick off the new season, under the favorable circumstances of having a client pick up half of the 60-minute tab, thus taking the web partially off the promotion book.

The 'NBC Story' Again

Again, the F & M saga served as choice ammunition for the network's "NBC Story" in its current campaign to convince its affiliates that programs and personalities aren't established overnight, that invariably it takes years of nursing and developing to hit the big-time talent jackpot, a programing facet that received considerable attention at the web's Greenbrier convention a couple weeks back.

But the reverse aspect was also apparent in last week's show. Granted that Hope, Harris-Faye, Day, Gildersleeve, Bendis, Shore, Como, etc. were in fine fettle with Fibber & Molly in particular riding the crest, and the able Quinn-Leslie scripting assist, the fact remains that the top talent defections to CBS were apparent. Those Hope-Hing Crosby (now CBS), crossfires that previously spiraled such promotional binges into "dream shows" those Jack Benny (now CBS), Fred Allen (hunted), the Edgar Bergen-Charlie McCarthy (now CBS), comedy, the Red Skelton, Amos 'n' Andy and Burns & Allen (all now CBS) routines that had in years past given star-studded NBC showcases a superlative quality, by virtue of the cumulative ton name parlaying, were conspicuously absent.

In effect, NBC was saying "here is our best" (Eddie Cantor and Jimmy Durante should have been included in the F & M lineup). What it left unsaid, though apparent, was that NBC has lost a lot of talent.

TED MALONE TRAVELS

Producer: Bob Stern
Director: Hal Graham
Writer: Malone
3 Mins., Mon.-Thru Fri., 2:55 p.m.
WESTINGHOUSE
ABC, from N. Y.

(Mortimer Friedman)
This four-minute filler is supposed to feature stories of people and places encountered by Ted Malone in his travels. However, the first of these came the board (which aired Monday (18)) was just another fairy tale. Yarn was about a quest with Malone giving a pleasing narration. Failure of the initial program to follow the title format was due to a delay in the start of Malone's trip.

Initial broadcast had little in the way of drawing power. Commercial are handled effectively.

ABC's H'wood Station in Auspicious Takeoff; New Tricks for Grid 'Cast

Hollywood, Sept. 20. ABC's fifth station and L. A.'s seventh and last—KECA-TV—threw off the wraps last Friday night (16) and tossed in its lot in the most highly competitive television market in the country. It was an auspicious takeoff, with the station airing an hour dedicatory program and then segueing into the UCLA-Oregon State football game, the first of the conference season all of which played in L. A. will be televised on the ABC outlet under the dual sponsorship of Hoffman television and Dodge motors.

When the gridgers trotted off the field it was pretty much the consensus that KECA's picture was as good as any in town and the inaugural program showed evidence of planned showmanship. Hour show was sponsored by Union Pacific and under Art Linkletter's consummate emceeing the specialty acts were run off smoothly and with ornate production backup. Ice rink was constructed for a skate revue and much of the comedy business took place on a replica of a UP streamliner. Acts included Chien Marx, clowning at the piano, Dick Weason, comic. De (Continued on page 38)

GIMBEL'S BUYS TRUEX WPIX COMEDY SERIES

Signing by Gimbel's, N. Y. department store, for a new series of half-hour domestic comedy shows starring Ernest Truex and his family over the N. Y. Daily News' WPIX underlines the resurgence of that station to a point where it can compete for viewers with the network flagship outlets in N. Y.

WPIX took the air with an ambitious schedule of high-budgeted programs on June 15, 1948. Experiment proved too costly, however, and the station backtracked slightly to concentrate more on films, sports events and low-budgeted studio programs. Since then it has amassed a number of local sponsors and recently signed Warren Wade, former NBC production chief, as program manager to rebuild its studio shows. "Truex Family" is the latest in a string of more costly productions the station has recently slotted.

New show, starring Truex, his wife, Sylvia Fields, and their children, Sally and Barry, tees off Oct. 13 at 7:30 p.m. Script will be set in a simulated version of the Truex home, making it possible to integrate plugs for Gimbel's merchandise. Program marks the entry of Gimbel's into TV advertising in N. Y., although other Gimbel's stores have bankrolled shows in Philadelphia and Milwaukee.

No ad agency was involved in the deal. It was set up personally by Daily News pres. F. M. Flynn and Bernard Gimbel, proxy of the store chain.

Keycee to Get 'Sneak' On WDAF-TV Operation At Top Politico Shindig

Kansas City, Sept. 20.

WDAF-TV will break the tape to make a special broadcast prior to beginning regular operation when it covers the President and the testimonial dinner for William Boyle, new chairman of the Democratic party, to be given here Sept. 29 in the Municipal Auditorium. Station is not set to begin regular broadcast until Oct. 16, but with Pres. Truman, several cabinet members and governors on hand for the event it was too much to pass up, even if premature, according to Dean Fitzer, general manager of WDAF-TV.

Dinner goes at \$15 per plate, and will be served to several thousand in the auditorium by the Muehlebach hotel, three blocks away, which is prepping the food. WDAF-TV has had its broadcasting facilities completed for several weeks, and hence will move in on the event in a non-commercial way. Permission already has been given by the White House for the TV coverage.

Untainted

Paul Gerard Smith, veteran scripter, with a background that runs the gamut from the heyday of vaudeville to Hollywood, is now in the new video medium. He observes:

"This television stuff is great. You can't lose your amateur standing—no money changes hands."

UCLA-Oregon Gate On Curtain-Raiser Down, Laid to Video Impact

Hollywood, Sept. 20.

UCLA-Oregon State grid game Saturday (17) had 37,420 admissions, compared to 55,211 for season's first game last year. Game was televised this year but not in '48. UCLA and USC home teams here have contracted with ABC to televise all home games for one season.

Dent in attendance was considered definite demonstration of video's power.

WSB-TV SET FOR GRID SEASON, WITH SPONSOR

Atlanta, Sept. 20.

The half dozen home games of Georgia Tech's Yellowjackets at Grant Field will be televised over WSB-TV, Atlanta Journal station, starting with contest, Saturday (24) between Tech and Vanderbilt's Commodores.

General Electric Supply Corp. has signed on as sponsor of games. Following Vandy will come Washington and Lee, Oct. 8; Auburn (VPI), Oct. 15; Duke, Oct. 29; South Carolina, Nov. 19; and Georgia, Nov. 26.

Thad Horton, sports director of WSB-FM & AM and WSB-TV, will provide play-by-play commentary with Frank Cason in role of producer.

Also on WSB-TV's schedule for football season, starting Saturday (24) will be a new show to be called "Football Final."

WTEN's 2-Way Grid Deal

Minneapolis, Sept. 20.

WTEN will air football games simultaneously via radio and TV beginning Sept. 24 with Minnesota-Washington opener. Deal gives Rollie Johnson, play-by-play commentator, fast task, keying comment to television while keeping radio listeners up with events.

Monitoring screen in broadcasting booth will enable Johnson to key TV talk and keep eyes both on game itself and TV pickup. WTEN's television outlet this week went into operation full time seven days a week.

Cleveland—Leisy Brewing Co. has signed to sponsor over WNBC the film showing of Cleveland Browns' football games. Called "Quarterback Club," the film will be commented upon by Bob Godley, onetime sports reporter. Jay Miltner will be the announcer. Series will run for 15 weeks for 30 minutes Saturday nights.

Paul Winchell's TV Straight Dramatic Role

NBC-TV's "Lights Out" moves into its new Friday night at 9:30 time period this week with ventriloquist Paul Winchell taking a stab at his first straight dramatic role: He'll be starred in an adaptation of the Gerald Kersch short story, "The Whisper," a psychological meller revolving about a ventro who gradually assumes both the voice and personality of his dummy.

Program, which has been off the air for several weeks, resumes as a sustainer, but Admiral is expected to pick up the tab soon. Show will alternate each week with "Big Story," sponsored by Pall Mall cigarettes, which teed off last week (16).

Ken Murray's Unique 3-Yr. CBS Pact; Kitty Set Up for 7-Yr. Payoff

Ken Murray, producer-star of "Blackouts," currently at the Ziegfeld, N. Y., goes on CBS salary this week at \$2,750 weekly, and will draw \$3,750 per when his new television series goes commercial. Murray is on an unique three-year contract (40 weeks out of 52), calling for a TV package to cost \$17,500. With camera rehearsals it can go up to \$20,000 a week in cost. This was at Murray's insistence, aided by David W. Siegel, his coproducer and attorney, so that the CBS-Murray video package will not stint on talent.

There is a bonus-saving incentive for Murray for the ensuing seven years, beyond the first three-year term, to which CBS and Murray contribute 50-50. It works like this should his shows only cost \$15,000 instead of the 20C ceiling, both CBS and Murray put \$2,500 each, of the \$5,000 differential saving, into a revolving kitty. This accrual is then paid off to Murray every quarter for seven years. It's done in 1/28th payoffs, because four quarters per annum, for seven years, adds up to 28 equal parts.

While it's an incentive to watch budgets, that doesn't mean Murray and CBS are going to jeopardize their joint TV package just to save a few bucks, says the comedian. The Murray-emceed vaudeo revue, also called "Blackouts," is primed for kinescoping ultimately, and will be given its first closed-circuit test next Monday (26).

ABC-TV TO PUSH CHI ORIGINATIONS

Chicago, Sept. 20.

ABC-TV is increasing the number of shows it takes from its Chi key, WENR-TV, with additional Windy City programs slated to be aired by the web.

First new fall stanzas to go east are "The Little Revue," "Majority Rules" and "Dr. Black." Songs by Nancy Evans and Dick Larkin, dances by Nancy Duran and the Rex Maupin orb are featured on "Little Revue," half-hour variety with puppets, mechanical toys and sketches. Show is skedded Sundays at 8:30 p.m.

"Majority Rules" is a panel quiz emceed by Tom Moore and telecast Fridays at 8 p.m. "Dr. Black" is a whodunit produced by Bill S. Ballinger and is aired Mondays at 9:30 p.m.

Margaret O'Brien As 'Inside' Guestar

Moppet Margaret O'Brien was set this week as guest star on the preem of Arthur Schwartz' "Inside U. S. A. with Chevrolet," which tees off Sept. 29 via CBS-TV. She replaces Fredric March, originally inked as the opening guest.

With Peter Lind Hayes starring, Schwartz hopes to get the twice-monthly series off to a fast start by concentrating on comedy.

Kansas City—Kansas City Star's efforts to hypo interest in television met with huge success as more than 65,000 persons turned out to see its three-day exposition in the Municipal Auditorium Sept. 11-13. Expo was devised by the Star as means of arousing public interest before its station WDAF-TV, takes to the air Oct. 16.

Crosley's 3-Way Ohio Co-ax Preems Sun. (25) With Lots of Hoopla

Cincinnati, Sept. 20.

Opening of coaxial cable service to Cincy, Dayton and Columbus, O., is set for Sunday (25), a six-day advance of the tentative date.

NBC will salute the event with a special network telecast, honoring Crosley video outlets in the three cities. The program, from 7:30 to 8 p.m., will feature NBC stars and messages from Miles Trammel, proxy, and Charles R. Denny, exec. veepee of NBC.

The linking will start pickups of live programs by Cincy's TV stations from their network feeds: WKRC-TV is a CBS affiliate and WCPO-TV ties in with ABC and DuMont.

Crosley stations are building up the NBC direct tie-in with promotional activities this week. A stage show, "WLW Television Revue" by talent from the Crosley staff will be presented two performances nightly at independent auditoriums in the three cities: Thursday at Taft theatre, Cincy; Friday in Memorial Hall, Dayton, and Saturday at Memorial Hall in Columbus.

Newspaper ads, outdoor sign boards and other promotional media are heralding the slogan, "The best in TV from NBC—plus a million dollars in WLW television talent."

Cleve-Akron Set Spurt

Cleveland, Sept. 20.

August television set sales almost tripled in the Cleveland-Akron area according to the monthly report from the Business Research Bureau of Western Reserve University.

Sales totalled 8,025 during August, compared with 2,994 in July. Total number of sets in the area now total 70,760 in homes alone.

Twin Cities' 30,000 Sets

Minneapolis, Sept. 20.

Television use skyrocketed during August in the Twin City area in an increase in receiver purchases four to five times that of any other month, Stanley E. Hubbard, president of KSTP, said. Hubbard has kept tabs on set sales since KSTP began telecasting.

Hubbard said that by Oct. 1 there will be 30,000 sets in use in the area, and that two weeks ago Philco, Admiral and RCA dealers were out of stocks and awaiting shipments to fill orders.

124,900 Hub TV Sets

Boston, Sept. 20.

According to latest joint survey by WNAC-TV and WBZ-TV, 124,900 video sets are in operation in Greater Boston area. Survey shows 120,236 sets in homes and 4,722 located in public spots.

This is an increase of 12,500 sets during month of August.

M'waukee's \$2,830 Mark

Milwaukee, Sept. 20.

Television sets in the Milwaukee 50-mile area numbered 32,830 on Sept. 1. Total represents a jump of 2,787 sets during August.

JUDY CANOVA

AMERICA'S NO. 1 COMEDienne



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr. Beverly Hills, Calif.

THE lonely wail of the prairie dog and the screech of big city taxis... the farmer who is up at 5:00 and the salesman on the 7:42 for the office... 13,000,000 New Yorkers or cattle herders of the western plains, we're Americans all with a love for what is truly our own. That's why right here in big New York, American folk music—hillbilly if you prefer, enjoys a popularity equal to that on the prairie from which it came. That's why Prairie Stars presented on WOV by Rosalie Allen, sweetheart of the prairie, has built and holds one of the most loyal responsive audiences (64% of whom are women) in all of radio.

For maximum results at minimum cost—for listeners who buy—for a program that sells—for product loyalty for proven sales results, buy Prairie Stars broadcast nightly at nine.

Ask to see the recently completed Prairie Stars Audience Audit. It's the facts on who is listening to...

PRAIRIE STARS

Originalists of

Audited Audiences

WOV
NEW YORK

INFORMAL COMMENTARY

WITTY ANECDOTES

GUEST STARS

MUSIC by the
WORLD'S GREAT ORCHESTRAS

Playing Time: 55 minutes with standard
allowance for commercials



"SIR THOMAS BEECHAM TURNS THE TABLES!"

Music's Number One Personality
Hosts Radio's Number One Transcription Package!
AVAILABLE NOW!

TOWERS of LONDON, Ltd.

OLIVER W. NICOLL

Vice President and National Director for the U. S.

37 West 46 Street, New York City 19 LUXemburg 2-5130

*In the New York City area program will be sponsored
exclusively on WQXR and WQXR-FM beginning this fall.

TOWERS of LONDON, Ltd., INTERNATIONAL TRANSCRIBED PROGRAMS

Third Year on the Air in the British Empire

"A STORY TO REMEMBER"

John Mills of "Great Expectations" fame narrates and acts with guest stars in half-hour dramatizations of outstanding short stories by H. G. Wells, Kipling, Conan Doyle, Somerset Maugham and others.

26 Programs Now in Production

"SIR THOMAS BEECHAM TURNS THE TABLES!"

26 One-Hour Programs Available
with Option for Further 26

"SECRETS of SCOTLAND YARD"

Half-hour dramatizations of authentic crime stories from the case books of Scotland Yard, hosted by Clive Brook, assisted by Percy Hoskins, crime reporter of London "Daily Express."

104 Programs—80 Are Recorded
and Available

**"THE
SUNDOWNER"**
starring Chips Rafferty, popular
Australian movie star.
Thrilling outdoor adventures of
the great Australian continent.

26 Programs Available
Recorded by Towers of London, Ltd.,
in Australia

"LONDON PLAYHOUSE"

Half-hour dramatizations of outstanding films and plays featuring original stars . . . Robert Donat, John Mills, Margaret Lockwood, James Mason, Trevor Howard, Celia Johnson, Robert Morley, Phyllis Calvert, Robert Newton, Deborah Kerr, Ann Todd, Stewart Granger, Anna Neagle, Jean Simmons and others.

104 Programs Recorded and
Available

"Celebrity Series" "The NOEL COWARD PROGRAM" "THE ALLAN JONES PROGRAM"

Half-hour musical with Noel Coward, supported by Graham Payn, Joyce Grenfell, Mantovani and his Orchestra.

13 Programs Available

Hollywood's famous singing star sings and m.c.'s a half-hour program, which also features the Luten Girls' Choir and Sidney Torch and his Concert Orchestra.

26 Programs Now in Production

"THE GRACIE FIELDS PROGRAM"

Gracie m.c.'s her half-hour program and sings her famous songs, together with Phil Green and his Concert Orchestra.

13 Programs Available

"SOUS LES TOITS DE PARIS"

Gay half-hour musical program with Jean Sablon, Charles Trenet, Lucienne Boyer—compère in Jean Cavall, popular French Canadian entertainer.

13 Programs Available
Recorded by Towers of London, Ltd.,
in Paris

From the Production Centres

IN NEW YORK CITY . . .

Morey Amsterdam has bought an abode in Yonkers. "Hit Parade" vocalist Bill Harrington has chafed a tune, "Wendy," to be theme for Wendy Barrie's ABC-TV show. Sammy Kaye's transcription series for Chrysler now on 400 outlets. Dick Needlin, WWRL announcer, wed Lillian Saunders, Sunday J18, and departs to rejoin WKNY, Kingston. John Magnus, ex-WICC, Bridgeport, joins the station. Jack Cleary, ABC exec producer, leaving this week to head radio production for Kaster, Farrell, Chesley & Clifford. He'll produce "Duffy's Tavern."

Clarence Menger, former NBC program veepee, around town the past week informing acquaintances he's unloading his Florida station and "shopping around." Franklin Pulaski back from the Coast where he played in Army documentary pic. Peggy Anne Ellis, ex-WNEU warbler, now waxing for Signature records. Estelle Moss who had her own daily song series on WBBM, Miami, arrived back in Gotham last week. ABC veepee Bob Saudek left Monday (19) on weeklong Defense Dept. junket to Washington, Eglin Field, Ft. Benning and Norfolk.

Joel Herron (WMGM music director) father of a second son. WJZ's Tony Lane and his Airlane Trio doubling into Jay's Circus Club in Jersey. Richard Dana, writer of last year's "Memo From Lake Success," now scripting new cycle of the UN series for CBS. Transcription of CBS' "People's Choice," penned by Pete Lyon, was used as basis of a symposium for high school students in Cincy yesterday (Tues.). Gilbert Seldes has dropped his "America's Funny-bone" on WNEU to resume his "Seven Lively Arts" series Sunday (25).

WCHS Bill Leonard got news of the birth of his fourth son during his broadcast Friday (16). Ed Jerome is new "Lora Lawton" player. Bartlett Robinson, Anita Anton and Kenneth Lynch join "Backstage Wife." Humphrey Davis added to "Lorenzo Jones." Ethel Wilson, Richard Janaver and Ivor Francis new to "Front Page Farrell." "Just Plain Bill," produced by Frank and Anne Hummert begins its 18th year on the air this week.

American Album of Familiar Music returns to NBC Sunday (25) after eight-week vacation. Program, originated and produced by Frank Hummert, begins 10th radio season. Musical cast includes Donald Dame, Evelyn MacGregor, Margaret Damm, Buckingham, Choir and Gustave Haenschen's orch. Kate Smith has moved from her Lake Placid home and is back in Gotham. Betty Colebough, program director of ABC's "America's Town Meeting," resting in Honolulu for two weeks recuperating from a case of malaria contracted during the show's world tour.

Elliott Jacoby, WOR chief arranger, vacationing for 10 days on the Coast. "Family Closeup" being picked up by 206 ABC affiliates, high average for a public service sustainer. Zangwill Golube, ex-Frederic W. Ziv, has joined WOR sales staff. Ken Dyke, Y&R veepee, father of a boy David. Maria Caterine, MBS fashion editor back after two weeks in Canada. NBC staffers hold annual outing honoring 10- and 20-year club members yesterday (Tues.) at Huntington Crescent club. Kathleen O. Henderson, of NBC continuity acceptance, planes next month for annual vacation in Ireland.

New MBS co-op, "Behind the Story," has picked up 100 sponsors in two weeks on the air. Herb London, Kenyon & Eckhardt radio back to Chi for Sylvania TV account. New sponsor using radio for first time is C. J. Van Houten & Zwin, old Dutch circus firm. Outfit has signed for participations on WOR.

IN HOLLYWOOD . . .

Howard Petrie pulled out of the Garry Moore show for three weeks for a picture job, which is another reason why radio actors like to work on Hollywood shows. Subbing for him in the Moore menagerie will be Bill Comstock (Tizzle Lash). Gene Autry sold out his half interest in KFWL, Santa Monica, Cal. to Art Grogan, which makes him the sole owner. Station is a daytime operation. Bob Kopp, the lawyer fellow, flew down to Puerto Rico to get Ed Gardner's signature to the contract with Blatz beer. Benita Hume will have the femme lead in Don Quinn's "Halls of Ivy" if it is sold to Schlitz. Edna Best had to withdraw because of a stage commitment in New York. CBS will lead up Jack Benny with guests for the Sept. 25 broadcast to bally their openings the following Sabbath. On call are Red Skelton, Amos 'n' Andy and Edgar Bergen and his dummies. Dick Mack's production assistant on the Joan Davis show, Virginia White, took to the hospital for a cutting. Sawbones was husband of Shirley Mitchell also on the Davis stanna. Screen Guild Players tie up the season early next month with the dynamite combo on Clark Gable and Lana Turner in "Homecoming."

Tom Luckenbill due in town with the answer to whether St.P. and Jimmy Durante swap broadcast time. Leo Irwin boked east to smoke up a radio deal for the Ritz Theatre. Bobby Lee also east-bound to direct "Journes of Trivige Jones" in the United Nations series on NBC. He also collaborated on the script with Jerry Lawrence. ABC stood the tap for a record of Vera Vague's Diary and if Rod Barry likes it there'll be two quarter segments a week. Jimmy Saphier is back in New York town trying to get Charles Luckman to relent on his no-tape edict to Bob Hope. His original proposal was for a certain number of Ampex records each cycle so it's likely he'll reinstate it now that he won his legal tilt with Hope. Abe Burrows around for a couple of tapes with Crosby. CBS finally worked out a name for its TV annex up the street at 6363 Sunset, recently vacated by ABC.

Hal Hudson, assistant to Harry Ackerman on teever programming, offered "63" and that's what it will be. In town for this n that are ABC's Bob Kinnier, Earl Mullen, Ernest Lee Jahnke, Frank Marks, Colgate's Jim Douglas, Compton's Lewis Titterton, Procter & Gamble's Bill Craig, Bill Cutchins of Brown & Williamson, and Jack Simpson of the Seeds agency. Chet Mittendorf sought to sound out 160 station managers on what they thought of Jack McElroy after a year as the late Tom Breneman's successor as emcee of "Breakfast in Hollywood."

The response was almost unanimous that McElroy was the perfect choice and Mittendorf, who runs the works, was quick to put him under a long term contract. Adolphe Weiland, the giveway king, dropped into a picture show the other night with the missus and caught his son, Burt, in all three pictures (one a preview). Chick MacGregor, top Rotarian in town, is recording the Rotary Speech of the Week for airing over KMGH.

WTMJ's Bid for Fringe Sponsors on AM, Tele

Milwaukee, Sept. 20. WTMJ and its affiliate WTMJ-TV have a pair of participation musical shows in an active bid to attract the small, fringe type of sponsors, who can't afford to bank-roll full programs.

WTMJ has teed off with a 15-minute radio musical strip, using the Jack Teeter Trio in the 6 p. m. slot. WTMJ-TV debuted "The Car Ranchers" show as a once-a-week 30-minute package, with Jose Mayol and Dorothy Dee carrying the ball on South American songs and dances.

'Easy Aces' on Video

Goodman and Jane Ace are going on television with "Easy Aces." Show specially devised for video has been packaged by Fred W. Ziv.

It'll be a 15-minute comedy format, for possibly once twice and three-time weekly presentation. Ace is also represented in video with his cross-the-board "Ruthie on the Telephone." Philip Morris capsule package on CBS.

Columbus, Ind. — Lutheran Laymen's League has renewed the "Lutheran Hour" for 52 weeks over WUSL FM. Account was placed direct.

HOLE, KRABER EXIT DU MONT; BUDGET CUT

Two DuMont program toppers are walking out of the video web this week because of its budgetary slashings of program costs. Exiting are Leonard Hole, director of network operations, and Tony Kraber, manager of program presentation. Both feel that with DuMont's present economy wave, quality shows will be difficult to produce.

Hole, who had been with DuMont 18 months had previously been with CBS for 14 years, 10 of them directly in TV. He had brought Kraber over from CBS in June, '48, after the latter had been with CBS for eight years.

Eagles Nix Gives Hischool Gridders TV Break

Philadelphia, Sept. 20.

High school games will take over Sunday video here with the Philadelphia Eagles refusing to grant TV rights for home games to local stations. WCAU-TV announces it will televise games in the Philadelphia Catholic High School league, some of which draw as many as 40,000 spectators.

The Catholic League plays four games each Sunday afternoon, and the station's exclusive deal with the league allows it to pick the game it feels will be the biggest drawing card. WCAU-TV has booked the games through Sunday, Nov. 13, plus the annual Thanksgiving morning tilt between Roman Catholic and St. Joseph's High School.

Philly's TV Talent Show

Philadelphia, Sept. 20.

"Fame and Fortune," one of the most ambitious talent shows attempted locally, begins Thursday (22) over WCAU-TV under the sponsorship of the Otto Erlanger Brewery. Program will award \$1,000 to winner act and arrange bookings for many of the contestants in night clubs and theatres.

Show is under direction of "Uncle Jim" Harkins, former Fred Allen personal manager and talent scout. Harkins will act as emcee and assist performers whenever warranted. Program will present six pro and non-pro acts each week, with audience voting on winning performance.

NEW TELE PACKAGES

Chicago, Sept. 13.

Jack Brand Productions has signed the Showboat Goldenrod, one of the last of the river theatres, for a TV series of oldtime melodies that Brand is currently peddling to the nets and sponsors at a \$9,700-\$17,600 price range. Now anchored at St. Louis, Goldenrod has been overhauled for seaworthiness and will figure in a tour of Mississippi, Great Lakes, Gulf and east coast ports with present and future web bookups. Tentative plans now include one and two-week stops at Chicago, Milwaukee, Detroit, Buffalo, Toledo, Cleveland, Syracuse, Pittsburgh, Washington, New York and Richmond. Brand is offering weekly shows which normally run two hours or more, but which can be tailored down to TV length.

Scheme calls for regular nightly shows, open to the public at regular admission prices, which will help pay the operations tab and give the performers one or two weeks of rehearsal for the TV version. Format will include an actor in the emcee role of Captain Billy Menke, Goldenrod owner NBC-TV is reported interested in the package, but if web gives it the brush on a sustainer deal, Brand has lined several potential sponsors, including Admiral, AT&T, and several insurance companies.

Herbert Laufman Productions is offering several 30-minute low-cost packages to agencies—a three-piece musical series using bits from Gilbert & Sullivan operas at \$700; "Bringing Up Baby," using a registered nurse in a live baby sequence on health and training at \$500; "I Wanna Get Married," with husband-hunting girls surveyed by an all-male jury at \$750; "Second Guessers," a panel show using hindsight judgment on difficult situations at \$500; and book reviewer Florence Burke Ellis, who acts out outlines of plots, at \$200.

WNEU (N.Y.) Will Shift U.S. Economic Trends In Projected Series

On the theory that today news of price cuts, currency devaluations, recessions and other business statistics has become a subject for discussion by the man in the street, WNEU, N. Y., is prepping a regular show devoted to economic trends. Aired will be a digest of dozens of major trade newspapers and mags and general business publications. Permission to excerpt stories from Fortune, Newsweek and McGraw-Hill journals has already been received.

Stanza, to be launched in two weeks, is available for sponsorship but at first will have "commercials" selling WNEU as an advertising medium to businessmen in audience. Henry Morgenthau III will be editor of the program, with Dr. Robert A. Love, head of the City College of New York business school, serving as consultant.

TED GRANIK'S 'FORUM' IN SWITCH TO NBC

Washington, Sept. 20.

Theodore Granik's "American Forum of the Air," which has been on WOR and Mutual for 21 years, will switch to NBC. Signing off Monday (19), Granik announced that in a few weeks the oldest radio forum "would move to another network as a simultaneous AM-TV feature." The stanza had a 10-week run on NBC-TV this summer as an independent video program which indicates that that web will get the show.

Format will be revamped to fit simulcast requirements. Three sponsors are reported nibbling.

Paterson, N. J. — John Faulk, former CBS and WOY N. Y. staffer, has launched a 90-minute morning series, "Pat the Rancher," on WPAT. As "Pat," Faulk is being used to symbolize the station making promotional speeches at Rotary and similar lunches in his rancher's outfit. Faulk is a veteran lecturer with Columbia Lecture Bureau.

Available!

Bill Griffith, morning newscaster on KMBC-KFRM, is a newspaper and radio veteran of outstanding ability. His morning newscasts are the most popular in the Kansas City area, specially written and delivered for Heart of America audiences.



Bill Griffith

Bill's 6 a. m. morning news, first of the day, is currently available! If you're interested in reaching a big early morning audience, we'd suggest you act fast!

Contact us, or any Free & Peters "Colonel" on his availabilities!

KMBC

of Kansas City

KFRM

Free & Peters Agency

WHY WHY WHY WHY

DID MORE THAN ONE MILLION AMERICANS

Write to this MEXICAN Radio Station

The Answer Is Something Every Well Informed Time Buyer and Advertiser Should Know

Every one of those million and more residents of the United States wrote to XERF to BUY SOMETHING. Yes, that is the total number of Actual C.O.D. and cash ORDERS received at Del Rio, Texas, by advertisers over XERF whose mail went to the station. It does NOT include additional thousands upon thousands of orders that went direct to the advertiser. A station that has such definite proof of selling power deserves a prominent place on any advertiser's schedule. Write today for rate card and booklet that tells the story of

THE POWERFUL MEXICAN STATION THAT BLANKETS THE U.S.A.

XERF

Licensed to Operate on

150,000 WATTS

CLEAR CHANNEL
Transmitter at Villa Acuna, Mexico
MAIL ADDRESS, DEL RIO, TEXAS

United States Representatives

INTER-AMERICAN
ADVERTISING AGENCY
National Sales Representatives
JONES BUILDING • DEL RIO, TEXAS

DWIGHT ADVERTISING AGENCY
John E. Hoffmann
1665 NORTH MILWAUKEE AVE.
CHICAGO 47, ILLINOIS

Tele Chatter

New York

CBS-TV packaging an hour-long vaudeo show to star Ted Steele, who now has a 15-minute across-the-board show on the web. . . Texaco plugged the return of Milton Berle and the "Star Theatre" to NBC-TV last night (Tues.) with a skywriting plane over Radio City spelling out "Berle's Back" yesterday. . . CBS comic Robert Q. Lewis, now subbing for the star on CBS-TV's "Arthur Godfrey & Friends," cited by the Univ. of Michigan Club as this year's outstanding graduate in radio and tele. . . Ralph Warren named producer-director of CBS-TV's "Fred Waring Show" for Young & Rubicam, replacing Roland Gillett who's now a Y&R veepee. . . Oliver W. Nicoll joined World Video staff as exec producer. He's now producing "Couple of Joes" and "Wendy Barrie Show," both on ABC-TV. . . WOIC (Washington) and WLWT (Cincinnati) and WLWC (Columbus) bought the new WPIX package of 13 film oldies, bringing total of stations to 13. . . Variety show to spotlight new talent, titled "Showbusiness, Inc." and produced by indie Martin Jones, teens off Friday (23) on WPIX. . . Jack Mangan, who conducts "Ship's Reporter" for WJZ-TV, writing a book based on his experiences in interviewing celebs. . . "Missing's Prize Party" returned to CBS-TV last night (Tues.) with Bill Slater continuing as emcee. . . New School for Social Research opening a 15-week course in "Television News" Monday (26), to be conducted by Dr. Henry Caseler, freelance producer and former CBS-TV news editor. . . WSAZ-TV (Huntington, W. Va.) and KTLX (Phoenix) inked as affiliates by CBS-TV. . . Mel Allen and Jim Britt signed to call the Notre Dame football telecasts, which preem Saturday (24) over the DuMont web. . . Sylvia Friedlander has just been named assistant producer of the Boris Karloff AM and TV show on ABC. . . John J. Anthony marked his 400,000th case on his WPIX series Sunday (18). . . Bonnie Baker, one of the leads on NBC-TV's "Mixed Doubles," wed Joseph W. Riker, Jr., Sunday (11). . . Kenyon & Eckhardt will unveil its new Hollywood-style projection room at its Park ave. headquarters shortly. . . Dave Burns comic who was in "Make Mine Manhattan" musical comedy, added to Allan Sands "Cinderella on Broadway" in rehearsal at NBC-TV.

Hollywood

KECA-TV will install a rear projection unit for some of its video programs. Unit includes a special projector, screens and transparency slides. Station has also acquired the entire scene duck of David O. Selznick's Vanguard Films Corp. Included in the purchase were sets from "Duel in the Sun," "Gone with the Wind" and "Portrait of Jennie." Betty Nears has been inked by KTLA as a staff writer-producer. "Hollywood in Three Dimensions" has had option picked up by KTTV. New budget calls for \$150 weekly as against \$75 for first 13 weeks. "Morey Amsterdam" show has been renewed for 26 over KTLA. . . KLAS-TV will go to six-day programming schedule, starting Oct. 10. "I. Q. I." packaged by Allen Miner, bows on KECA-TV Sunday. Show is a quiz layout featuring Chick Chandler. . . KECA-TV will audition IMPRO-Cascade Pictures live video package, "Everybody's Theatre," next week. Donald Morrison, Alma Lawton and Jack Nestle have been cast for lead roles. "Lone Ranger" pix made by Apex Pictures for General Mills Foods start rolling on KECA-TV Thursday (22).

Chicago

WGN-TV sports manager Jack Brickhouse and Trib sportswriter Wilfrid Smith to collaborate on "Big 10 Football" film series starting Fri. (23). . . WENR-TV sportscaster Vince Garrity staging a contest to pick most valuable Cub baseball player. Garrity is donating a TV set to winning player and letter-writer. . . Commentator Adelaide Hawley featured in series on TV commercials produced by Sarra, Inc. . . Vince Lloyd is new WGN-TV sports announcer. He'll team with Bill O'Connor in handling collegiate football games. . . Cowboy singer Johnny Bond lined for ABC-TV guest spot on Barn Dance. . . Tom O'Brien of American National Video among the elite by reporting his first year

of TV production in the black. . . WBKB promotion topper Red Quinlan lining 100,000 copies of a 36-page album containing station spread and tips on how to operate home sets.

London

A small nabe theatre in Hayes is to become a TV studio for the performance of A. G. Macdonnell's "The Fur Coat," to which members of the public are being invited. . . Barbara Mullen starring in a revival of "The Kingdom of God," first telecast in 1947 and to be shown on Sunday next and the following Thursday. . . Studio presentation of the Cleely Court-nidge musical "Her Excellency" was featured in last week's program, the adapted version being produced by Jack Hulbert. . . Principle races at Ascot on Sept. 23 and 24 will be on the video program when Peter O'Sullivan, Peter Dimmock and Harry Green will be commentators. . . Cyril Raymond, Michael Shepley, Desmond Walters-Ellis and Olaf Olsen, star in "Cupid and the Commander," which goes on the air on Saturday evening.

Carolina B'casters Meet

Greensboro N. C. Sept. 20. A joint meeting of the North and South Carolina Broadcasters Assns. will be held at Southern Pines, Oct. 16, the day preceding the convention of the fourth district of the NAB.

Y&R's 'People' Shifts

Norman Frank, formerly director of "We The People," has been named general expeditor for the radio and video department of Young & Rubicam. Ed Frank will take over direction of "We The People" on AM with Jim Sheldon doing the TV version. . . Frank will assist Rod Erickson and Bill Gillette, the agency's production chiefs.

D.C.'s Co-op-Owned FMR Nears Black Ink, Beating Timetable

Washington, Sept. 20. WCFM here, only cooperatively-owned FMR in the U. S. told members last week it may be out of the red by next June. Announcing a campaign to sell an additional \$50,000 of preferred stock to complete the station's financing, Wallace J. Campbell, presy of Cooperative Broadcasting Assn., said the improvement in recent months indicates the two-year timetable for becoming self-liquidating may be beaten. The station started operation less than a year ago. . . September billings are expected to be the highest for any month so far, and October will show a further increase the station declared. Seven new advertising accounts and 11 contract renewals were announced.

Hempstead, N. Y. Weekly Jewish religious program, first any Jewish group has undertaken as a regular series on Long Island, will bow on WHLI this week.

Is Video Bad for Kiddies' Eyes?

L.A. School Nurses Claim It Is

Hollywood, Sept. 20. Television industry shuddered and pondered the outcome last week when it was learned that a very great many pupils who returned to public school classrooms were being admonished "to shun television."

Nurses from the nursing division of the L. A. Board of Education last week made the rounds of classrooms dishing out free advice on healthful practices, and many lambasted video, advising students, especially the more youthful in the lower grades, not to look at the receivers their parents may have in their homes.

The nurses, in many instances, told the pupils that the "flickering" could be very damaging to youngsters' vision. Many of the nurses, further, were moved by a fear that tele watching would keep tots up too late at night, and also keep them from applying themselves to their school homework. Some nurses openly used this argument against video in their lectures, others seemed merely swayed against the medium by their knowledge that TV watching may distract pupils from skullwork over textbooks.

Last week officials of the nursing division of the Board of Education stated no official directive has been issued formally telling school-visiting nurses to preach against video. However, the off-

icals stressed, all nurses have been advised that they are at liberty to air their personal views on subject and that if any or all wish to advise students in the schools here to shun television, they are free to do so.

One of the ranking officials afterwards remarked, "Possibly some of the television people will not like this attitude, but our foremost concern is the health of the students."

CBS GETS BUSY ON EXEC SHIFTS; UPS COWDEN

Within a few days after announcement of the resignation of Victor Ratner as special projects ad-promotional veepee at CBS, and the revelation that Neal Hathaway was exiting as director of program promotion, divisional appointments and realignments started getting under way last week.

Lou Housman, director of sales promotion and advertising for CBS, who becomes the No. 1 man when Ratner departs, announced appointment of John Cowden as general manager of the CBS sales promotion and advertising department, with Thomas Means named director of promotion service for Columbia's C & O stations.

Cowden with CBS since 1938, has been director of promotion for Columbia-owned stations, while Means has been his assistant.

Four bright new keys to the Golden Gate!

The new KCBS is setting the pace in San Francisco. Or as *Variety** put it, is "bringing to San Francisco a brand-new concept about radio."

Now, this brand-new concept has produced four brand-new KCBS local programs keyed to open up new profits for you in the San Francisco Bay Area... the nation's seventh-largest market.

For full details, call KCBS or Radio Sales.



KCBS San Francisco
"Columbia's Key to the Golden Gate"
1,000 watts • 248 kc • Columbia Owned
Represented by Radio Sales

Levoy Clearance

Continued from page 31

most of them were radio men who had had no experience with such a system of clearances. But, he pointed out, precedents have already been established. In addition to the film industry, several radio transcription companies have sold their shows in that way and many old feature films have been repeated several times on TV.

Public Also to Benefit

Under the clearance method, Levoy said, sponsors would be getting better programs at lower costs, since the producer would be able to amortize them over a longer period. He is selling his product at 60% of the production cost to the first sponsor and will ask 40% from a client taking them for a second run. With the exception of print and distrib costs, that would take the film off its production nut. Producer would then get his profit from the third and subsequent runs. Levoy would sell the first two runs to non-competing sponsors on a national basis but would then sell the rest of the third time around to a regional bankroller. Through this, which might be a year to a year-and-a-half after the first might go to a local sponsor and then the films could be leased to stations for library usage.

Public would also benefit from the system, Levoy said, same as it does under the film industry's clearance plan. If a viewer missed the first run of a film he wanted to see, he could get it the next time around, same as a filmgoer missing a first run showing can catch up with a picture at his neighborhood Levoy said he was especially gratified in selling P&G only primary rights to kick off the plan. As the largest radio spender today, P&G might help convince other sponsors and agencies that the plan is feasible.

Levoy headed back to the Coast Friday (16). He has left sales reps for his organization here until he returns in a few weeks to set up a permanent office.

Post Producing Levoy Pix

Hollywood, Sept. 20. Gordon Levoy's General Television Enterprises has signed Manning J. Post to produce 26 television films for Prater and Gamble sponsorship. Post's Pyramid Productions will start shooting the 12 and one-half minute pictures on Oct. 3 at Hal Roach studios.

Post's 26 films will bring the number of films set for P&G's "Pirates Theatre" to 32. Levoy had Teleplay and Ace Pictures shoot the first 26 pix. Ace and Teleplay brought in their films for

\$4,500 each. P&G laid out \$3,500 per film. Levoy's firm, however, reclaims each film after telecasting and may immediately sell to a secondary sponsor.

Triple-Station

Continued from page 31

KECA-TV's beaming Hoffman Radio Corp. and Dodge Dealers are paying the additional time charges for the KFMB telecasting. Outlet will also pick up Ashmead Scott's "Your Witness," Arch Oboier's comedy series, the Leighton Brill-William Trinz package "Let There Be Stars," Jimmy Scribner's "Sleepy Joe" and Jay Stewart's show.

KGO-TV will receive the same five programs by way of duplicate kinescope prints. Original prints will be shipped to New York for viewing over ABC-TV web. Both western outlets will telecast additional KECA programs as they are set.

KFMB-TV is currently beaming nine programs sent by Paramount's KTLA. "Time for Beany" goes out five times weekly. "Musical Journey" is telecast by both stations on Sunday. "Milk and Honey" and wrestling bouts Wednesday. "Tele-Forum" and "Woman's World" Thursday. "Yer Ole Buddy" and "Meet Me in Hollywood" Friday and "Sandy Dreams" Saturday.

ABC's H'wood

Continued from page 31

Marlon, ballroom dancers, June Robbins, dancer, and Icelanda skaters. It proved a well rounded hour of entertainment sparked by Linkletter's easy style of banter and foiling for the comedy antics of Weston and Marx. He need have no fear of television as his personality and free wheeling style are easily adaptable to the sight medium. Those who have heard him for years on radio won't be disappointed in his appearance and general demeanor.

Jimmy Vandiver, head of special events, used four cameras to pick up the football game and every phase of the tussle was brought up close for the viewers. Picture was clear at all times and the station's dial position midway between the lows and highs is all to its advantage. Tommy Harmon, erstwhile All-American, called the plays with Fort Pearson coloring up the interludes. It's a solid combination and should prove popular with the football fans. Harmon brought in two innovations, that of sketching the touchdown plays on a blackboard and spot-

ting a full screen picture of the player who carried the pigskin over the last chalk line.

ABC had splashed ads all over town for the opening, calling the station the world's largest. True the net has the largest plant in the country, Television Center, but does that make it the biggest station? It is said that upwards of \$2,000,000 has been staked in tele here by the web, and those who have inspected the Center's 23 acres and its vast facilities for telecasting are hesitant to question the outlay.

Robert Kintner, executive vice-president of ABC, Paul Mowrey, tele head; Frank Marx, engineering chief; and Bud Barry, programming head, were on hand for the opening. Frank Samuels, western division vice-president, heads up both the net's radio and TV operation.

Helm.

TV Set Demand

Continued from page 31

far exceeded all of DuMont's and the entire industry's expectations.

Philco prez William Balderston, at his Sandusky plant's opening ceremonies, also underlined the growing demand for sets. He declared Philco TV sales have reached "record levels" in recent weeks and predicted a steadily increasing demand. New plant brings Philco's investment in TV to over \$20,000,000. According to Balderston, "the \$1,000,000 factory has the longest conveyor lines for TV sets in the industry."

DuMont's plant, covering 480,000 square feet, was built at a cost of \$2,000,000. It is so large that two trains, each carrying 45 people, will be used to carry reporters around at the dedication ceremonies next Monday. Ceremonies will be attended by New Jersey Gov. Alfred Driscoll, DuMont prez Dr. Allen B. DuMont and vice-president Leonard F. Cramer. Included will be a four-hour TV show, to be carried by seven stations on the DuMont web, which will spotlight a documentary treatment of DuMont's video growth. Show will be carried in N. Y. by the still-testing WOR-TV since DuMont's WARD has a scheduled pickup of a N. Y. Yankee baseball game.

Crosley's

Continued from page 31

stack Hullahallion" with Ernie Lee and the Prairie Ramblers.

At 12 noon comes the Ruth Lyons "Fifty Club," a 30-minute audience participation show bidding for mass attention. A Nelson topper for several years, this stanza permits 50 women to have lunch during the program, tickets for which are sold out many months in advance. For AM airings on WLW it originated in a downtown hotel, but the TV expansion has necessitated a locale switch to the Crosley studios, also in the downtown area, where catering service is provided.

"Magic Telekitchen" with Catherine Beck and Bill Nimmo, has been moved up from later afternoon to the 1 to 2 p.m. spot, followed by a revival of WLW's "Petitot Party Line" for an hour. It has Ramona, Betty Brady and a new announcer, Jack Huston.

Jon Arthur's platter session, with Corky Robbins, femme chirper and Baldwin thumper, is on from 3 to 4. The next hour "Teen Canteen" for the high school set, with Betty Glooney, warbler formerly with Tony Pastor's orch. Kenny Roberts, WLW's popular cowboy singer, "Calls the Kids" from 5 to 5:30, followed by another half-hour juve offering "Junior Jamboree," WLW-T standby.

D. C. Preps

Continued from page 31

present video sets in that no change is necessary to receive colorcasts in black and white.

4. CBS, which has demonstrated a 6 mc system to the FCC and claims it has the most practicable method.

Color Television, Inc., developers of an all-electronic system which is now being tested in transmissions over KPIX in Frisco. Dr. Charles Willard Geer, a color scientist of the Univ. of Southern California.

Dr. Leon Rubinstein, a color system inventor of New York. Philco Corp., which has advised

Inside Stuff—Radio

Representatives of the Foreign Language Quality Network met last week in New York and set up a permanent organization to service stations in 21 cities, an increase from the 14 outlets originally planned.

FLQN has decided to retain a research organization, which will probably be The Pulse, Inc., to gather and analyze population figures on first and second generation Italo and Polish-Americans. Statistics will be used to develop a composite map showing the net's coverage and composition of the audience it reaches. Ratings for all available time segments will be published, along with a rate card for the entire net and for legs which can be selected to fit advertisers' distribution patterns.

Web will be incorporated shortly with Claude Barrere serving as administrative head. Meetings of all member stations are skedded to be held twice yearly.

ABC has switched title on its Boris Karloff AM and TV programs from "Conflict" to "Starring Boris Karloff." Reason was threat of legal action by Torchlight Productions, which has had a packaged series titled "Conflict" in the works for some time.

Aim of the Torchlight outfit is to present dramas in which Negro and white actors will be used together, as part of an effort to provide an outlet for Negro performers and to advance interracial good will. Company has received acceptances from Jose Ferrer, Jackie Cooper, Ralph Bellamy, Canada Lee, William Prince, Charles Korvin and Zachary Scott to appear in its productions.

Mutual has made a promotional deal with Paramount to plug the web's programs. Par is having its stars wax 90 minute testimonials for various MBS shows. Payoff for the studio will be stars' working in a pitch for their latest film.

Net is also adopting the policy of special event broadcasts to hypo its commercial ailers. To give the "Straight Arrow" kid strip a push, MBS will air an "American Indian Day" program, using recordings taped at recent Indian powwows.

Broadcast Advertising Bureau has launched a confidential newsletter, "Pitch," for member stations. Bulletin contains tips on new business prospects, reports from BAB field reps and suggested approaches for increasing billings. Aim is to present information useful to AM, FM and TV salesmen.

Bureau also expects to announce shortly release dates for its sales presentations on news, women's, farm and sports programs. Its second film strip, aimed at manufacturers, stations, reps, agencies and others who have a say in national and national spot advertising, is in the scripting stage.

the FCC to devote at least six months to field tests on color before licensing any system.

Allen B. DuMont Labs., which has raised broad question as to the feasibility of color and as to the quality of black and white reception of color transmissions.

Following the sessions on color, the Commission will take testimony on questions more directly related to the lifting of the TV freeze. These include revisions of the rules and standards for black and white video, propagation and interference factors, availability of equipment, general problems of VHF-UHF allocations, stratovision and noncommercial educational video.

The final phase of the hearings will be given to comments and objections to specific VHF and UHF allocations in various communities. It is anticipated the hearings will require two to three months.

Penny-Per-Set

Continued from page 31

Mitchell is shying away from the cent-per-set basis realizing that any contract like that would set a hefty precedent for future years.

Tobin has tossed out some figures that help his viewpoint. He says "attendance was down 15,000 last season, with only 50,000 TV sets in the area. Today there are over 150,000 sets. You can see the risk for our side. Our season book sale is off 10%. Our increased schedule will add 27% to our operating expenses. Besides bad weather is fatal to ice hockey. I don't think the onus is on the Blackhawks. I think the onus is on television. But we're still willing to talk turkey to any station that wants a deal."

WBKB has reportedly offered to go as high as \$2,500 per game, but thinks the cent-per-game angle is loaded with dynamite, especially when it comes to selling a sponsor. One station salesman put it "If these big guys want to gamble, they can have more fun at the tracks."

New Tele Biz

WNBQ, Chi., reported John Meek Industries will sponsor 60 minutes of news telecast time. Month-through-Thurs. through Frank Nahser agency, and announcements for Ward Baking through J. Walter Thompson, O'Connor & Goldberg Shoes through Dade Epstein agency, and American Television through Turner agency.

Horn & Hardart Baking Co. and American Stores Co. have extended sponsorship of their daytime television shows for another year on WCAU-TV, Philly. Former, which presents a Sunday morning simulcast of its "Children's Hour," began commercially with WCAU-TV the day the station went on the air, May 23, 1948. American Stores has extended "Marion Kamp's Kitchen" for another 52 weeks. Show is seen Tuesday and Thursday afternoons. At the same time American Stores renewed its series of TV announcements on WCAU-TV.

WFIL-TV, Philly, has added new participations spots in its programs "Window Shopping" and "The Model Speaks." Corlies Furs has signed for both programs for 13 weeks through Shapiro agency. Yarn Headquarters has taken spots on both programs for 26 weeks, through Cox and Tanz agency. Knot Mfg. Co. (White Cap Pine Disinfectant) has taken 36 weeks on "Model Speaks," also through Cox and Tanz.

GENUINE HIGH GLOSSY PHOTOS 5¢

Made from your negative or photo
Developed in quality of any print

NO RESERVE CHARGE—NO EXTRA 24 HOUR SERVICE ON REQUEST

6¢ 10¢ 15¢ 20¢ 25¢ 30¢ 35¢ 40¢ 45¢ 50¢ 55¢ 60¢ 65¢ 70¢ 75¢ 80¢ 85¢ 90¢ 95¢ 1.00

For Mail Orders (5¢) 1.00 per 1000 - Postpaid, 1.25 per 1000

Special Inquiries: 20¢-40¢ 1.00

(No Negative Charge on 2¢ or more)

Made by J.I. Kornegay, The Man Who Photographs Grace Billiard's Covers

ComArt

185 West 42nd St.
New York, N.Y.

WE DELIVER WHAT WE ADVERTISE

for profitable selling **INVESTIGATE**

WDEL

WILMINGTON
DELAWARE

WGAL

LANCASTER
PENNSYLVANIA

WKBO

HARRISBURG
PENNSYLVANIA

WRAW

READING
PENNSYLVANIA

WORK

YORK
PENNSYLVANIA

WEST

EASTON
PENNSYLVANIA

WDEL-TV

WILMINGTON
DELAWARE

WGAL-TV

LANCASTER
PENNSYLVANIA

STEINMAN STATIONS

Claire R. McCollough, Managing Director

Represented by **ROBERT MEEKER ASSOCIATES**

Chicago San Francisco New York Los Angeles

COUNTRY HOME in CONNECTICUT

TO CLOSE AN ESTATE . . .

200 ACRES

MORE OR LESS

No state income tax - 250 ft. elevation
Five-room house with 9 rooms, 5 master bedrooms with bath, a large white kitchen and laundry. Stone and oak floors on concrete. 4 bedrooms. Game room with fireplace and wire netting. Sprinkled swimming pool, garden, tennis court, barn. Garage for 6 cars with automatic door. 1 1/2 tons. to Times Sq. by subway 20 min. New House Sales.

NEW HAVEN

Post Co. Building Phone: New Haven 5-0100

Inside Television

Attempted demonstration of offset carrier transmission last week by WFIL-TV (Philadelphia) marked probably the first time on record that engineers have complained about a lack of TV reception interference. System, incorporating the transmission by a station on a frequency several thousand cycles off its assigned channel, is designed to eliminate interference caused by a station operating in another city on the same channel. Even though the FCC has not allocated the same channels to stations in adjacent cities, signals from outlets as much as 200 miles away often create the interference, which is visible as horizontal bars running across the receiver tube.

Interference is subject to weather conditions, however, and the weather paradoxically was too good at the Princeton (N.J.) demonstration last Wednesday (14). With Commissioners Robert Jones and George Sterling training up from Washington for the event, WFIL engineering chief, Henry Rhea, attempted to show the benefits of the offset system by bringing in signals from WNHG, New Haven, and WFIL-TV. Interference was visible only sporadically, however, and thus was not sufficient for a conclusive decision. While WFIL-TV, as well as several other stations in different parts of the country, have been operating offset carrier for some time, FCC approval must be obtained before they can switch over on a permanent basis.

WBKB, Chicago, is talking about a new type TV lens that, according to a station insider, "gets so close to a football game you can see the quarterback's lips move while he's giving signals." Station is planning test shots of the new lens during the windup of the baseball season, with a view to unveiling it for football coverage. Inventor and company manufacturing the lens are still secrets, but it's known a Chi company will produce. Along the same lines, it's reported here that Dr. Frank G. Back, creator of the "Zoomar" lens which permits closeup target inspection, is working on an improved model that, according to him, "gives 80% greater clarity."

Television gets its first big picture break in "Champagne For Caesar." Single scene in the film has been written in as a radio-television simulcast. Duplicate of the KTTV, Hollywood, studio has been built at Motion Picture Center for the film. KTTV cameras, clearly marked, will be in full view and line in pic will give CBS and KTTV credit for big giveaway broadcast and telecast.

Grant-Realm Productions is negotiating with American Tobacco for the release of 26 video films from produced for Lucky Strike cigarettes. According to the contract, pix don't revert to Grant-Realm until July. Motion picture and 16mm rights will be available as of Jan. 1. Production unit has had offers from six different sponsors for second run rights to the series. If films are released by Lucky Strike, Grant-Realm will be able to make up the \$70,000 to \$75,000 production loss suffered on the series. Film did shoot enough coverage footage on two of the 26 pix to allow for two 65-minute features. Plans are still in the works for the use of four films as a single motion picture a la Somerset Maugham's "Quartet."

Tele-PIX newsreel, product of the N. Y. Daily News' WPIX, scored another clean beat over all competing reels Saturday (17) by getting film shots of the Noronic ship disaster from Toronto on the air at 9 p.m., less than 18 hours after the fire broke out aboard the ducked vessel.

Staff cameraman Les Mannix flew to Toronto Saturday morning in the Daily News plane. His film arrived back in N. Y. at 7-15 that night and was processed and edited in time to take the air at 9. Reel was repeated later in the evening and again on Sunday night.

DuMont emerged the winner in its legal battle with Macy's, N. Y. department store, last week, when the store was re-franchised to sell DuMont sets but at no reduction in the list price. Macy's took full-page ads in most of the N. Y. daily newspapers Sunday (18) to announce the new DuMont line but emphasized in the ads the sets were price-fixed under the Field-Crawford act.

Macy's was originally franchised last July 5 but the franchise was lifted by DuMont when the store advertised cut prices on the TV sets. Case was argued out in court before the new settlement was reached. In announcing the re-franchisement, both Macy's and DuMont referred to the scrap as a "misunderstanding between the two companies."

NBC-TV's "Howdy Doody" pushing its Hollywood-type ballyhoo launched a new series of "personal appearances" Saturday (17) at Macy's, N. Y. department store. Moppets lined up outside the store an hour before the doors opened to see the puppet and Bob Smith, who emcees the across-the-board airer. Bud Brandt, publicity chief of Martin Stone associates, which packages the show, flies to Boston today (Wed) to line up an appearance there Saturday (24) at the Jordan Marsh store.

Appearances are being set for the same reason that the Hollywood studios send their stars out on tour—to solidify their popularity through personal contact with their fans. In addition, the H-D personals also help push sales of the extensive H-D merchandise line.

Greensboro's WFMY-TV Set to Tee Off Sept. 22

Greensboro, N. C., Sept. 20. WFMY-TV will make its debut Thursday, Sept. 22 with the beginning of regular television program service at 7 p.m. Gaines Kelley, station manager, announced.

Arrangements are now under way for a dedicatory program which will initiate a six-day schedule of programs, Sunday through Friday. Minimum program schedule, Kelley said, will provide television shows from 7 p.m. to at least 9 p.m. Plans call for a rapid expansion of program service after the station's opening.



M-G-M—
"On an Island with You"
THE CAMEL SHOW
Every Friday Night, 8:30 P.M.T.
Mgt.: LOU CLAYTON

San Antone's Telmobile

San Antonio, Sept. 20.

The first official demonstration by WOAI-TV's television studio on wheels, the Telmobile, was given here last week at Randolph Field for Air Force personnel stationed there. Ground and air activities will be televised and high ranking personnel will be interviewed.

The demonstration will not be a telecast. WOAI-TV, now under construction, will not begin operations on the air until November. It is planned to use the Telmobile in a series of demonstrations prior to that time in order to orientate the public in video.

Dixie FM Web Huddles

Greensboro, N. C., Sept. 20.

Program plans for the fall were discussed by members of the Dixie FM network here at a session at the O. Henry hotel, including news programs, sports and other features.

Ray A. Furr of WIST Charlotte president of the net, was in charge. The group discussed plans for resumption of "Carolina Report," nightly newscast coming from WIST, Raleigh's WRAL and Greensboro's WFT.

WFIL-TV's 'Eavesdrop' Format to Aid Charity

Philadelphia, Sept. 20.

"Eavesdropping appeal" is the newest gimmick to be worked up by television to aid the city-wide drive for the Community Chest, due in November.

Program, now in production at WFIL-TV, is aimed primarily at 30,000 campaign volunteers. Show tells them how to get the money. It depicts the six stock rebuffs they are bound to meet from Joe Householder: "I gave it at the office," "I'm a little short, this year," etc. Program explains to drive collectors how to get around these standard dodges.

Interest of general public will be the opportunity to listen in on the excuses made, as well as learn in advance the routine they are going to get from drive solicitors. Idea was thought up by Roger W. Chipp, general manager of WFIL.

Tele Academy Gets Ready for 2d Annual Emmy Presentations

Hollywood, Sept. 20.

Academy of Television Arts held its first meeting last week in preparation for the second annual awards banquet for the presentation of its Emmy Awards will be given out in January. Tentative plans were formed by Academy board. Harry Witt, general manager of KFTV operations, Klaus Landsberg, KTLA head, Bob Brown, KNBH program director, George Boggs, KECA-TV film editor, Don Peddersen, KLAS-TV general manager and Harry Labrache, Acad. proxy.

Seven stations were in accord when plan for television of presentations by all outlets was presented. If time can be cleared by each station, one outlet will set up its cameras and program will be beamed to all seven transmitters for transmission.

Definite date has not been set for the awards and banquet but program will come off during the latter part of January. Academy will pitch rental deal to Earl Carroll's and the Coconut Grove for show presentation. Lowest rental deal will probably get the affair.

Major problem facing the Academy is the picking of programs for assorted categories in the Emmy race. Acad. membership will pick the final winners, but solution as to who should pick the best programs in each category has not been found. Contrary to motion picture studios, stations cannot pick shows because of sponsor entanglements and independently produced packages which may claim "favoritism" if not mentioned.

When meeting broke up last week it was generally felt that advertising execs would be requested to make the initial list.

Glett Names Barker To Top Don Lee Spot

Hollywood, Sept. 20.

Cecil Barker has been named executive producer for the Don Lee Television System by Charles Glett. Don Lee video vepser, Barker was formerly production aide to David O. Selznick. He joined Selznick organization 12 years ago working as a story editor and assistant director. During past four years Barker has been executive production assistant to Selznick.

Barker thus fills vacancy created by Carlton Winckler who recently moved from Don Lee's KTLA to ABC's KECA-TV. Appointment of Barker is in line with Glett's plans for bringing motion picture personnel into television. Glett too was formerly with Selznick.

WOW-TV's Sports Nite

Omaha, Sept. 20.

WOW-TV made its first successful try for an all-evening sports event when the Los Angeles Rams and New York Giants played here at Municipal stadium. Telecast was entirely satisfactory from start to finish, something over two hours.

According to the KMTV and WOW-TV information, sales of tele receivers ending Sept. 16 reached a total of 5,067. Rate of sales here now said to be around 400 sets a week.

Cleve. Stations Mobilize in Noronic Disaster for All-Out Coverage

Cleveland, Sept. 20.

The Noronic disaster, with its high Cleveland death toll, saw this city's stations whip into action for immediate coverage both AM and TV-wise.

Highlighting the entire affair was the exceptionally fine cooperation between stations, including CHUM working with WTAM, WBNK, CFRB cooperating with WGAR and WCUO, a Cleveland CIO-FM outlet staffing the Toronto United Rubber Workers convention turning over its facilities to both WEWS and WGAR.

WTAM secured two half-hour on-the-spot recordings from CHUM's staffmen. The first was an early morning on-the-scene description of the disaster plus interviews. The second was a series of interviews with survivors, many of them being Clevelanders. Both recordings were flown back to Cleveland by special plane, the first being aired in the afternoon, the second in the early evening hours. NBC later picked up the recordings for a Sunday net shot.

WGAR, a CBS outlet, called upon CFRB for a telephone description of the blaze.

TV-wise, WBNK secured a special strip of film for the first film presentation of actual scenes from the disaster. WEWS, which chartered a special plane, did an aerial

view of the disaster and then followed with a pictorial show of survivors arriving in Cleveland.

WEWS also dispatched three staffmen for coverage of the disaster scene.

Schwartz Keeps Right To 'Stars in Your Eyes'

Hollywood, Sept. 20.

Title of the Leighton Brill-William Trinz television package for KECA-TV, "Stars in Your Eyes," has been dropped as result of a cease and desist order from songwriter-producer Arthur Schwartz. Schwartz staged a musical comedy in 1939 using that title.

Brill and Trinz had already cleared the title with Mort Greene who created "Stars in Your Eyes." Tune, however, has no connection with the Schwartz show. Producers and ABC decided against fighting Schwartz for use of title. Though Schwartz has not made use of it in 10 years, a wire from the producer to Brill and Trinz stated that it is being held for television and radio presentation in the future.

Program monicker thus has been switched to "Let There Be Stars." Brill and Maury Ackerman will write a special plane, did an aerial



WWJ
HAS
A STORY
TO
TELL...

It's a long story... 29 years long, to be exact. It's the success saga of WWJ, Detroit's first radio station, and it includes the many success stories of its multitude of advertisers. It tells of WWJ's pioneering days, when radio was in its swaddling clothes. It covers the intervening years when radio came of voting age, and both WWJ and Detroit reached their pre-war peaks. And it brings you up to the present WWJ and the immensely wealthy post-war Detroit that is currently breaking all production records to keep up with the nation's demand for new cars.

Yes, the WWJ story tells advertisers, who themselves have a story to tell, how to tell it effectively and economically in the Detroit market. Get the WWJ story directly from us, or our national representative.



AM-930 WJLB-1230-1230 WJLB
FM-CHRYSLER 240-471 INDUSTRY

Since NBC Affiliate

FIRST IN DETROIT... Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE F. BUSHNELL COMPANY
Associate Television Station: WWJ-TV

Radio Reviews

Continued from page 33

U.S. mail service between St. Louis and San Francisco was undertaken by a private contractor. The historical background of the format together with the thrilling episodes and a love interest made this one of the best presented.

It was in 1858 that John Butterfield, who had successfully operated a stage and express business from New York to Chicago came to St. Louis for new worlds to conquer. The government was offering a \$300,000 yearly contract for twice-a-month mail service to and from San Francisco from Tipton, Mo., which was the western terminus of the Pacific Railroad which started from St. Louis. One catch in the offer was that although the distance between the two points was 2,800 miles each one-way trip must be completed in 25 days.

Butterfield, who established "John Butterfield's Overland Mail & Express Co.," chose what was called the Oxbow route, now known to motorists as the Southern route on U.S. Highway 66. Recruiting young daredevils with a flair for adventure Butterfield started his trial trip on Sept. 13, 1858, and although hostile Indians were encountered in Arizona, the water supply ran out in several occasions and the coach was damaged in accidents the trip was completed in 23 days and 23 hours, a phenomenal record that won the contract that Butterfield held for many years.

Love angle dealt with one of the first drivers of the six-horse stage winning his St. Louis sweetheart, whose guardian disapproved of the courtship, after completing the hazardous journey. Bruce MacFarland scored solidly as the determined and resourceful Butterfield. Eileen Murphy also clicked in her role as the sweetheart.

Program was well paced, interest maintained throughout and numerous sound effects called into play were okay. Because of limited studio space at KSD all programs originate in bankroller's auditorium that has a seating capacity of 300.

Sahu

BRITISH TRADE UNION CONGRESS

13 Miss. Sem., 7 p.m. (one-shot) WFDR, N. Y.

A 15-minute pickup from BBC is hardly sufficient to cover the several days of deliberations by the British Trade Union Congress which recently took place in England. BBC transmitted this resume to WFDR, New York, WVUN, Chattanooga, and KPMV, Los Angeles, and for the time allotted managed to do an excellent job in picking out the highlights, some of the color of the confab and the democratic atmosphere which prevailed at this gathering.

Valentine Sullivan did an excellent job of tying in the various speakers. He managed to convey the importance of the deliberations both through his comment and the selections picked for rebroadcast.

Even if a listener wasn't too intrigued by the deliberations, the dialer could latch onto the colorful accents of the speakers for some enjoyment. There was earthiness and vigor in nearly all the speeches.

Joar

Radio Followup

Radio whodunits are popular and deservedly so, for reasons of audi-

ence-gripping and budgetitis, but they're risking stylization and obsolescence, as a result. It's getting to be a case too much of the Private Eye wisecracking like a Cub Room character, resting off smiles and metaphors like a thesaurus. The other formula that's become increasingly cliché is the Eye saying the vested authorities, they're too smart alecky and too often push the police lieutenant and the entire force around with all their know-how.

Cedric Adams

Continued from page 39

cutting local Junior Chamber of Commerce in for promotion.

Show will include cooking school, a good feature hereabouts, style show by Dayton's, Minneapolis, five acts of vaudeville, Adams' 10 p.m. news broadcast and a \$2,000 merchandise giveaway in each town.

Ten firms have already signed for participation in cooking school, giveaway items have flooded in. Crew of 17 will be trouped by car. Bob Sutton and Bill Shepard are producers, Sutton acting as director.

Unit will include pianist-organist Ramona Gerhard of WCCO, violinist Gloria Burkhardt, Miss Minnesota of 1949, and Aquelella queen's style model. WCCO estimates 30 shows will play to minimum of 60,000 people.

Shows will be on Wednesday nights, and Adams can kiss off other requests on that basis. Schedule of three to four nights a week on the road have made him busiest radio figure hereabouts. He also does daily column for Minneapolis Star and Tribune.

As co-owner of show, Adams stands to profit more handsomely from once-weekly dates than from previous multiple schedule. WCCO also gets extra helping of dessert and will form barn dance unit to handle many requests for personal appearances by local radio bigs.

Tele Followup

Continued from page 37

ing several numbers either seated at the piano or standing, and interviewing various guest celebs. While she handled novelty tunes and ballads equally well, her best offering on that program was the torchy "I Don't Want Him, You Can Have Him," from "Miss Liberty." Her introduction of orch leader Ted Straeter was slightly on the trite side but the two teamed for a couple of neat duets.

Bob Stanton, who handles the commercials for both Downes and Miss Quinlan did a good selling job on the sponsor's product.

Nick & Arnold's Versailles Club, N. Y., got the better break with the televising of its fall premiere Wednesday (14) over WPIX, N. Y. The video show really gave the impression that cafe-going is still a glamorous pastime. The packed cafe was filled with celebs. Interviewers John Tillman and Lois Wilson dropped a lot of names throughout the proceedings, such as Faye Emerson and Elliott Roosevelt who personally confirmed reports of their separation by sitting at different tables, N. Y. Post columnist Earl

Wilson and Lola Montez were interviewed.

However, the quality of this remote left much to be desired. Lighting was below requirements and set up was such that a variety of camera shots was lacking. The interviews were generally on the dull side. There was one passage when the interviewers were dining with some table dropper—overs and conversation was exceedingly strained. Tillman and Miss Wilson seemed more engrossed with their cherries jubilee and crepes suzette respectively than the guests.

Edith Piaf, the Gallic chanteuse, registered exceedingly well vocally. Like many Continental artists, she was late in getting started. The first number failed to make much of a dent. There was more interest in her second number and by the time she swung into her third tune, "Merry Go Round," the crowd and tele audience was completely on her side. Wind up with "L'Accordioniste" and "La Vie en Rose" was of such calibre that she could have stayed indefinitely.

It was difficult for the cameras to get into the spirit of things. Only two shots were used, a long shot and a comparative closeup, and occasionally both were thrown on the screen simultaneously. Miss Piaf, dressed in plain black, occasionally registered her forlorn gamine-like quality. As is evident in her in-person work, her strong personality, expressive voice and excellent projection came off well.

Incidentally, the Versailles maitre d' Robert, was at times shown in a stellar light with his solicitude for the comfort and cuisine of the better-known patrons.

FCC-Giveaways

Continued from page 39

necessary to build new giveaways. The court upheld that new alders should be permitted, that business should be disrupted as little as possible until all legal issues are decided.

The new rulings by the commission, which had been skedded to become effective Oct. 1, may have a salutary effect the judge said. But in view of the fact that the FCC took a long time in promulgating the curb and that there is no immediate menace to public safety and morality, he added, it will have to wait a while longer until its powers are defined.

Refutes Lottery Claim

The three network attorneys divided their arguments. ABC lawyer Alfred McCormack argued that giveaways are not lotteries because the element of consideration is paid after the drawing of lots and only the winner pays a consideration.

Carrying the ball for CBS, Samuel Rosenman pointed up the immediate injury which would be done the webs if the stay were not granted. Four CBS stations come up for license renewals on Nov. 1, "which would bring us up against the gun unless operation of the rules is suspended," the former associate of President Roosevelt said.

Paul Williams, NBC counsel, said that the web had five giveaways with gross billings of \$100,000 weekly.

Case for the U. S. was also argued by William J. Hickey, special assistant to the attorney general. Government position was that a restraining order was not necessary, because the webs would have their say when the FCC heard argument on license renewals.

Judge Rifkind pointed out during the hearings that the webs are protected only against the new FCC rulings. They can still be prosecuted criminally for violation of existing lottery laws. (Letter course is not likely, inasmuch as the Justice Dept. has taken no action so far.) And the judge indicated that if the FCC rules were tossed out, the commission could probably try other legal methods of curbing giveaways.

KLAC-TV Buys Jury Format Show at \$250

Hollywood, Sept. 20

"You Be the Jury" will bow on KLAC-TV, starting Oct. 9. Live program is an IMPPRO-Cascade Pictures production. KLAC is laying out \$250 weekly for the package. Stanly Nass will direct the series for the package.

Set for the initiator in the series, "California Versus George Hilton" are Joseph Granby, Russell Hicks, Baines Barron, Peter McCabe, Norman Kraft, Robert Watkins, Francis Paxon, James Van Campen, Jean Bran and Eddie Neas.

CIRCLING THE KILOCYCLES

San Antonio—As a public service program in the current safety campaign, KITE is airing a daily quarter-hour remote program from Corporation Court here which handles all traffic violations. A microphone has been set up in the courtroom and is opened each day, picking up the case in progress as it moves along. Program is not rehearsed and has the presiding judge handling the entire airing.

Detroit—Chevrolet Dealers of Greater Detroit, through Campbell-Ewald, purchased the "Don Watrick Sports Show" on WXYZ. Program will be heard Monday through Friday for 26 weeks, effective Oct. 3. Watrick is sports director of WXYZ and WXYZ-TV.

Logan, Utah—Paul Coburn has been appointed sports director of

KVNU here. For the past two years Coburn has been with KALI, and KLO in Salt Lake City and Ogden.

Dallas—Russell Miller Milling Co., millers of Beauty Flour, will sponsor "The Original Stamp Quartet," the oldest continuously sponsored broadcast on KRDL here for a quarter hour daily over the Texas Broadcasting System. Airlings will originate from KRDL and will be heard on KABC, San Antonio, and KXYZ, Houston.

Kansas City—E. K. "Joe" Hartenbower, general manager of KCMO, ABC affiliate, returned to his desk last week after a severe illness of several weeks. Hartenbower suffered a heart attack last June. He's putting in only a few hours daily at the office.

Boston—Irving E. Rogers, president of Hildreth & Rogers, owners of WLAW in nearby Lawrence, has been appointed to Massachusetts Turnpike Commission by Gov. Paul A. Dever.

Greensboro, N. C.—William S. Page of Kinston, former news editor of WKNS, which went off the air in June after the owners of that station bought WFTC here, has been named manager of WFTC, vice Stavros-James W. Campbell, who resigned recently to assume a position in Norfolk, Va.

Cleveland—Stan Anderson, radio ed of the Cleveland Press has recovered from being stricken by a traveling blood clot and is back at work. George Condon, radio ed of the Plain Dealer, has been elected to the Board of Trustees of the Press Club.

Philadelphia—Getting extra mileage out of its "Sillie Willie" safety campaign, WFIL has set up a "Driverometer" in the studios to test the speed of an autoist's reactions behind the wheel. The device developed by the Aetna Casualty and Surety Co., includes a steering wheel, gas and brake pedals. Traffic situations calling for quick attention on the part of the driver are simulated on a moving screen. Speed of the driver's reactions is electrically tabulated. The "Driverometer" tests, which began last week (16) continue through Friday, daily from 9 A.M. to 5 P.M.

Des Moines—Newcomers to WHO include Geo. A. Howard, Jr., engineer, from KJAY, Topeka, and Robert E. Ball, newsman, graduated from the U. of Missouri with bachelor of journalism degree this summer.

Houston—Jack Harris, KPRC manager, announced that Bruce Lauer has been named sports director of the outlet—a newly created post. Lauer has been ever sports editor of the Houston Post, which owns and operates KPRC.

Boston—WCOP, Hub ABC outlet in an effort to combat polio which has been rampant here has recorded seven one-minute conversations with leading specialists in the disease around Hub. Recordings were made in cooperation with Mass. Department of Health and have been offered to all other stations in the State resulting in the public being well informed if polio should strike.

WBAL

means business
in Baltimore

HIGH QUALITY TV LOW BUDGET PACKAGES

American National Video
Productions, Inc.
11 N. Wehach, Chicago
Phone: FI-nancial 9-9333

DAVID BROEKMAN



"Herbert! Let him have the Wheaties! We'll get more in town!"

Carl Fischer Urges Pubs to Boost Retail Sheet Music Price to 40c

Price of sheet music, which hasn't been raised since long before the war despite constantly increasing production and handling costs, is the target of Carl Fischer's Chicago jobbing headquarters. Irving and Sydney Harris, execs of the Fischer dispensary, have been in New York within the past week discussing and endeavoring to talk various major music publishers into the idea of hiking wholesale and retail prices to the point where every one concerned with handling music will get a better break.

Sheet music now retails at 35c on counters that adhere strictly to the price line (some dealers get what they can for hit songs). The Harrises would like too see it upped to 40c. Jobbers now buy copies from publishers at an average 24c and sell it to dealers at anywhere from 26c to 28c a copy. Dealers then retail it at 35c. The idea the Harrises are advancing is for pubs to boost the price to 34c, after which jobbers would be able to get 30c a copy and retailers 40c per. In that way there'd be more profit all the way down the line.

The Harrises base their ideas on the greatly increased cost of handling, which means everything from postal rates and freighting for large shipments down through clerking costs in their home office. Jobbers outside N. Y. pay shipping costs themselves. N. Y. jobbers, such as Music Dealers Service, the country's largest, do not have to contend with those charges since they are in N. Y. and music is delivered to them by pubs without extra costs.

One of the stumbling blocks to the boost of retail prices is the International News Service racks, serviced by MDS. Music is sold to the racks for 20c., and in order to arrange a general boost in prices this differential must be overcome. The Harrises have had conversations with MDS' Larry Richmond along those lines, but so far nothing has been settled.

Victor's Slight Switch On Pop-Hillbilly Pairing, Team Martin, Warren

Duetting of top name pop artists with hillbilly disk people, which has been getting attention from Columbia and Capitol Records in the past couple weeks, has spread to RCA-Victor. However, instead of coupling pop and hillbilly names, Victor coupled two pop singers—Tony Martin and Fran Warren—on a tune called "The Game of Broken Hearts."

Since the Margaret Whiting-Jimmy Wakely platter of "Slippin' Around" by Capitol began moving, Columbia has planned duetting Doris Day and Gene Autry on a pair of oatmeal, along with hitching up Dinah Shore and George Morgan, or "Grand Ole Opry" on a couple hillbilly airs.

Meanwhile, Decca wonders what all the fuss is about. It points to the coupling last winter of the Andrews Sisters and Ernest Tubbs, its top country-music seller, on "Don't Rob Another Man's Castle" and "Bittin' My Fingernails Thinking of You" as the forerunner of the current "trend."

RCA OK'S 15% RETURN ON 45'S IN SALES PUSH

RCA-Victor is allowing a 15% return privilege on its 45 rpm platters coincidental with the start of the fall campaign to push the diminutive disks over the top in retail acceptance. At the same time, the 15% return can be applied to regular 78 rpm platters, but only in the event a dealer sells out his entire 45 allotment. As a general rule, RCA and other major labels allow only a 5% return privilege.

Line laid down for the campaign Victor began Monday (19) differs somewhat from the privileges allowed dealers who took the original shipments of 45 disks and machines last winter. Dealers were allowed a 100% exchange privilege on all the disks involved in the first release. They could turn unsold platters back to the company and receive in exchange newer releases.

Sinatra Airing Cues His Col. Disking of 'Sun'

Frank Sinatra will hit the market next week with a recording of "That Lucky Old Sun," a surprise move by Columbia Records. So many requests came in for Sinatra's version of the tune, as a result of the performance of it on his Lucky Strike NBC broadcasts, that CRC decided to get out a hurry-up recording.

Sinatra cut the tune in Hollywood last Thursday (15) and Columbia hopes to have pressings of it on sale late this week. It's all contingent on a production problem complicated somewhat by the recent closing of CRC's Hollywood plant and the shift of all pressing to its Bridgeport plant.

Shaw, J. Dorsey Biz Brings New B.O. Optimism

The band business spotlighted two unusual boxoffice jobs last week by the Jimmy Dorsey and new Artie Shaw orchestras, which combined with other recent, albeit isolated, occurrences are convincing agencies that name bands are picking up new b.o. interest.

Shaw played his first date last Wednesday (14) at the Symphony ballroom, Boston, a small spot into which he crammed over 1,600 for a \$2,500 gross. A good deal of that is possibly accounted for by the interest in a new band and the return of Shaw.

Dorsey at the N. Y. Statler hotel's Cafe Rouge, on Wednesday (14), turned in the best cover figure—310—that the room has reached in two years, since Claude Thornhill. And the latter's mark was made on a Thanksgiving eve. Dorsey ran up a cover figure of 1,928 in five nights (he opened Tuesday) and a total gross of \$17,000, figures the Statler hasn't seen in a long time. Dorsey's nightly covers amounted to 360 (opening night), 310, 229, 382 and 647.

Mass. Supreme Court Reverses Ruling On Boston AFM Snarl

Six-year fight between Ken Reeves, non union hand booker, and Local 9, AFM, came to a head last week. The full bench of the state supreme court cracked down on the agreement between the local and Hub hotels that none but union bands be allowed to play at functions in their rooms. Decision reversed ruling of superior court Judge Jesse W. Morton of a year ago that local law was not coercive.

Reeves, who had been "allowed to resign" from Local 9 in 1942 because of rule infractions, has been fighting to get back in good standing since agreement was signed, but attempts have been unsuccessful. Majority of hotels have cooperated with the union in the dispute, several times yanking Reeves' units and substituting union bands at private functions. Decision handed down by Judge James J. Ronan read, "The hotels knew that they would get into trouble if Reeves were permitted to work at these private social affairs, and the inference is not unwarranted that they considered the demand as a threat of a strike unless they became an instrumentality of the union to inflict an intentional injury upon Reeves, with whom the hotels had no dispute."

HOMETOWN TOLEDO BOW

Toledo Sept. 20. Sidney Baron and his Baron Little symphony will debut in Toledo, Baron's home town, at the State theatre, Oct. 17, with Gladys Swarthout as soloist.

The little symph is made up of musicians of the now defunct Detroit Orch. Flora Ward Hine line is sponsoring the Toledo offering.

Houston's Fund Drive

Houston, Sept. 20. Houston symph orch announced a fund-raising drive starting last week and continuing until Sept. 30. A \$103,500 maintenance fund is sought for next season. Total budget has been placed at \$375,000. The group will give its subscription season in two series of 10 concerts each.

CUGAT QUITTING MCA AFTER 20 YEARS

After 20 years with Music Corp. of America, Xavier Cugat says he's leaving that agency when his contract expires next March. Maestro prime beef is the agency's inability to get him a radio or television contract. Otherwise, he can always keep working, he feels it's no tough job booking him elsewhere.

Cugat, currently at the N. Y. Strand, just closed at the Hotel Astor Roof, N. Y. He opens Oct 4 at the Town Casino, Buffalo. Both the Astor and his old standby, the Hotel Waldorf-Astoria, want him back for the summer of 1950. He has one more picture, on a one-year basis, to do at Metro, and Warner Bros. now is dickering him. Cugat may also inaugurate the new Carib-Hilton, Puerto Rico, Dec. 9 until Feb. 9.

This is the latest class Hilton hostelry, 550 rooms, which will import top Yank talent, particularly during the winter tourist season. The Hilton chain plans bringing down a contingent of Hollywood names to glamorize the premiere.

Cugat started with MCA when J. C. Stein, Billy Goodheart (now retired) and the late Billy Stein ran the outfit, and he feels that, with Guy Lombardo, as the 1-2 hands under MCA management, he rates that radio-TV program he now wants.

Cugat this year will pay \$45,000 to the agency in commissions.

Top Names Fete Guy Lombardo

Irving Berlin, Gene Buck, Paul Whiteman, Dean Carpenter (managing director of the Hotel Roosevelt, N. Y.) and Sonny Werblin, Music Corp. of America veepee, have recorded a special souvenir record in honor of Guy Lombardo's opening at the Roosevelt next Monday (26). That's the night of the invitation \$25-a-couple gala, celebrating the Lombardo's 25th anniversary as a band, their 20th successive year at the Roosevelt and the 15th anni as an exclusive Decca recording artist.

The disk will be distributed to all the guests. An all-star show will also be part of the hoopla. Johnny Dugan, of MCA, is lining that up. Both CBS and NBC will carry salutes to Lombardo that night.

A sentimental salute from Mrs. H. R. Brownell, a Rhode Island rose breeder and grower, will be in the form of 2,000 roses in back of the bandstand for the occasion. Mrs. Brownell, who attended the orchestra's Roosevelt preem 20 years ago, has developed a new Lombardo rose in his honor.

INDIE PUB ALLEGES 'AGAIN' PLAGIARISM

An injunction damages and accounting-of-profits action was filed in N. Y. federal court last week by Salvatore Passiame against Robbins Music, Fox Century Music and 20th-Fox Film Passiame charges that the song "Again" featured last year in 20th's "Road House" was an infringement of a tune called "I Must Not Happen Again" written by him prior to July 1, 1943.

The plaintiff claims that he obtained a copyright on the number which was violated in 1948 by 20th Century. Master's recording of "Again" claimed by Passiame to be a copy of his original work. Robbins Music is charged with infringement as publisher and 20th-Fox is on the carpet for using the song in the film.

Vaughn Monroe in the Middle Of AFM-AGVA Skirmish in Philly

Eddie Cantor's Pop And Kiddie Disks for RCA

Eddie Cantor is set for eight pops for Bluebird (RCA), and two kiddie albums for the parent Victor brand. The pops will be present and past favorite.

The Kiddie albums will be colloquial talks to "Michael and Judy," who are Ida and Eddie Cantor's real-life grandchildren. The latter's father is Jimmy McHugh, Jr., London head of Music Corp. of America, who was married to Edna Cantor. The comedian will discourse on "One God," for instance, with its theme of the universality of the Deity. The companion disks will be like serious nature.

RCA also signed Eddie Fisher, cantors' tenor discovery.

Sinatra, Barton Sanicola Renew Old Partnership

Frank Sinatra, Ben Barton and Hank Sanicola, onetime one-third partners in Barton-Music Co., which went into bankruptcy more than a year ago, are back together again. Trio, now on the Coast, have revived the former association and will operate under the same firm name. Ben Barton is due in New York this week to start the ball rolling on a tune called "Could Ya" recorded for Columbia by Sinatra, which will back his "Lucky Old Sun" side.

The trio will also be partnered in Sinatra Songs, set up some time ago by the singer in conjunction with the Edwin H. Budd; Morris combination of publishing firms. His association with Morris ended last year. Barton will operate Sinatra Songs.

Barton Music, which Barton recovered from the courts after arranging to pay off varying percentages on the dollar to creditors, has continued to remain in operation.

Radio Prank Pushes Columbia Records Into Disking Godfrey Group

Columbia Records execs in New York became considerably annoyed last week when they were hit with large batches of letters from Arthur Godfrey listeners seeking free recordings. Robert Q. Lewis, subbing for Godfrey while the latter is on vacation, started the whole deal as a prank to get Columbia to begin recording the Mariners, Godfrey's vocal group. CRC signed them months back and hasn't gotten around to cutting their first disk.

One recent morning, Lewis began a running gag with the question "Are you up yet, Maude," speaking on the air to Marie Sachs, CRC's artists and repertoire head. Then he went into a discourse on why the Mariners should record. On a later show, he told listeners, "If you want a recording by the Mariners, write to CRC. Instead of taking the crack as Lewis meant it, to help urge Columbia to disk the group, many dialers thought Lewis meant to write to CRC if they wanted a free recording. And Columbia was deluged. Some of the letter writers even singled out arrangements the Mariners have been doing on the air as their choice of cuff platters. As a result, Columbia will record the group Friday (23), doing arrangements that proved most in demand via the letters. But there'll be no free copies.

SAN ANTONIO SKED

San Antonio, Sept. 20. The San Antonio symph orch will open its 11th season here at Municipal auditorium Nov. 12 with the first of 15 subscription events. Margaret Harshaw, soprano, will be the season's first soloist. Guest conductors will include Sir Thomas Beecham and Dimitri Mitropoulos.

Philadelphia, Sept. 20. Sharp skirmishing in the cold war between the American Federation of Musicians and the American Guild of Variety Artists broke out here last week over Vaughn Monroe, whose band played the Click Cafe.

A week of nightly maneuvers by both the AGVA and the AFM resulted in the musicians drawing first blood, Monroe, on direct orders from James C. Petrillo sent in his resignation to AGVA Thursday (15). Guy Scola, secretary of Local 77, AFM, was at the Click virtually every night and in constant telephone contact with Petrillo. Dick Jones, AGVA's national rep here, and local officers of the variety actors' union were likewise nightly visitors at the Click.

Jones contended the AGVA's trouble with Monroe had nothing to do with the jurisdictional fight. Monroe is delinquent in dues, according to Jones, and refused to pay them. A checkup revealed that the five girl and two male vocalists with Monroe's band were working without contracts. "Monroe was violating every rule in the AGVA book," Jones declared. The band-leader was told he was in bad standing with the union and would be brought up on charges early in October.

Monroe, according to Jones, then became belligerent and the AGVA rep told the batorner he could order out the girl vocalists and even put a picket line outside the Click. No such move was made by Jones, however.

If AGVA felt the Monroe case had no bearing on the larger dispute between the variety actors union and the musicians union, the AFM felt otherwise. Scola was ordered by Petrillo to stay on the scene every night. Monroe's Moon-maid and other vocalists were told if they walked out on the leader they could expect no further hand work. They would be protected, however, if they ignored any AGVA demands to walk off.

Another big stick was wielded by the musicians. Although Scola wouldn't talk about it, Petrillo was reported to have given orders to pull the musicians out of every spot in Philadelphia where an act was working, if the AGVA in any way interfered with Monroe.

"I've caught 40 shows and there's no question about it—the guy's an entertainer—more so than a stick-waver," Jones stated. If Petrillo's on the level, why doesn't he ask for his AFMA and Screen Actors Guild cards? Monroe's an entertainer, still a member of AGVA and he'll stand trial on the charges," Jones added.

Rockwell, Aide Cling To Buoy 3 Hours, Saved After Speedboat Crash

Hollywood, Sept. 20. Tommy Rockwell, General Artists Corp. proxy, and Henry Miller, Coast GAC salesman, are resting at their homes here after being rescued from sea near Catalina Island Sunday (18) when Rockwell's speedboat struck a buoy in the darkness, hurling both men into the water. The boat sank but the men clung to the buoy for three hours.

Their shouts eventually were heard by talent manager Carlos Gastel, who rescued them in Rockwell's cruiser. Both men's wives and Gastel had stayed aboard the cruiser while they went for the speedboat spin.

BRECKER MOVING HIS ROSELAND TO W. 52 ST.

Louis J. Brecker, veteran ballroom operator, moves his Roseland into the old Gay Blades on West 52d street, N. Y., next year, when the Broadway landmark dancehall is razed. Roseland is now part of that 51st and Broadway parcel which Herb Freer is converting into giant television studios.

Brecker has engaged Paul Williams, th. w.k. Negro architect of Beverly Hills, to do over Gay Blades into the new Roseland, upping the 2,000 capacity to 6,000.

B'way Vaudfilm Bookers Won't Argue AFM's All-802 Setup

Bookers of Broadway vaudfilm-ers do not intend to argue with New York Local 802 of the American Federation of Musicians over the latter's edict that the theatres must use local musicians in preference to travelling bands. Any name band that wants to play the Paramount, Capitol, Strand or Romy has to be composed entirely of musicians who hold 802 cards. If they don't they can't work.

In recent years, a great majority of the musicians who staff name bands have become members of the more important locals. They may hold cards in N. Y., Chicago and Los Angeles, because they are constantly shifting from one area to another. It means that the majority of name bands that are candidates for N. Y. theatres are made up mostly of 802 men. If there is a non-802 touter aboard it's a simple matter to switch one, two or even three men to complement an outfit with all 802 members. Some bands, such as Benny Goodman's and Sammy Kaye's, already are all-802. A few, such as Freddy Martin, who backed out of a forthcoming Capitol, N. Y., date, are so topheavy with out-of-town musicians that it's impossible to replace them easily with 802 men.

Requiring bands to be all-802 means nothing to the theatres. Financially. An AFM rule requires musicians to be paid either 802 scale or travelling scale, whichever is higher. It happens that 802's rate is higher, and band musicians have been paid on that basis for over a year. In many cases, however, name leaders pay men on a weekly basis, high above scales, and in virtually all situations theatres pay the band leaders much higher than scale.

Levy, Weiss Unable To Agree on Terms, So Goday Stays on Coast

Hollywood, Sept. 20. Happy Goday, local head of Leeds Music, will not go to New York, as originally planned, to take over the professional manager's spot for Durbess Music. Lou Levy, Leeds' head, who flew east last week, had been dickering with Sam Weiss to take over Goday's spot and represent Leeds and its affiliated companies in the Hollywood area, but they could not arrive at a deal.

Weiss, former local rep for Edwin H. (Buddy) Morris Music, has set up his own music company. Levy had tried to get him to forget about his own firm and join Leeds. Weiss apparently sought such a prohibitive price from Leeds. Consequently, Goday stays here and Levy will handle the N. Y. end himself.

HOT RCA PLATTERS FOR RALPH FLANAGAN BD.

Hand recordings made by arranger Ralph Flanagan for RCA-Victor's Bluebird disks have been doing so well in sales that Victor has found many dealers selling the platters for the full 78c Victor price as against the 48c (including tax) the Bluebird label is supposed to go for. Victor has had such "gratifying" response to the initial four sides by Flanagan that it is preparing a second set of releases. Four sides will be cut and set for mid-October release.

Flanagan, arranger for Perry Como, Tony Pastor and many other name bands at various times, created such a stir with the first four sides that both Music Corp. of America and General Artists have been hot on his trail for a booking contract. Actually, the records were made with a studio band playing arrangements tailored along the style of the prewar Glenn Miller orchestra. They are an experiment by Victor, aimed at creating a new band name and thus, possibly helping revive the band business.

Flanagan has no set band, but probably will build one if the response to his records continues to grow.

Sid Goldstein Forms Pub. Co. With Adams

Hollywood, Sept. 20. Sidney Goldstein, former manager for Paramount Music, has formed the Sidney Music company, with Berle Adams holding a half interest.

Frank Loesser's "Roseanna McCoy" has been transferred from Morris Music, with E. H. Morris' consent, and will be Goldstein's first for exploitation purposes.

Pelosi Memorial Philadelphia, Sept. 20

Concert stars will pay tribute to the late Francesco Pelosi, founder, general manager and impresario of the Philadelphia-La Scala Opera Co., at a memorial concert in the Academy of Music, Sept. 27.

A bronze plaque to Pelosi will be unveiled.

- ### Tops of the Tops
- Retail Disk Best Seller "That Lucky Old Sun"
 - Retail Sheet Music Seller "You're Breaking My Heart"
 - "Most Requested" Disk "That Lucky Old Sun"
 - Seller on Coin Machines "That Lucky Old Sun"
 - Best British Seller "Riders in the Sky"

CLYDE MCCOY SET TO REORGANIZE BAND

Clyde McCoy, who's been out of the band business since shortly after the end of the war, is reorganizing. McCoy signed a booking contract with General Artists Corp. last week and will begin work Oct. 27, for three days at the Indiana Roof, Indianapolis.

McCoy has been in business in Memphis ever since dropping out of the band field. His recording of "Sugar Blues," made years ago, is still a standard disk.

Songwriters Assn. Split on Plan To Probe Songsheet Revenue

Bobby Worth Sells 4 To British Publishers

London, Sept. 15. Songwriter Bobby Worth, who was brought over here by Hyman Zabl to play vaudeville, also managed to write four songs, including "Two Lips," which he sold to Lawrence Wright. The three other numbers were disposed of to Frances Day & Hunter.

Worth and his partner-manager, Ellis Allen, have gone to Paris. They sail for America, Sept. 29.

Negro Org's Texas Dates Dallas, Sept. 20

The Dallas-Fort Worth Concert Bureau will offer four concerts here next season and two or more in North Worth.

This is a Negro organization.

Members of the Songwriters Protective Assn. are split widely, at least among N. Y. cardholders, over a situation that has been building for months. It involves the auditing of publishers' books to determine whether the latter have been properly accounting to songwriters on income derived from the sale of the rights to reproduce lyrics in various songsheet mags.

For some time, Eddie Traubner, accountant and representative in various ways for songwriters, namely Jimmy Van Heusen, has been wanting to do such an auditing job. Recently, he wrote letters to all established songwriters requesting a letter of authorization giving him the right to do an auditing job. Terms would call for him to be paid 25% of all coin recovered from pubs, on a contingency basis.

A goodly number of songwriters, particularly on the Coast, have given Traubner the authorization. But the N. Y. faction is split, some heavily in favor and others violently opposed. While the problem has nothing to do with the SPA as an organization, the situation was to have been a subject of importance at today's (Wednesday) SPA Council meet in N. Y. That gathering has been postponed until next week, however.

Publishers, naturally, do not care to open their books to Traubner unless they're forced to.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Sept. 17

This Last
wk. wk.

Artist, Label, Title

					New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Omaha—(A. Hooper Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—Burroughs	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	2	FRANKIE LAINE (Mercury)	"That Lucky Old Sun"		1	1	1	1	2	1	2	2	5	10			84
2	1	VIC DAMONE (Mercury)	"You're Breaking My Heart"		3	2				2	1	4	1	3	1		71
3	3	VAUGHN MONROE (Victor)	"Someday"		4	7	5	5	8	3		5	5		7		50
4	5	PERRY COMO (Victor)	"Some Enchanted Evening"		10	4	4	6			2	6	3		6		47
5	16	DICK HAYMES (Decca)	"Room Full of Roses"					3	4	4					2		31
6	6	D. HAYMES-TATTLERS (Decca)	"Maybe It's Because"		6	10	2							7		3	27
7	7	J. STAFFORD-G. MACRAE (Cap)	"Whispering Hope"		8		9	8	2					4			24
8A	9	BUDDY CLARK (Columbia)	"You're Breaking My Heart"				2			1							19
8B	16	ART MOONEY (M-G-M)	"Hop Scotch Polka"							6				6	2		19
9	13	AL MOHRAN (London)	"Jealous Heart"				4								1		17
10		SAMMY KAYE (Victor)	"Room Full of Roses"								6	1					15
11	15	PERRY COMO (Victor)	"I Love You"			6	8				5						14
12A	16	TONY MARTIN (Victor)	"Circus"				3				9					8	13
12B	12	MILLS BROS. (Decca)	"Someday"						5						4		13
12C		EDDIE HOWARD (Mercury)	"Maybe It's Because"								7	3		10			13
13	8	KENNY ROBERTS (Coral)	"I Never See Maggie Alone"				7				3						12
14A	9	INK SPOTS (Decca)	"You're Breaking My Heart"		9				3								10
14B		EDDIE HOWARD (Mercury)	"Room Full of Roses"			3								9			10
14C		M. WHITING-J. WAKELY (Cap)	"Shippin' Around"							1							10
15A		SPIKE JONES (Victor)	"Dance of the Hours"		2												9
15B	4	EVELYN KNIGHT (Decca)	"You're So Understanding"		5	8											9
15C		KAY STARR (Capitol)	"There's Yes, Yes in Your Eyes"							5	8						9
16A	15	ANDREWS SIS-G. JENKINS (D)	"I Can Dream, Can't I"		7	7											8
16B		FRANK SINATRA (Columbia)	"The Hucklebuck"				5				9						8
16C		JAN GARNER (Capitol)	"Now That I Need You"							3							8

FIVE TOP ALBUMS		1	2	3	4	5
		SOUTH PACIFIC	SILVER LINING	MISS LIBERTY	KISS ME, KATE	AL JOHNSON
		Broadway Cast	SONOS	Broadway Cast	Broadway Cast	SINGS AGAIN
		Columbia	Vaughn Monroe	Columbia	Columbia	Al Jolson
			Victor			Decca

Disk Best Sellers by Companies (Based on Points Earned)					
Label	No. of Records	Points	Label	No. of Records	Points
Mercury	4	178	Columbia	8	27
Victor	6	148	M-G-M	1	19
Decca	8	98	London	1	17
Capitol	4	51	Coral	1	12

L. Armstrong Combo Takes Off Sept. 30 On New European Route

Louis Armstrong and his small jazz combo will take off Sept. 30 for their second European routing this year. Group is due to play, namely Stockholm, Helsinki, Copenhagen, Antwerp, Brussels, Lausanne, Geneva, followed by dates in Italy.

After finishing in Italy, Armstrong's combination heads into France for a series of one-nighters not yet settled upon, and thereafter may go into England, if the British Musicians Union barriers against U. S. orchestra can be lowered, which isn't likely.

Armstrong, incidentally, will play the week before leaving for Europe at the Blue Mirror, Washington, D. C. At this spot he will host parting of personnel from the D. C. legations representing the countries he will touch on his European tour. The idea, of course, will be to establish relations before his combo even takes off. Armstrong's group, consisting of Jack Teagarden, trombone; Earl Hines, piano; Barney Bigard, clarinet; Cozy Cole, drums, and Arvell Shaw, bass, will go overseas intact.

CHAPPELL, FEIST SUED ON SONG INFRINGEMENTS

Suits were filed against two music publishing firms in New York Federal Court last week. Demanding an injunction and an accounting of profits, George Wentz charged Chappell & Co. with infringing on his copyrighted tune, "Since You Went Away," which he claims was written by him prior to 1931. Wentz avers that Chappell's publication was not original, but was copied from his words and music. Chappell in publishing the song noted that it was inspired by David O. Selznick's picture of the same name, produced in 1944.

Leo Feist, Inc., the National Record Co., and Arty Wayne and Jack Beckman were also on the receiving end of a suit. The latter two are the writers of "Mabel," which Frank Rockblatt, nee Fred Roth, claims is an infringement of two numbers allegedly written by him. In publishing the song Rockblatt charges Feist with infringing on his "L'Amir Saitan-ran," written around 1938, and "The Fuehrer Is on the Way," copyrighted in 1943. Rockblatt claims that Wayne and Beckman copied the music from these two songs. National recorded the song.

Edwards Music Co. chartered to carry on a music publishing business in New York. Capital stock is 100 shares, no par value.

The new album will include the orchestra's first invasion of the east, during which concerts will be presented in 23 cities next March. The trek will include Atlanta, Washington, New York, Boston and Cleveland.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

WEEK
ENDING
SEPT. 17

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is based on information gathered from disk jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 position, 9 for a No. 2, and so on down to one point. Cities and disk jockeys will vary week to week, to present a comprehensive picture of all activity of the country.

Pos.	Pos. No.	Artist	Label	Song	Pub.	ASCAP	BMI	WGA	U. S. C.	As. g.	De. g.	S. F.	Miami	Clav.	Loc.	Al.	Sea.
1	3	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP											
2	1	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI											
3	2	Vaughn Monroe	Victor	Someday	Duchess	BMI											
4	4	Perry Como	Victor	Some Enchanted Evening	Williamson	ASCAP											
5	5	Elvis Presley	Mercury	Jealous Heart	Acuff-Rose	BMI											
6	6	Eddie Howard	Mercury	Room Full of Roses	Hill Range	BMI											
7	7	Andrew Sisters	Decca	I Can Dream Can't I	Chappell	ASCAP											
8	8	J. Stafford G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP											
9	9	D. Hazzard	Decca	Maybe It's Because	B. V. C.	ASCAP											
10	10	Kenneth Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP											
11	11	Billie Holiday	M-G-M	Circus	Manney	ASCAP											
12	12	Sammy Kaye	Victor	Room Full of Roses	Hill Range	BMI											
13	13	Tommy Dorsey	Victor	Dry Bones	Leeds	ASCAP											
14	14	Paddy Clark	Columbia	You're Breaking My Heart	Algonquin	BMI											
15	15	Russ Morgan	Decca	That's My Weakness Now	Shapiro-B	ASCAP											
16	16	Perry Como	Victor	An Old Fashioned Walk	Bertin	ASCAP											
17	17	M. Whiting-J. Wakely	Capitol	Circus	Shapiro-B	ASCAP											
18	18	Billie Holiday	Victor	Stimmin' Around	Massey	ASCAP											
19	19	Perry Como	Victor	Give Me Your Hand	Robbins	ASCAP											
20	20	Milla Price	Decca	Someday	Laurel	ASCAP											
21	21	Art Mooney	M-G-M	Hop Scotch Polka	Cromwell	ASCAP											
22	22	Fido Pius	Columbia	Some Enchanted Evening	Williamson	ASCAP											
23	23	Marjorie Hughes	Columbia	You Told a Lie	Bourne	ASCAP											
24	24	Blanch Shore	Columbia	A Long and Sleepless Night	Miller	ASCAP											
25	25	Gordon Jenkins	Decca	Again	Robbins	ASCAP											
26	26	Andy & Della Russell	Capitol	Maybe It's Because	B. V. C.	ASCAP											
27	27	Ring Crosby	Decca	Some Enchanted Evening	Williamson	ASCAP											
28	28	Bob Harvey	London	Wouldn't It Be Fun	Bourne	ASCAP											
29	29	Frank Sinatra	Columbia	It All Depends On You	Crawford	ASCAP											
30	30	D. Day-F. Sinatra	Columbia	An Old Fashioned Walk	Bertin	ASCAP											
31	31	Doris Day	Columbia	Now That I Need You	Famous	ASCAP											
32	32	Vaughn Monroe	Victor	That Lucky Old Sun	Robbins	ASCAP											
33	33	Frank Sinatra	Columbia	The Hucklebuck	United	ASCAP											
34	34	Doris Day	Columbia	At the Cafe Rendezvous	Remick	ASCAP											
35	35	Frank Sinatra	Capitol	Wedding of Lili Marlene	Leeds	ASCAP											
36	36	Gordon Jenkins	Decca	Don't Cry Joe	Harms Inc.	ASCAP											
37	37	Jo Stafford	Capitol	Ragtime Cowboy Joe	Robbins	ASCAP											
38	38	King Cole Trio	Capitol	Sentimental Over Nothing	Shapiro-B	ASCAP											
39	39	Vic Damone	Mercury	Again	Robbins	ASCAP											
40	40	G. Renee-R. Ford	Columbia	Ally She Sweet	Advanced	ASCAP											
41	41	Frank Sinatra	Columbia	Don't Cry Joe	Harms Inc.	ASCAP											
42	42	Evelyn Knight	Decca	You're So Understanding	Bourne-Pem	BMI											
43	43	Russ Morgan	Decca	I Can't Believe It	B. V. C.	ASCAP											
44	44	Gordon MacRae	Capitol	Wedding of Lili Marlene	Leeds	ASCAP											
45	45	Kay Kover	Columbia	Time a Duesen	Morris	ASCAP											
46	46	Billy Eckstine	M-G-M	Somehow	Algonquin	BMI											
47	47	Ring Crosby	Decca	Make Believe	B. V. C.	ASCAP											
48	48	Frank Sinatra	Columbia	I Only Have Eyes for You	Remick	ASCAP											
49	49	Doris Day	Columbia	The Last Mile Home	Leeds	ASCAP											
50	50	Billy Whittick	London	Hop Scotch Polka	Cromwell	ASCAP											
51	51	Cornelia Halpern	Coral	How It Lies	Morris	ASCAP											

RCA Victor presents an event
in recording history

IT'S
GOING
TO MAKE
SALES
FOR YOU
ON
"45"
(AND "78" TOO!)

Juanita Hall
Sings...

"DON'T CRY JOE" (LET HER GO,
LET HER GO,
LET HER GO)
"LOVE'S A PRECIOUS THING"
RCA VICTOR 47-3050 (30-3557)

The stars who make the hits
are on

RCA Victor Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY



THE CERTAIN SEVEN

(Best sellers that no dealer
can afford to be without)

VAUGHN MONROE

Someday

20-2510—47-2984

PERRY COMO

Some Enchanted Evening

20-3402—47-2986

SAMMY DAVE

Room Full of Roses

20-3441—47-2988

SPIES JONES

Dance of the Hours

20-3516—47-2992

PERRY COMO

Let's Take an Old

Fashioned Walk

20-3469—47-2931

EDDY ARNOLD

I'm Throwing Rice at

the Girl I Love

21-0083—48-0080

JOSE ITURBI

Claire de Lune

11-0051—49-0176

She's grabbing a big hunk of the
glory in "SOUTH PACIFIC"...
picked by THE BILLBOARD for
Best Supporting Performance
(Actress) of The Year! Critics rave!
Playgoers rave! Now see the
whole nation rave! Don't miss this
tremendous recording event!

The "45" now priced
for mass sale! Get set
for bigger and bigger
business on your RCA
Victor 45 rpm hits!

World's Fastest Automatic Changer now only \$1295



INDIE PRODUCERS ASK
AFM FOR SCALE SLASH

Hollywood, Sept. 20. Society of Independent Motion Picture Producers is asking the American Federation of Musicians to lower scales in next year's pact. This year's contract expires Sept. 30.

SIMPP reps are also asking that they get a better break on minimum hours of employment and also in the present scale. J. W. Gillette, Coast film studio representative for the AFM, has been designated by James C. Petrillo, AFM proxy, to handle negotiations with both SIMPP and the Independent Motion Picture Producers Assn.

Decca Bids for Sales
With '2 Front Teeth'

Decca Records has finally tossed its bid into the coming race for sales with "All I Want for Xmas Is My Two Front Teeth," which was such a standout hit for Spike Jones-RCA last season. Decca cut the tune last week in Hollywood with Danny Kaye and Patti Andrews, and will have the side available for the Xmas season, starting within a few weeks.

RCA, of course, will reissue the Jones cutting, which sold over 1,000,000 copies last fall. Columbia has made it with Mary Osborne's group and other diskers figure to field their own versions.

Religious Recordings
For James Edwards

James Edwards, who plays the Negro in the controversial "Home of the Brave" film, moved into the recording field via Faith Records, a new label in which Lou Irwin, agent, is interested. Company is making religious disks only, four sides of which have been cut by Edwards with the Second Baptist Church Choir, Los Angeles. All psalms, the quartet consists of "10 Commandments," "Sermon on the Mount," "Lord Is My Shepherd" and "23d Psalm."

Edwards did the narration while the church choir supplied musical background. They're aimed mostly at schools, etc.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Jack Fina	Waldorf (400; \$2)	3	2,000	5,900
Nat Brandwynne	Roosevelt (400; \$1.50-\$2)	7	900	4,700
Jimmy Dorsey	Statler (450; \$1.50-\$2)	1	1,925	1,925

Chicago

Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover). Cardini responsible for upped take, plus conventions. Excellent 4,200 covers.

Johnny Brewer (Swiss Chalet, Bismarck; \$2 min-\$1 cover). Betty Jane Watson and Jerry Austin doing fine 2,100 covers.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min-\$1 cover). New Ice Show and Masters' garnering terrific 4,820 tabs.

Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min-\$1 cover). Janet Blair and the Blackburn Twins keeping biz on upswing with big 3,490 covers.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min). "Salute To Rodgers and Hammerstein" garnering lush 3,900 covers.

Los Angeles

Ray Hackett (Ambassador, 900; \$1.50). With Dorothy Shay. Second week. Good 3,550 covers.

Henry King (Hiltmore, 900; \$1.50). First week, okay 2,600 covers.

Eddie Oliver (Beverly Hills, 300; \$4 min.). Better at 950 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 300; \$3.50 min-\$1 cover). Danny Thomas holding at capacity, socko 6,000 tabs.

Jimmy Featherstone (Trianon, \$1-\$1.15 adm.). Picked up over last week with 9,100 admissions.

Buddy Moreno (Blackhawk, 500; \$2.50 min). "Whiffenpoof Revue" hyping take with 3,500 covers.

Griff Williams (Aragon, \$1-\$1.15 adm.). Local fave on the upswing after cold spell nipped. Higher 12,100 admissions.

(Los Angeles)

Ray Robbins (six days) with Harry Owens ork supplementing on three-day weekends. Aragon, Santa Monica, eighth week for Robbins; first weekend for Owens. Hot 10,500, 9,050 admissions on weekend.

Lawrence Welk (Palladium B., Hollywood, third week). Good 10,450 admissions.

Inside Orchestras—Music

Decca executives in New York, from artists and repertoire head Dave Kapp down, will play Louis Armstrong's new Decca sides for any visitor at the drop of a hint. Decca men themselves get such a kick out of Armstrong's work on the first four sides of a new contract that dubs of the originals were kept moving from office to office last week, to be played for guests (they were acetates, since at that time finished pressings weren't ready).

Armstrong made "That Lucky Old Sun," "On Blueberry Hill," "Maybe It's Because," "I'll Keep the Lovelight Burning." They were made with Gordon Jenkins backgrounding the trumpeter-singer, who does all the vocals straight. On one disk—Blueberry Hill—Billy Butterfield supplies a muted trumpet background to Armstrong's singing.

Frankie Laine didn't want to record "That Lucky Old Sun," now rapidly becoming the biggest selling disk across the country. Laine didn't think much of the tune because when he went over it repeatedly in rehearsals, he couldn't at first work out a vocal treatment of the melody. Up to a few hours before he cut the platter, in Hollywood, there was some doubt in his mind as to whether he would put it on wax.

Mercury, incidentally, piled up a backlog of over 150,000 pressings of Laine's cut, before placing one on sale (on the Coast). Company execs were so certain of a hit they wanted to be sure to be able to get them out fast enough to preclude any other cutting of the tune catching up to Laine's.

Plastics are invading the field of brass band instruments. British have now come up with an all-moulded saxophone front plastics. Main body of the sax is assembled from three mouldings injected on a 22-ounce machine. U. S. Department of Commerce reports. There's no indication of when other brass instruments will also be punched out in plastics.

50th Anni Celebration
For Philly Symp Orch

Philadelphia, Sept. 20. The Philadelphia Orchestra begins a year-long celebration of its 50th anniversary season with its first concerts, Oct. 7, 8 and 10. Conductor Eugene Ormandy, recently signed for three additional years, will start his 14th season with the Philadelphians.

Concerts at the Academy of Music will include the regular 28 Friday afternoon and Saturday evening pairs, 10 Monday night concerts, five youth concerts and five children's concerts. The orchestra will play 10 performances in New York, eight in Washington, six in Baltimore, three in Richmond, a six-concert series at Worcester, another six at Ann Arbor, Mich., and single concerts in a number of other cities. A midwestern tour as far as Chicago has been arranged for February.

Sharing the podium with Ormandy will be his associate conductor, Alexander Hilsberg, with Ernest Ansermet, Leonard Bernstein and Victor de Sabata guesting for one pair each.

Soloists for the season include Leonard Bernstein, Alexander Brailowsky, Robert Casadesu, Ania Dorfman, Jean Graham, William Kapell, Menahem Pressler, Arthur Schnabel and Rudolf Serkin, all pianists, Pierre Lube-

shutz and Genia Nemennoff, duo pianists; Zino Francescatti, Erica Morini and Isaac Stern, violinists; Dorothy Maynor and Eleanor Steber, sopranos, and Carlos Salzedo, harpist.

It's Music By
JESSE GREER
Program today
Yesterday's

FLAPPERETTE
Decca Record (63128)
FRANKIE CARLE
(Mills Music)

**I WANT YOU
TO WANT ME
TO WANT YOU**
MISSION BELLS
and WISHIN' WELLS
YOU CAN'T LOSE
A BROKEN HEART

MILLS MUSIC, INC.
1619 Broadway New York 10, N. Y.

AL GALICO
—is proud to announce—
—THE BIRTH OF HIS FIRST SONG—

**BLUE FOR A BOY,
PINK FOR A GIRL**

Lyric by HAL DAVID Music by ARTHUR ALTMAN

CHORUS
BLUE FOR A BOY, PINK FOR A GIRL, We have-ah found out so
Which-er-er we look-y to get, Will be just the
one that we want Jack for a boy, Jill for a girl,
It does-ah mat-ter to us, We're still gon-na make the same fuss,
If it's a Jack or a Jill

Recorded by **VAUGHN MONROE** on RCA VICTOR

WATCH THIS BABY GROW INTO A HIT!

AL GALICO MUSIC CO. INC.
501 MADISON AVENUE
New York
HOLLYWOOD: 8853 Sunset Boulevard, LOU ROGERS

Songs With Largest Radio Audience

The top 31 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of September 9-15, 1949

A Wonderful Guy—"South Pacific"	Williamson
Again—"Road House"	Robbins
Aln't She Sweet	Advanced
And It Still Goes	Shapiro-B
Baby It's Cold Outside—"Neptune's Daughter"	Morris
Ball Ha!—"South Pacific"	Williamson
Be Good, Good Good To Me	United
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Give Me a Song—"It's a Great Feeling"	Witmark
It's a Great Feeling—"It's a Great Feeling"	Remick
Just One Way To Say I Love You—"Miss Liberty"	Berlin
Let's Take An Old-Fashioned Walk—"Miss Liberty"	Berlin
Love Is a Beautiful Thing	Porgie
Maybe It's Because—"Along Fifth Avenue"	BVC
Now That I Need You—"Red, Hot and Blue"	Famous
A Room Full of Roses	Hill & Range
So in Love—"Kiss Me, Kate"	Harms
Some Enchanted Evening—"South Pacific"	Williamson
Someday You'll Want Me to Want You	Duchess
Song Of Surrender—"Song Of Surrender"	Paramount
There's Yes Yes In Your Eyes	Witmark
Through Sleepless Night—"Come to the Stable"	Miller
Toot Toot Tootsie Goodbye—"Jolson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
Twilight	Ben Bloom
Wedding Of Lili Marlene	Leeds
Who Do You Know In Heaven	Robbins
You Told a Lie	Bourne
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Mellin

The remaining 21 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Blue For a Boy—Pink For a Girl	Galileo
Dime a Dozen	Morris
Dreamer's Holiday	Shapiro-B
Everywhere You Go	Lombardo
Five Foot Two, Eyes Of Blue	Feist
Four Winds and the Seven Seas	Lombardo
Georgia On My Mind	Peer
Homework—"Miss Liberty"	Berlin
Hucklebuck	United
I Wish I Had a Record	Crawford
I'll Keep the Lovelight Burning	Laurel
It's a Big Wide Wonderful World	BMI
Last Mile Home	Leeds
Look For Silver Lining—"Look For Silver Lining"	Harms
Lara Belle Lee	Santly-Joy
Make Believe	BVC
Now Now Now Is the Time	Fremart
Over the Hillside	Dreyer
Simlun	Campbell
That Lucky Old Sun	Robbins
Why Fall in Love With a Stranger	Campbell
You're So Understanding	Barron-Pem.

† Filmusical. • Legit musical.

3 Ex-Krupa Sidemen Fined on Drug Rap

Detroit, Sept. 20.

Three former Gene Krupa bandsmen were fined for narcotic violations. Federal Judge Arthur F. Lederle also placed each on probation for two years.

Fines of \$1,000 were imposed on John P. Belio, trumpeter, and Ralph Blase, guitarist. Herbert Randel, trombonist, was fined \$500. All three had marijuana in their possession, and were nabbed in Detroit in July while playing with Krupa at Eastwood Park here. They were fired by Krupa.

Columbus' Deshler Sets 10 Name Bands

Columbus, O., Sept. 20.


Ten name bands have been inked for dates in the Ionian Room of the Deshler-Wallick hotel here in the next five months. Manager Palmer Suddaby last winter found his 500-capacity room bulging and so decided on a permanent name band policy.

Following are scheduled Sammy Kaye, Sept. 12-17; Charlie Spivak, Sept. 19-Oct. 1; Charlie Barnet, Oct. 3-15; Elliot Lawrence, Oct. 17-22; Blue Barron, Oct. 24-Nov. 3; Hal McIntyre, Nov. 7-19; Gene Krupa, Nov. 21-Dec. 3; Eddy Howard, Dec. 5-17.

BVC RENEWS TIE WITH CHAPPELL IN ENGLAND

Bregman, Vocco & Conn has renewed its affiliation in England with Chappell, Ltd., the British counterpart of the Dreyfus interests in the U. S. New arrangement was concluded by Jack Bregman with Louis Dreyfus during the former's recent trip to England and the Continent.

Bregman did not enter into any other deals abroad. His trip was cut short by illness. He stayed nine days in London, during which he came up with grippe, and his illness lingered during a short stay in Paris, forcing him to pass up a trip to Cannes, Nice and Italy.



Its **DYNAMITE**

Art

MOONEY'S

GREATEST RECORD

TOOT, TOOT, TOOTSIE!

(GOOD-BYE)

from "JOLSON SINGS AGAIN"

Special Release

BREAKING FOR AN OVERNIGHT HIT!

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Upbeat

Hollywood

Julia Lee in Ciro's, Frisco, Sept. 21, for two weeks. . . "Mr. Sears and Roebuck," with vocals by Don Barry and Dana Gibson, is being released by Mercury Records. Platter is backed by the "Big Go By" with Frank Neill and Black-Smith Trio. . . Franz Waxman is scoring "Johnny Holiday" for Alcorn Productions. . . After several days of illness at Cedars of Lebanon Jay Livingston is back at his Paramount tunesmith job.

Mal Hogan signed by ABC Records. Ray Heindorf scoring "The Daughter of Rosie O'Grady." "Always Leave Them Laughing" and "Young Man With a Horn" at

Warners. "Wild Bill" Davidson, Eddie Condon and Muggsy Spanier will be in Gene Norman's Shrine auditorium concert Oct. 7. Peacock Alley has reoptioned Artie Wayne for two weeks. Jeff Dane and Jerry Collins ditto at the Red Feather.

New York

Red Ingle will forsake his "Natural Seven" for the duration of his run with Jo Stafford's concert dates, which begin Oct. 15 in the midwest. Ingle will use only one or two of his men with him. Arthur Mitchell due in N. Y. today (Wednesday) or tomorrow. Julie Louch joins Kramer-Whitney publishing firm as Hollywood rep. Ray Anthony orchestra set for four weeks at Roosevelt hotel, New Orleans, opening Oct. 19. Abe Olman, head of Metro's Big 3 publishing houses to Coast within two weeks on his with studio.

Chicago

Morrie Price, sales director for Mercury Records, in Gotham on his confabs. . . Jo Stafford and the 32 person package booked by GAG for concerts, will do one-night concerts at Nothe Dame U. South Bend, Ind., Oct. 15; U. of Michigan, Oct. 21, and Purdue U., Oct. 22. Troupe will get a \$3,000 guarantee against 60% of the gross, with Miss Stafford and Paul Weston working out a coin split and Starlighters on straight salary.

Kansas City

Artie Shaw orch set for one-nighter in Pla-Mor Ballroom Oct. 1. Claude Thornhill plays Pla-Mor Oct. 8 in the ballroom. Richard Gordon, opera singer, into the Drum Room, President hotel, for a fortnight. Gordon Duderu back to town with his small combo, into the Penguin Room of Continental hotel. Nino Nanini currently doing song-piano turn at Eddy's restaurant, with Tony Di-Pardo's band on stand. Pla-Mor taking a fling into concert, with Spike Jones into Music Hall for single performance Oct. 4.

The American Love Song

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Music by . . . **JIMMY McHUGH**
MILLS MUSIC

THE EVER POPULAR STANDARD

DEED I DO

LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

BOURNE Inc.

Schuyler's Preem of 5 O'Clock Cues Early Reopenings of Miami Spots

Miami Beach, Sept. 20. Debut of Ned Schuyler's takeover of Five O'Clock Club Thursday (15) marked the first time in town's history for a topliner plus strong supporting show preeming so early in the "off season."

Teetoff date was not unwise, according to many ops, who figure the Beachcomber owner should take in what patronage there is around town at a time when most of the cafes are closed down—refurbishing or just "waiting."

However, indications are that those shuttered will reopen earlier than usual. If the Schuyler experiment clicks, Kitty Davis, currently closed, can reopen at a moment's notice with Danny Davis, the type of boniface who'll hop on any "better biz" bandwagon if the signs are there, and not await return of Barry Gray for announced seasonal takeoff in late October. Same goes for Alan Gale and his Celebrity Club.

Clover Club is running on the mainland with moderately budgeted shows, and not doing badly. On the Beach, the really big spots—Beachcomber, Latin Quarter, Cape City (still in litigation)—will await the late winter months before unshuttering.

Intime spots, such as Park Avenue, Bill Jordan's (running through summer and fall for a switch from annual four-six week shutdown policy) will also tee off in October. Outlying clubs and small spots around the area have been going in full swing with bur-

lesque type of shows, and will continue doing so; closed Club 22 is on the block and may be sold within next two weeks; plans for Mother Kelly's are indefinite, though the room is for sale, chances being that the Kelly freres will be back at the helm. Intimery usually opens in late October. Club Boheme, the swank casino further up the ocean road, figures to reopen its glitter and tables around Thanksgiving, while the Colonial Inn will also debut its return of Minsky-Follies around that time.

Miles' 10-Week Deal

First longterm deal for a Florida nitery was consummated early this week when Ned Schuyler, currently in New York buying talent, signed Jackie Miles for a 10-week run at the Five O'Clock club, starting Nov. 15. Miles is in on a guarantee and percentage basis and has the right to okay surrounding talent.

So far Schuyler has not booked any talent for his Beachcomber cafe.

U. S. Comic May Play In Aussie 'Hellzapoppin'

Melbourne, Sept. 1. Harry Wren will bring his 'Hellzapoppin' show into Melbourne this month. Show has been a solid click in New Zealand. Al Thomas has the comedy lead.

Wren is planning to bring a U.S. comic over for the Melbourne preem to work with Thomas.

Hildy's Cap 'n' Gown

Rutherford, N. J., Sept. 20.

In a unique academic citation, Hildegarde was honored by Fairleigh Dickinson College for being "America's most versatile chanteuse and entertainer." In conjunction with the presentation Thursday (15), a display of 15 paintings from the private collection of Hildegarde and personal manager Anna Sosenko, was opened in the campus gallery.

Hildegarde received the citation in cap and gown in the college's chapel and later was a guest at a private reception at the home of Fairleigh Dickinson, the college's founder. The presentation was made by a member of the student council.

Van Reelected Prexy of AGVA

Gus Van was reelected president of the American Guild of Variety Artists, receiving 700 votes as against 462 for George Price and 319 for Jackie Bright. Election, while one of the most hotly contested, was marked by a comparatively small amount of balloting. Only 1,538 cast their votes, about 20% of the ballots sent out. Percentage of those voting, however, was higher than in previous election.

Jerry Baker was named first vice-president, Jack Gwynne, second vicepee, and Will Aubrey, third vicepee. Henry Dunn, reelected treasurer, received 974 votes, the highest on the ticket. Margie Coate was named secretary.

Those elected to the board included Baker, Bright, Miss Coate, Ray Conlin, Sr., Ray Conlin, Jr., Dunn, Bob Evans, Jack Gwynne, Jimmy Hollywood, Gypsey Rose Lee, Al Mark, Harry Mendosa, Russell Swann, Al Tucker, and George West.

Voting was handled by the Honest Ballot Assn.

Rancho Vegas Booked Solid to Year's End

Las Vegas, Sept. 20. With Joe E. Lewis and Carmen Miranda coming in late in the year, El Rancho Vegas here is booked solidly through 1949.

Ethel Smith started two weeks Sept. 14. Bert Wheeler with Slate Bros. Sept. 28. Sophie Tucker Oct. 12. Andy and Della Russell, Oct. 26. Beatrice Kay, Nov. 9.

Effect of British £ Devaluation On U. S. Talent Still to Be Decided

Effect of the devaluation of the British pound from \$4.03 to \$2.80 on American acts now playing Great Britain is still to be determined. Most of the U. S. acts now playing England have a contract clause stipulating that in the event value of the British currency is lowered, English theatres will make up the difference so that dollar value will be the same. However, most contracts have a cancellation clause if the pound goes below \$3. Whether British impresarios will take advantage of that stipulation still remains to be seen. So far, U. S. talent offices have received no word.

The number of acts now affected is comparatively small. Only name act now playing England is the Ink Spots, current at the Palladium, London. Most of the expensive headliners such as Danny Kaye, Burns and Allen, Benny Goodman, Ben Blue and others have already returned to America. There are approximately 50 acts playing both London and provincial houses.

The devaluation of the pound was anticipated by many 10%-ers, notably the William Morris Agency, as early as two years ago. At that time a clause was inserted in all contracts for British engagements. While English theatre operators felt that there was no possibility of devaluation, they insisted on the \$3 cancellation clause on the ground they couldn't afford to make up the difference if pound value dropped below that figure.

Fortunately, pound drop came

during the off-season in British variety. Most English houses are currently playing out present commitments before going into the pantomime season. This slack season will give Anglo theatre operators time to study its effects and formulate a policy in time for next season.

In the U. S. it's felt that devaluation may mean the end of the buying of middle-bracketed performers. Inasmuch as theatremen will have a limited budget for foreign acts it's believed they'll buy top headliners only. It's also believed that theatremen will use more British acts in the future.

British percenters and operators are expected to come to the U. S. shortly to discuss the situation with American talent offices. Lew Grade planned in yesterday (Tues.) for conferences with Eddie Elbert, his American representative. Grade came in originally to start George Formby on a Canadian tour, but will spend considerable time studying the newest situation. Harry Foster, of the Foster Agency, London, is expected in next week. David N. Martin, head of the Tivoli circuit, Australia, is also slated to arrive in New York within a few days.

CAROVA UNIT'S 1-NITER

Schenectady, Sept. 20. Judy Carova's Hollywood unit will play a one-nighter at the State Armory in Schenectady, N. Y., Sept. 24. Scale is from \$1.80 to \$3.60.

A Different Slant On

BILLY BISHOP
Comedy
11 Min.
Diamond

Billy Bishop satirizes magicians exceedingly well. He assumes the men of a nervous parlor performer who's eager to show off his collection of tricks, but backward about doing it. His shy attempts at legendman bring a good supply of laughs, but meanwhile executes some good card-palming while wearing gloves. However, there are times when the "concocted" cards are seen by ringers, perhaps during the gloves would help in that department.

Bishop winds up with a good variation of the "escape" trick wherein a pair of selectees from the audience tie his arms and legs and cover the rope with a coat. He's able to get in and out of this situation at will for an excellent exit.

Would fit well in most visual Joe media.

VARIETY, Sept. 7, 1949

Entertainment

ROY DOUGLAS

and Eddie,
His Echo

"The Singing Ventriloquist"

Week of
Sept. 15

RKO Palace
New York

THANKS

Dan Friendly
Dave Jones



Week of
Sept. 22

RKO Boston

MGR.

Metty Rosen
143 W. 49th St.
N. Y. C.
PL. 7-6135

JANET BLAIN and the BLACKBURN TWINS

"America's Most Talked of Act"
PALMER HOUSE, Chicago
Staged, Directed
and Choreographed*

BETTY JANE WATSON and JERRY AUSTIN

"The Top Singing Team"
BISMARCK HOTEL, Chicago
Staged, Written, Directed
and Choreographed*

THE DAYDREAMERS

"New Quartette No."
MOUNT ROYAL HOTEL
Montreal, Can.
Staged, Written and
Directed*

1949

RINGLING BROS. and BARNUM & BAILEY CIRCUS

Now En Route

Greatest Show On Earth
Choreography*

BILLY ROSE'S DIAMOND HORSESHOE

Now in Preparation
Choreography*

BARBARA O'BRIAN

with "MISTER E"
"The Nation's New Surprise"
Staged, Directed, Written
and Choreographed*

JUNE WALKER

"Star Gazing"
Now in Preparation
Staged, Written, Directed
and Choreographed*

ST. LOUIS (2nd) SYMPHONY OF FASHION

January, 1950
Staged, Directed
and Choreographed*

The New 1950 RINGLING BROS. and BARNUM & BAILEY CIRCUS

Rehearsals in February
Choreography*

Thanks to
OLSEN and JOHNSON

for their wonderful offer to choreograph their Buick Television Show but other commitments did not permit.



Strips, Tired Comics in Honkey-Tonks

All That's Left in Balto's Night Spots

By HOWARD BURMAN

Baltimore, Sept. 20. Stripteases and burlesque comics seems to be the out for bistros unable to beat the potpourri dulcimers here. Style of honky-tonk entertainment formerly confined to "The Block," strip of double feature spots, stock burley combos, bars, shooting galleries, pin ball arcades, etc., is now on tap all over town. Flourishing particularly well with the new policy is the Chanticleer, formerly town's top class spot featuring the fanciest names to hit a marquee.

Wide-open, but within bounds with no mobs or strong stuff operating because of experienced and realistic policing, town has a broadly mixed nocturnal audience made up of sea-going goodtime Charlies in and out of a busy port, representatives of major industrial and manufacturing processes, particularly the salesmen, buyers, goodwillers and public relations men with expense accounts, plus a goodly smattering of visiting firemen brought in for conventions.

Outstanding example of profitable operation over the years has been the Oasis, cellar joint which built an international reputation with its well advertised "worst

show in the world" inviting customers to "walk down one flight and save nothing." Entertainment features a continuous succession of assorted peepers and broken down comics and the entire pitch was built as a gag. Others, like the Miami, 408 Bar, Two-O'Clock Club, Piccadilly, following in its wake and stressing the slumming angle and low down atmosphere, caught up with its profits.

Switch to downtown stuff by the uptowners has brought a change in clientele. The Chanticleer and its neighboring "smarter" spots are now attracting the cream of the big spenders and the lesser joints are sleeping down by grades in wake of the switch. "The Block" is getting the better waterfront trade and the "better" waterfront places are taking on what is left of the nickel and dimers who are also on the way "up."

Along with the trek of customers uptown have come the "entertainers" and service help, the latter a most important factor, particularly waitresses who are hep to the handling of such trade and the tape men and floor managers equally experienced in fronting this type

(Continued on page 51)

'Ice-Capades' Grossed 297G in 6 Wks. A.C. Run

Atlantic City, Sept. 20.

Some 200,000 paid \$297,000 to see the John Harris "Ice-Capades" this summer at Convention Hall, where the show played for six weeks.

Producer Harris got \$241,000 in gross receipts, with U. S. and city improvement taxes taking \$56,000. From the Harris figure the city got \$24,100 as its 10% share for rental, plus another \$7,500 in improvement taxes. The show played 45 days this year compared with 10 weeks in other years. Compared with the same number of days last year receipts were up by \$23,000.

Philip E. M. Thompson, manager of C.I. also provided complete Pageant figures during the week. He said his report showed 42,000 attending for the four nights, while gross receipts were \$83,308 for admissions, with the Pageant realizing \$67,276, the Federal government \$13,837 and the city \$2,193 for its improvement tax take.

HILTON HOTEL CHAIN WIDENING HORIZONS

Hilton Hotels have just gotten out of its Bermuda operations, terminating a management contract with the Bermudians and St. George there. Instead, the chain is now concentrating on the Caribe-Hilton, Puerto Rico. This is a new 550-room hotel which John Houser, v.p. and gm. of Hilton Hotels International, Inc., is now priming for premiere Dec. 9. Xavier Cugat may be the debut band attraction. A contingent of Hollywood names is also being flown there for the opening.

Understood Hilton International is looking into extending its operations in South America, and is surveying the Scandinavian countries.

Incidentally, the Hotel Plaza, Hilton's New York flagship, is re-opening its Persian Room on Friday (23) with Victor Borge and Bob Grant's orch, latter shifting over from the Club Versailles, N. Y., where long a fixture. Mark Monte's Continentals continue. The Persian Room may also resume tea dances, now that the Rendez-Vous grillroom has been reestablished firmly.

Fox Suing AGVA For \$1,000 Vacation Pay

Dave Fox, former eastern regional director of American Guild of Variety Artists, filed suit for \$1,000 in the N. Y. municipal court last week against the talent union. Amount, according to the complaint, is for monies Fox alleges are due him for vacation pay from 1943-47. Fox claims that, because of AGVA undergoing a reorganization crisis and attendant duties involved, he was compelled to forego annual vacations, with the understanding he would either be given the accrued time off or be reimbursed for it.

When Fox resigned from AGVA in 1948, according to I. Robert Broder, his attorney, he incorporated a memorandum regarding the money due him. At that time he was told the matter would have to be taken up with the AGVA board. Broder says his client has communicated with AGVA on the matter, without results, which prompted the court action.

Jack Powell



RKO BOSTON
THIS WEEK
Thanks to DANNY FRIENDLE
Mgt.: EDDIE SMITH AGENCY
RKO BOSTON 60th St. 7th Ave. N.Y.C.

PHILADELPHIA, PA.

CLINTON HOTEL 10th & BLOOMING ST.

300 OUTSIDE ROOMS
Room \$2 DAILY

SPECIAL WEEKLY RATES
HOUSEKEEPING FACILITIES
Serving the Continental Breakfast
Serving Distance of All Destinations

Burley's Pitch to Vaude Revival Floperoos, It's Just Same Old Format

By LES REES

Minneapolis Sept. 20.

Undoubtedly endeavoring to capitalize on the tremendous ballyhoo vaudeville has had, the 1949-50 edition of burlesque, at least at the Alvin here, is being sold as "burlesque and vaudeville," instead of just "burlesk," as formerly. But, as observed by this reporter the opening week it's the same old dish (and the adjective "same" will have to work overtime in this description). To mix a metaphor, the leopard hasn't changed his spots. This burlesk follows the same pattern as that of other recent year, relies on the same ingredients, and what's most important, hasn't improved its quality, but adheres to the same entertainment level as before.

For the "vaudeville" there are just two acts sprinkled into the show, the same as in previous years. The main attraction continues to be stripteasing. There's the same off-color comedy and the same reliance on the moss-covered comedy routines and business which have been used as long as memory serves. Also ever-present are the same awkward, amateurish line of none too attractive girls who essay a few simple dance routines in crude fashion. There's still as much femme body exposure as the law will allow and there's still the fairly flashy production with costumes and scenery that are almost as familiar as the performers' material.

Yet, as burlesque shows go, this opening one at the Alvin is good. It's good mainly because it has Mike Sachs, one of the best comedians on the wheel. Why Broadway never grabbed off this hilarious fellow, now blind and no longer young, but still capable of hitting the funny bone knockout blows, has always mystified local operators. He fits into the category

of the late Willie Howard of whom he's reminiscent, but there's originality to his pieces of business and methods and he has his own distinctive style. His perfect timing hasn't been injured by his affliction.

Show starts with the male singer and the line of girls performing to "A. You're Adorable." Then the second comedian, Freddy Lewis and his straight man offer the time-tried routine concerning efforts to become acquainted with femme passers-by and notable, chiefly, for the double entendre and off-color patter and business.

First of the three strippers, Hazel Walker, struts her stuff, including the talking of a song that includes a line to the effect that "if he doesn't look like Gable, what's the difference if he's able?" Don Roy, one of the two vaudeville acts, does acrobatic dancing.

The featured stripper and star of the show is glamorous and shapely Marcia Edgerton. Her offering is not likely to prove offensive even to any reformer who might wander into the theatre. The same goes for the rest of the show.

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY
MARCH 9th, 1949

MCA WM. MORRIS AGENCY

DANNY CRYSTAL

"Young Man About Comedy"

Just Concluded 4 Weeks

TOP HAT CAFE, Montreal

Returns for 4 More Dec. 20

Thanks to MAY JOHNSON, JIMMY NICHOLS and SID TAPLEY

Opens September 23

KING EDWARD HOTEL
TORONTO

(Also a Big Hit in the States)

Personal Management: JOHN SINGER, Hotel Plymouth, CI 7-4256-7

"THE GREATEST DANCE TEAM I'VE EVER SEEN"

LEONORE BUSHMAN PHILA. DAILY NEWS

HELD OVER...12th WEEK

RAMON AND LUCINDA

Featuring Their Colorful and Authentic Native Trinidad "CALYPSO DANCE"

PALUMBO'S
CABARET-RESTAURANT
814 CATHERINE ST. PHILA., PA.

SINCE 1884

LAST TIMES TODAY

JAY MARSHALL

CAPITOL THEATRE
NEW YORK*



*Not to be confused with the Capitol Theatre in Washington, D. C., where Jay Marshall will appear for one consecutive week starting Oct. 13th, 1949.

THANK YOU * WALTER WINCHELL

Mgt.: MARK LEDDY - LEON NEWMAN

48 West 48th St., New York 19

Judson 6-2760

Musicians' Snarl Causes RKO To Cancel Vauders in Cincy House

The Palace units received their first setback last week in Cincinnati when disagreement between the circuit and the American Federation of Musicians forced a cancellation of Cincinnati as a stop on the "show of the month" tour. Unit was shifted to Dayton.

Disagreement came during negotiations between RKO and the union. Union has asked a minimum of 20 weeks a year. RKO felt that inasmuch as the eight-act policy is still new, it could make no guarantee on number of weeks played. AFM then asked that if there was no minimum guarantee, RKO could buy musicians on a premium basis. RKO, however, felt that the premium rate of pay was too high and too much of a gamble.

Cincinnati was the first stop on the third "show of the month" unit. Layout comprised Jesse James and Cornell, Chris Cross, Peggy Taylor Trio, Doris Patts and Mrs. Waterfall, Fred Sanborn, Leni Lynn, Senator Murphy and Pallenberg's Bears.

Unit will now play 11 weeks on the road instead of the 12 originally pactored. However, chances are that route will be extended to include Newark, the Alden theatre, Jamaica, and possibly a repeat at the Palace, N. Y.

Monte Carlo, N. Y. is slated to reopen Tuesday, Sept. 27. Co-owner Dick Gasparre will head one of the bands and the La Playa sextet will handle the latunes. Floorshow acts are still to be set.

'Holiday' Boff 48G

In 7 at Denver Aud.

Denver, Sept. 20

"Holiday on Ice," 1930 version premiering here at the city auditorium, did a smash \$48,000 in six nights and one matinee, several of them virtual sellouts, with 5,000 seats being used at a \$2.40 top.

Show was considered the best of the series to play Denver, according to A. M. Oberfelder, who brought it in.

Philly's Teenage Nitery

Gets Solons Nod as Aid

Vs. Juve Delinquency

Philadelphia, Sept. 20.

A nightclub for juves offering vaude acts but serving only non-alcoholic drinks, has made its debut here. Seimon's 950 Club in Northeast Philly, plans to match all the eye and ear appeal of the cabarets without the jolt of liquor.

Acts and recording names are to be brought in on fortnightly basis. The main bar serves ice cream, sodas, etc. and there are tables for ring-siders. Floorshows are put on twice nightly. City officials have sanctioned Seimon's venture as a means of combating delinquency.

There's room for 700 kids and to pay the talent costs there's a 75c. plus tax, aimish. Already booked are Billy Duke & Four Dukes, for the first four weeks, with Guy Marks as emcee for the show. Ormond Wilson and the Basin St. Boys are scheduled for Oct. 6, the Four Tunes are in for two weeks, Oct. 20.

'Heidt Radio Stars' Unit

Angled for Mpls. Cafe

Minneapolis, Sept. 20

Hotel Nicolet Minnesota Terrace is negotiating to have Horace Heidt supply its floor entertainment during the fall and winter season with the "Heidt Radio Stars" package shows now being organized.

Dorothy Lewis Ice Show annual attraction, will conclude a six-month run there next month. Miss Lewis also provided ice shows most of last year for room, but now will not return until next spring for the spring-summer season.

Room had been considering name personalities and bands, but considered costs prohibitive. At various times in recent years, however, it has had name act and name band policies.

A Reasonable Kid

In these days of revised salaries, both agencies and performers are frequently at a loss as to what terms to get for an entertainer playing a major Broadway theatre for the first time. A William Morris' percenter told Joey Bishop that the Capital was interested. "What shall we get for you?" Bishop's demands weren't exorbitant. "See if you can get me a couple of passes."

Army Pacting Acts For Far East Tours

A program similar to that of the former USO-Camp Shows will be started in the Far East to entertain troops stationed in the Pacific. Army Special Services will begin auditioning variety performers in an effort to obtain 24 acts and three pianist-arrangers. Paul Jones will be in charge of auditions.

Jobs will have a minimum pay scale of \$4,479.00 annually. Age limit of female performers is 21-40, male performers, 21-50 and veteran males, 18-50. Each act will sign a two-year contract.

Special Services will form three groups from entertainers accepted. Each group will be based in Tokyo and will be dispatched from that point for what will most likely be a six-month tour of the Pacific outposts before returning to that base.

It's the first time that the Army is using variety performers in a permanent capacity. Previously legit actresses were employed to train GI's to put on their own shows.

WALTERS MAY BUY IN ON HUB LATIN QUARTER

Although Lou Walters, operator of the Latin Quarter, N. Y., previously turned down a deal to buy back an interest in the Latin Quarter, Boston, which he sold to Mickey Redstone several years ago, he has resumed negotiations for the Hub spot. Deal, if concluded, would be in association with E. M. Loew, New England theatre operator. Walters' partner in the Broadway spot.

Walters has also put in a bid for Earl Carroll's Theatre Restaurant Hollywood. Deal must be approved by Los Angeles courts before it can be concluded. So far no decision has been made.

If both deals materialize, Walters will begin chain bookings of the three spots. Costumes and talent can make the rounds of all three niteries, thus affecting considerable savings.

Comedian Tim Herbert and singer Don Saxon forming a new comedy act.

First RKO Palace Unit Felt Like Dr. Livingstone in Darkest Africa Trailblazing Vaudeville's 'Comeback'

By JOE COHEN

The first RKO Palace roadshow vaudeville unit which returns to the Broadway flagship tomorrow (Thursday) to inaugurate National Vaudeville Week not only paved the way for resumption of stage-shows in 13 cities, but prepared the backstage of all the houses for troupes to come.

This pioneer group comprising Pat Rooney, Sr. Watson Sisters, Wally Brown, The Chords, Hammond's Birds, Berk & Hallow, Mack, Russ & Owen, and Dolinof & Raya Sisters braved the rigors of unused backstages and dressing rooms, inexperienced stagehands and electricians to reeducate technical staffs and management in the etiquette and protocol that goes with travelling vaude troupes.

No group of fearless explorers trekking through untracked jungles went through more terror in some respects, according to Bill Hale, who road-managed this unit.

Hale told of the eerie episodes of hats flying out of dressing rooms that hadn't been used in years. In Minneapolis a hat chased Bunny Hallow out of the dressing room onto the stage. The Raya Sisters also fled from the onslaught of the flying rodents in Dayton. Fortun-

ately, the troupe carried a bird expert, Bob Hammond, who got rid of the bats' nests in both towns.

Hale also told of the mysterious attacks on Wally Brown whenever he took bows. At one session in Keith's, Syracuse, Brown was stunned by a heavy blow on the cranium and was nearly thrown to his knees. The same process was repeated at several shows. Pat Rooney suggested that Brown hit himself over the head with a small hammer to get used to the blows. When Brown and Hale elected to investigate they found that the old-time curtain used had 80 lb. bags of buck-shot to keep the drape steady at the partings and when Brown got in the way of the folds he was unwittingly assaulted. The bags were removed and the mayhem ceased.

In Kansas City, the side enunciators which hadn't been used for 15 years had long since been covered by air-conditioning vents. It was impossible to reroute the ducts to permit use of the enunciators so a couple of usherettes were employed to take the cards off an easel set on stage. Frequently, there was a traffic jam in the wings leading to the stage. A portly mike man was stationed there and got in the way.

(Continued on page 52)



The SPAULDINGS

DANCING TRIO

Currently Appearing
Edgewater Beach Hotel, Chicago
(Completed Extended Engagement)
Sheraton Hotel, Wash., D. C.
For Map NORMAN TRINO
INTERNATIONAL THEATRICAL CORP.
1501 Broadway, New York
Phone CH 1-0100



LANDRE and VERNA

Currently

RADIO CITY
MUSIC HALL
New York City

Our Sincere Thanks to:
RUSSELL MARKERT
and
HANS LEDERER

Direction:
INTERNATIONAL THEATRICAL CORP.
New York

GIL MAISON

Wishes to Thank:

VAL PARNELL,
EMILE LITTLER,
TOM ARNOLD,
JACK TAYLOR

and All His English Friends for
TEN SWELL MONTHS IN ENGLAND

Now:

"COCONUT GROVE"
BLACKPOOL, ENGLAND

Next:

CAPITOL THEATRE
NEW YORK CITY

Direction: WILLIAM MORRIS AGENCY
ENGLAND: FOSTERS' AGENCY

First RKO Palace Unit

Continued from page 51

of the act making their entrance and the girls going off-stage. There were frequent mixups that prevented smooth entrances and exits.

Backstage Mishaps

The traffic problem was also aggravated several times by acts taking too many bows. The Palace unit requires no more than two bows. One performer attempted three, but before he ran out to take the third, the orch leader started the music for the next act, which made its entrance while the previous turn milked his act.

In Cincinnati, the enunciations weren't completely broken in. The Watson Sisters looking at the sides of the house, several times, didn't know who they were. One sign displayed the name of The Chord, while the other showed the correct title.

In another house, the dust of 15 years accumulated on the pipes on which scenery was hung. A bird's

nest had to be removed before the show could go on.

At the Palace, Chicago, Hale had to teach stage department to an electrician who hadn't worked a vaude show for 15 years. In all his time at this theatre, he hadn't used the dimmer board and had learned to ignore its existence. With increase in backstage traffic with stagehands, this electrician kept bumping into the dimmer every time he made a move. At one time his forehead was a mass of bumps. By the end of the week, he learned to respect the panel.

Another stagehand wasn't used to acts like the Dolinoff & Raya Sisters which depends on darkness to make their turn effective. Seeing a figure in black stalking on stage, he turned a spotlight on Dolinoff and completely ruined the act's effect for that performance.

Rooney was also the victim of a spotlight man, who was working a light that had grown rusty through lack of use. Rooney made his entrance from the right but the spot couldn't be moved over to where Rooney was going on stage.

There were other such incidents according to Hale, that made this unit's tour seem like a road company safari into darkest Africa. However, all came through the experience without permanent injuries.

Despite the mishaps, a great deal of the credit for the return of vaudeville is due to this troupe. They scored heavy grosses in virtually all situations and indicated that vaudeville is making a comeback that will stick for some time. Their trailblazing, according to

Hale, was not in vain. Subsequent RKO units played these houses in safety and with assurance.

N.Y.'s National Vaude Week

New York's Governor Thomas E. Dewey, who used to be a singer himself, this week endorsed National Vaudeville Week, starting tomorrow (Thurs.) with the engagement of RKO's first roadshow unit which reprises at the Palace, N.Y.

The governor declared that he's 'delighted with the return of vaudeville which has been sorely missed. Personally I remember it fondly as one of the most enjoyable and reliable forms of popular entertainment. It was a great thing to be able to attend theatres at which one could be sure of having a good time.'

Vaudeville was also invaluable as a training ground for singers and comedians. Show people are agreed that the development, first of the movies, then of radio as popular entertainment has been due in overwhelming measure to the artists who gained their experience and technique in vaudeville.

Last week Pres Truman in a press conference, declared that he was happy with the revival of vaudeville, recalling that he had ushered in order to be able to see variety shows.

Sol A. Schwartz, RKO theatre veepee, has invited Mayor O'Dwyer to attend exercises in connection with the opening of the road unit. So far, Hizoner hasn't accepted but it's expected that he'll issue a proclamation on the observance of National Vaudeville Week. In the event the Mayor is unable to attend, it's likely that a delegation of performers will visit City Hall to entertain the chief city exec.

PHIL SPITALNY, MARTIN SMASH AT PA. FAIR

York Pa. Sept. 20.

Grandstand attendance at the York Interstate Fair is the only phase of this year's show to register higher figures than last year, according to Samuel S. Lewis, fair's president and general manager.

Phil Spitalny's all-girl band, grandstand attraction Thursday and Friday drew a smash 36,000 for four performances at a \$2 top. Tony Martin, who performed Wednesday (14), drew near-capacity business in two shows.

Concessionaires are complaining that besides having to contend with lower attendance figures, those coming to the fair are spending less. Many feel they'll be lucky to break even this year.

Midway attractions, one of them a Sally Rand tent show, is way off, it's reported.

Leon Enken Making Bid For Miami's Copa City

Miami Sept. 20.

Leon Enken, former co-owner of Leon & Eddie's, N.Y., and until last season Leon & Eddie's in Palm Beach is negotiating for takeover of the Copa City, Miami. Big hurdle to overcome is the settlement of indebtedness of the spot, which is said to be over \$400,000. Murray Weinger, who ran Copa City last season, is recovering recent operations and is expected to attempt to regain the nitery.

There had been reports that the Schubert and Brandt left interests were considering taking it over and converting it into a theatre, which has since been denied.

JAY SEILER

says

"IT'S SO-a Refreshing" 522nd consecutive performance on ICE with the CHICAGO RAILROAD FAIR ICE BALLET. Closing October 2nd

YOU MUST VISIT RAILWAY LOST PROPERTY when in LONDON for Bargains in Furs, Fur Coats, Luggage, Travel and Sports Goods—Call at 1 Portman Street (corner of Oxford Street), Marble Arch, London, W.1.

AERIALIST KILLED IN FALL AT KENTUCKY FAIR

Louisville, Sept. 20.

Oscar C. Hill, aerialist, plunged to his death last week at Kentucky State Fair spectators looked on. Accident occurred about half way through the performances of the Aerial Vessels, when a flexible steel pole fixed to the top of a 110-foot pole, on which Hill was executing a handstand, snapped, plunging Hill to the ground.

Hill had been a member of the act for five years, and had worked without a net. Turn had been free of accidents during that time. Eddie Vesa, manager of the act who frequently alternated with Hill on the tower, said Hill only recently purchased the act and was to take control of the equipment this week.

'Ice Cycles' Ends London Run, Returning to U. S.

London Sept. 20.

John H. Harris' 'Ice Cycles' of 1949 wound its run at Claude Langdon's Empress Hall, London, after 13 weeks, on Sept. 17. Show has averaged 6,000 per performance, and has played to over 500,000 customers during its run. Heer proved such a hit that Harris and Langdon are bringing over another blade show to open in London sometime in May.

Meanwhile J. W. Harkins, the company's manager, has booked Harris and Jarvis, British Badminton champions, and will take them back to America. Harkins has also signed up for America, Ronnie Baker and Marjorie Taylor, British professional open dance champs, and seven English gal skaters. This will be first time International Ice Attractions will have English girl skaters in the show.

After its London engagement next year, company will tour Holland, Belgium and France.

Interstate May Expand to 11 Wks.

Dallas, Sept. 20.

The Interstate circuit is expected to expand its route to about 11 weeks by the time the second vaude unit is booked sometime in December. Theatre owners outside the chain are reported asking to come in on the route since it would be cheaper to buy an established unit already in the territory, thus saving on transportation and talent costs.

The Metro theatre, Memphis, came in for the first tour. Other houses are most likely to follow.

Under current plans, Interstate plans to run a few more spot shows before going into a regular policy. First unit did extremely well wherever played.

Boswell for N. Y. Cap

Connec Boswell is due into the Capitol theatre, New York, opening Oct. 6 or 13. Singer works the bill to be backed by Emil Coleman's orchestra, which follows show headed by Gene Krupa, which starts tomorrow (22).

Miss Boswell recently finished a string of cafe bookings.

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

The ORIGINAL Show-Bis Gag File

NOS. 1 to 36 @ \$1.00 Ea.

(Order in Sequence Only)

—Special First 13 Files for \$10.00

All 36 Files for \$25.00

3 Box PARODIES \$10.00 Per Box

MINUTEL BUDGET \$25.00

HUMOR-GER for \$25.00

1-1 Starburst \$25.00

or 3-1 Starburst for \$10.00

Send for FREE info on other material

to C.O.D.—Gross. Daily Post, Sunday

PAULA SMITH

300 W. 54th St., Dept. V. N. Y. 19

CIRCLE 7-1100

Jackie KANNON

Still at DETROIT'S most beautiful room.

CLUB GAY HAVEN

Thanks To: PETE IODICE & JOHN ANTHONY



Currently at the PALACE NEW YORK

BOB That Funny Juggler DUPONT

Direction: JACK KALCHEIM

SONGS that pack 'em in!



BOB MORRIS

Direction: BILL VIDAS Musical Entertainment Agency 300 N. Wabash (N.Y.C. 100) Randolph 6-0000

Overlooking Beautiful Lincoln Park and Lake Michigan

the HOTEL NORTH PARK

Owned and operated by the Benson Hotel Corp. 1931 Lincoln Park West, Chicago

500 Newly furnished rooms and kitchenette apartments, with private baths in colored tile.

Rates from \$4 to \$8.50

"Make the North Park your home in Chicago"

THE THEATRES OF THE STARS.

Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICE LOEW BUILDING ANNEX 100 W. 4th St., N.Y.C. - MUrray 9-7000

J. H. LUBIN GENERAL MANAGER

SIDNEY M. PIERMONT BOOKING MANAGER

America's Newest Young Singing Discovery

Currently at RADIO CITY MUSIC HALL, New York

RONALD ROGERS

Will Guest Monday Eve., Sept. 26, at 8:30 EST

on WENDY BARRIE'S "INSIDE PHOTOPLAY"

Over the American Broadcasting Co.—WJZ-TV

Management: PHIL OFFIN, 48 West 48th Street, New York

LAMARR and LITTLE POPPY

Little Miss-Chevious

Returning East After 12 Weeks on West Coast Playing Club — Theatres

3 Weeks—Club KONA, El Cerrito (Oakland)

Thanks MAL MORRIS

Managed NATTY BROWN-NEW YORK

By—Thanks HARRY COOPER HOLLYWOOD, CALIF.

Versailles, N. Y.

Edith Piaf, Emile Petti Orch., 44-45 minimum.

The French invasion may have been timely or premature last year and the year before, as all the repatriated last-time-I-saw-Paris contingent went overboard for anything that smelled of a French postcard. But there's no question about its timeliness circa 1949-50. With virtually the entire cafe society bunch lammeters from a Boedeker nowadays, it's a cinch that the Gallic influence on niter spending is bound to be bullish. No devaluing the franc or short-changing when an Edith Piaf-type of cafe attraction crops up.

Those two Gallic gents, Nick & Arnold, knew they had a real niter attraction from the drop of the first velvet rope on Wednesday. The joint has been turning them away like a visa into Moscow. This is Miss Piaf's third time out here and apparently she's hotter than John O'Hara's latest.

"La petite mome," the now aging wail of the Paris streets, sings her songs d'amour with a passion and compassion that melts the rubber-bands off the banter, judging by the pourboire business the boys have been doing since this Gallic gal returned to rue East 50th. There's no disputing her potency as she sings her familiar and not so familiar poems of love pains. Under Clifford C. Fischer's astute management she has enhanced her appeal by (1), replacing her *Compagnon de la Chanson* with a mixed choir, and of course the inevitable accordionist; (2), encircling the mike; (3), adding a platform for better all-over visibility, both ways; and (4), and not the least, prefixed a little English translation to each ballad.

In her studied English, in itself a charming asset, she precludes the ditties with these brief descriptions and then whams over her Franco-American hit parade of ballads. Backed by a somewhat nondescript black velvet drape, to shield her choir, accordionist and the Emile Petti orchestra, she is even more drab in her plain black dress. It can't be called a gown. It intended to continue the gamine suggestion it achieves that only in part, but such is the in-person appeal of this ditsie that she could be wearing an open-toed tabcloth and it wouldn't make much difference.

She does her newies and oldies, perhaps dissipating the charm of the oldies by doing them in English. As witness "Les Trois Cloches" which, somehow under its literal "Three Bells" version, doesn't click as big. Nor does "La Vie en Rose," under its Yank metamorphosis into "You're Too Dangerous, Cherie," a completely different lyrical treatment have the same appeal. But "L'Accordioniste," the "St. Peter" song, "Prisoner of Love" (in duenna getup) and the rest ring the bell. She stops service and holds the room for 40 minutes. What a more, she is pulling a top-spendy segment that's mighty healthy for the management's economic batting average.

Emile Petti has replaced Bob Grant as the maestro, alternating with Panchito, and the dampapation per usual is standard in quality. Abel.

Florentine Gardens, L.A.

Los Angeles, Sept. 16

Ray Kinney and Royal Hawaiian Revue, featuring June Little, Paula Kalamaki, Menehuni, Thalia White, Ed Kamae & Shole Ikimie, the Aloha Maids, Kinney Orch. (11), \$1 admission.

Florentine Gardens, Hollywood Boulevard theatre-restaurant which has been struggling along for some time, makes a brave try for expanded patronage by booking Ray Kinney and his dancers, singers and instrumentalists into the spot for two weeks. Kinney has a neatly packaged show and pleasant music for dancing. Before coming here he played the Coronado hotel, San Diego, for a month, his first engagement after organizing the troupe of 27 in Honolulu this summer.

Despite the fact that there's no longer any novelty in Hawaiian ukule and romantic vocal music, Kinney has managed to pack some into his show through the clever use of a native comedian billed as Menehuni and a line of seven lush island girls. This he does by giving the patrons strictly authentic religious and festival dances, explaining the background with a brief narration. An ancient bamboo stick number and a ritual dance in which the chorines use feathered guards expertly are both good theatre.

Every Hawaiian troupe of this kind has a falsetto. Kinney's man, Jose Secretario, stacks up as tops in the falsetto voice league. His tunes have a rich purity and his

breath-control is amazing. Menehuni's comedy is charming pantomime and dancing except for his amusing warbling of "Cockeyed Mayor of Kaunakakai" and "Coconut Willie." Thalia White and June Little, singers, and Ed Kamae and Shole Ikimie, ukulele virtuosos, are also able musicians. Kinney's Aloha Maids represent 21 national strains, mixtures predominantly of Hawaiian, Portuguese, Spanish, French, English, Japanese and Chinese.

Show is limited strictly to Hawaiian stuff, but it is far better than anything the Florentine Gardens has had for some time. Dag

5 O'Clock Club, Miami

Miami Beach, Sept. 17

Georgie Price, Kay Vernon, Doris Ruby June Taylor Girls (6), Frank Linsale Orch., minimum \$2.43.

For a September lineup the preem show for Ned Schuyler's Five O'Clock club brought out patrons that haven't been seen around town for the past two years. Opening night saw turnaways for first show, with the second also jam-packed. Through the weekend the smart 250-seater packed them in for the Georgie Price, Kay Vernon troupe.

Price, returning after a two-year's hiatus, hits for sock values though still essaying the same act he did at the old Copa two years ago. It's still the nostalgic talk about the vaude and cafe greats of which he was a contemporary. The carbonizations of Jolson, Cantor, Richman and Jessel are still incisive and howl-provoking. The gab about the old vaude days, the income tax bit is all hilarious. The aud participating encores to "Carolina" and "Schooldays" add up for begoffs.

Miss Vernon rates the co-headlining spot. The sultry blonde is a familiar in this area, and her suave setup canto hits for full measure. Stint includes "Yes, Yes, In Your Eyes," for teecoff, the smart "One More Drink Joe." Wait till the Sun Shines, Nellie for change of pace and "Some Enchanted Evening." Tab payees gave it all a rousing reception.

Doris Ruby set lively pace with her ballet type taps. Spins, heel and toe work are effective. A click.

The June Taylor line was a disappointment both on looks and costuming. First time she hasn't come up with one of the better chorus groups since she's been staging production numbers for Ned Schuyler operations. Frank Linsale's small orch unit is undoubtedly one of the best of its kind. The five piece manages to sound like a full setup, with the acts gaining invaluable via slick backgrounding. Lary.

Crystal Terrace, St. L.

(PARK PLAZA HOTEL)

St. Louis, Sept. 15

Harry Gibbs, Jeanie Bierach, Harry Weber, Keith Carver, Chorus (8), Robert Newman Orch. (11), \$2.50-\$3.50 min.

A new wrinkle in local niter shows cooked up by Harold Koplar is being unveiled at this swank west end spot. Tagged "Two Gentlemen of Broadway" the format is woven around the careers of Richard Rodgers and Oscar Hammerstein II with the cast warbling ditties from some of the duo's pop musicals. "Show Boat," "Oklahoma" and "South Pacific" with one of the burg's most talented ballerinas, Jeanie Bierach, kicking in with some solid routines.

Participants were recruited from the cream of the Municipal Theatre Assns singing galaxy that wound up its 31st season several weeks ago. With Gibbs scoring as narrator the show gets off to a bangup start with a couple of the lads whamming over "Smothered Men." Then the girls and chorus pour out such ditties as "With a Song in My Heart," "Sunny," "Dessert Song," "My Heart Stood Still," "Falling in Love With Love," "Old Man River," "Where and When," and other tunes.

The entire cast is made up of youngsters and they are exuberant and talented. Lighting effects are excellent. On some occasions a baby spot just halts the singer's head and on others the entire stage is doused in a brilliant light. Blackouts are used to take the performers on and off the small stage.

Manner of presentation also is good with some of the singers working from among the customers and at other times from backstage. One circus motif with the cast appropriately attired wowed the customers who jammed the room. At several points another mike could be used to bring out the voices although they were spread all over the small stage. The presentation is divided into two acts. Juby.

Leon & Eddie's, N. Y.

Myron Cohen, Rita & Alan Farrell, Bella Smaro, Richard Hayes, Juanita Mabry, Marion Powers, Art Waner orch., \$3.50 minimum.

With boniface Eddie Davis on a two-week vacation dilettante Myron Cohen is filling his spot on the Leon & Eddie's bill for just this week—and giving the 32d street niter the best business it has had in months. Cohen has arrived at the stage where he has his own retinue of appreciators, and they turned out on masse at his L&E preem (16), along with the usual out-of-towners who frequent the club.

[This is an unusual booking for Cohen, but it was here that he got his start several years ago, and he took the date to help out the management. Archie Robbins does the second week.]

Rest of the show, with the exception of tapster Juanita Mabry (New Acts), is holdover, and their combined talents make it one of the most satisfying L&E has boasted in some time. Cohen, in the closing slot, draws the maximum in yocks with his Yiddish-dialect stories, mostly centering around garment district characters. He demonstrates equal finesse, though with Irish and Italian dialects, and proves that a comic at least of his type can work successfully without blue material. His warm personality makes him a natural sub for Davis in reading off the wedding, birthday, etc., announcements.

Dance team of Rita and Alan Farrell have gained the necessary professional ease since they opened here in June, and now seem ready for the plushier spots. Their ballrooming is well-timed and versatile, and their timing standout. Bella Smaro is still doing her intense interpretation of Falla's "Ritual Fire Dance" and the gypsy dance with the tambourines, and it's still sock for the visiting firemen. Gal displays plenty of talent in those ultra-fast twirls but she could dispense with some of the dramatics for better results.

Richard Hayes (New Acts) is emcee-singer, and does a much better job on the latter. Marion Powers goes over with her nicely-mixed song offerings. She postures too much on the ballads but scores with her "Cumbachero." Stal.

Minn. Terrace, Mpls.

(HOTEL RADISSON)

Minneapolis, Sept. 17

Lanny Ross, Irv Winslow Orch. (9), \$2.50 min.

Playing a return engagement in this room where he has built up a considerable following, vet singer Lanny Ross again turns in a highly creditable performance and whips up much pleasure for those who have a yen for solid warbling of highly listenable numbers.

Ross smartly confines his offerings to popular songs that well-rendered, can't fail to satisfy the kind of customers attracted here. He precedes numbers with explanatory commentaries, brief informal and witty providing essential interludes between songs.

Opening with "Beyond the Blue Horizon," Ross, then gives full value to "Metamorphosis" from "Miss Liberty," the hit song. Let's Take an Old Fashioned Walk, fares well at his hands. Another musical comedy success, "Tumblers Rainbow," furnishes him with "When I'm Not Near the Girl I Love" and it too in treatment receives its deserved merits.

The singer sentimentalizes effectively with "Back to Sorrento" in Italian, and with still more ex-curians into musical comedy that producer, the Salsburghs, from "Carousel" and "Make Believe" from "Show Boat." All three numbers were solidly. He departs with the customers clamoring for more.

Good support is given the singer by the Irv Winslow orchestra which also of course plays for customer dancing and does it well. Room completely filled at dinner show caught. Riva.

Marine Room, Chi

(EDGEWATER BEACH HOTEL)

Chicago, Sept. 12

Cardini Spanducci Trio, Mild Starlets (8), John O'Brien, Henry Brando Orch., \$1.20 cover.

Back indoors, after a summer season on the lush beachwalk, emphasis is now on act lineup rather than name bands. Reduction of budget hasn't allowed layout to falter, production numbers are lavish and Cardini, with his sleight-of-hand dexterity, holds payees well.

Cardini still baffles 'em with hocus-pocus in slick fashion. His mixture of comedies via special

gadgets highlights the card and billiard ball stunts, garnering applause and hearty yocks. Reprise of cigar routine goes over in sock style; his overall smoothness keeping him in the top bracket of magicians.

John O'Brien handles the production numbers, with tenoring of "How Lucky You Are" and "I've Got You Under My Skin" embellishing the dance bits. Spaulding Trio comes in on the "Skin" number, with femmes showcasing adagio movements that exude plenty s.a. Male partner puts the gals through shoulder spins and arm lifts, ending with both of them in the air. Aerobics of trio rates 'em solid returns.

Producer Dorothy Hild continues to impress with excellent lighting and costumes, and Henry Brando's orch does an expert show-backing job. He's added a chirper, Elaine Neblett, who's easy on the eyes and ears. Grep.

Hop City, N. Y.

Duke Ellington Orch. (17), with Kay Davis, Albert Hibbler, Lou Elliot, Red Norvo Sextet, \$1.50 minimum, 98c general admission.

Hop City is consistently showcasing the top hands in the jazz field for a solid payoff. Following through after the recent smash engagement of Louis Armstrong's combo, this spot is currently dishing up Duke Ellington for the aficionados who apparently don't care whether or not the style is hop as long as it's good.

And Ellington's crew is among the tops. Pitching to this niter's specialized clientele, the Duke is pacing his crew at a hot tempo without a trace of that quasi-classical stuff which he likes to accent in his concert hall dates. It's much better this way since there are few other hands that can match Ellington's crew in giving out with the clean, fast and exciting beat.

Ellington is accenting such numbers as "Air-Conditioned Jump," "You Oughta Know," "Sittin' and A-Rockin'" and other solidly rhythmic tunes. Ray Nance on trumpet and violin, Jimmy Forrest and Johnny Hodges on sax and Jimmy Hamilton on clarinet are also let loose for some sock solo riffs. Ellington is probably letting off more steam at Hop City than he's done in several years.

Trio of vocalists with the Ellington band also register solidly. Repeating her standbys, Kay Davis does the "Creole Love Call" and finishes off with "Don't Blame Me." Another gal vocalist, Lou Elliot, impresses strongly with "I Got It Bad" and a sock novelty tune, "Doin' the Huga-Bug." Rounding off the trio Albert Hibbler gets a warm hand for a flock of well-rendered tunes.

Appearing with Red Norvo's sextet, Savannah Churchill does a slick warbling stint with a stylized bluesy approach. She sings "Wrap Your Troubles in Dreams," "Time Out For Tea" and "Is It Too Late" with a nice change of pace. Norvo's combo of piano, clarinet, bass, vibraphone, drums and guitar expertly delivers a session of hot, intricate jazz. Herm.

Biltmore Bowl, L. A.

(BILTMORE HOTEL)

Los Angeles, Sept. 15

Dave Barry, Mardell & Louise Murray & Marya Margo Brown, Henry King Orch. (12), \$1.50 min.

New show at the Biltmore Bowl, bowing in after 15 weeks of Chuck Foster's band, doesn't add up to much for niter patrons except the enjoyment they'll have dancing to Henry King's smooth music.

Dave Barry takes charge of the tough department with a fast 15 minutes of patter and a pleasant role as emcee in the floorshow. His comies can't off his own, but it is average amusement for the customers. While there is no outright purloining discernible, Barry gets over with sage barroomed and adapted to his own use from Peter Lind Hayes and Doodles Weaver. He'd do better to keep to his own material.

Rest act in the show is that of the Mayo Bros., dynamic duo of rhythm tapsters. They haven't too much personal warmth, but they have tremendous skill and draw a good hand. Maurice and Marya, couple of hardworking, fancy ballroom dancers, please with their terping without inspiring the patrons to any great salvo of applause. Mardell and Louise, the featured act is a mind-reading turn using shells from the floor.

King's backing is okay. Dick Kruger, vocalist with the band, handles his work well. Dag.

El Chico, N. Y.

Pepe Ballesteros & Lolita Torres, Rosita Rios, Teresita Osta, Freddie D'Alonso Orch with Sarita Herrera, Yayo Trio, \$4 minimum.

This class Spanish niter is celebrating its 24th anniversary under the same Benito Collada management and for the occasion—plus the reopening of the new season—the boniface has assembled a bright little show.

Again headed by Rosita Rios, personality songstress of fine soprano lon., a fave at this Greenwich Village spot, the surroundings are in the traditional Collada idiom of class and flash. A fine flamenco team, Pepe Ballesteros & Lolita Torres, are among the best in their idiom. Teresita Osta, classical Spanish dancer, bespeaks her concert touring background.

The dampapation has been given added values under Freddie D'Alonso's baton with his wife, Sarita Herrera, as soloist cutting up with the samba-rumba numbers. The alternating Puerto Rican combo, the Yayo Trio, make with the guitars and Latin tunes.

El Chico is one of those charm spots which doesn't con the customers with atmosphere. Collada insures himself with excellent cuisine, all of which accounts for the amount of return patronage. There's a strong Spanish-Portuguese element, of the diplomatic and export-import caliber, who also seem to have ferreted out El Chico's plus values. Abel.

Cafe Society Downtown

(NEW YORK)

Maxine Sullivan, Jack Prince, Johnny Bothwell Orch., minimum \$2.43.

Cafe Society Downtown is continuing with comparatively heavy budgets spent on names that have made good previously in the Village area. Current headliner is Maxine Sullivan, who has had long sojourns at the nearby Village Vanguard.

There's little doubt that Miss Sullivan will make the grade here, although opening night was marred by the shooting of a Columbia short on this rate. This Negro singer's restrained and quiet style has commanded respect in virtually all media. In this instance, she was handicapped by time limitation, but more important by a crowd that was called on to be cooperative during filming sequences. Stiff silence requirements during those periods probably made the crowd unusually noisy when the regular portion of the show was on. Miss Sullivan got a tough break but there is little doubt that she can do well on subsequent nights.

Jack Prince, a holdover, is a likeable lad who mixes comedy with his singing. He has a pleasing brand of gab and can open a set of baritone pipes on a straight number to good effect.

Johnny Bothwell's band, with Jan Stevens doing the vocals, frequently uses too much volume in his showcasing, but dance sets and occasional hop spots come off well. Band is dressed in kilts. It's the only chesapeake in the show. Jose.

Saranac Lake

Saranac, N. Y. Sept. 20

Len Grotte, vet. Genr manager, is to visit the going line to leaving for a minor operation at the Boston hospital.

Chris Hagedorn, ex-NVA-ite, shot in from Bay Shore, L. I. for annual vacation and given an all-clear to resume work. Ditts for Stanley Rousch.

Jugly Gayles dropped in from Tin Pan Alley to visit Joe Bishop. His frau, Judy Gayles, goes back with him all O. K.

Forrest "Shoe" Glenn drew a 10-day furlough and visiting in N. Y. C. and Lancaster, Pa. Benny Bender, ex-ambassador, back doing the routine at his Park Ave. home after two month stay at Hampton Beach, L. I.

Garry Satzgraves in for first checkup in 10 years given an all-clear.

Write to those who are ill.

Another Vaudeur for Buff.

The 20th Century theatre, Buffalo, will go into a regular full week of vaudeville starting Sept. 28. House is operated by the Yellin Bros. Initial bill will comprise Marie Louise and Charles Wallace and Carroll, Charles Fredericks, Rikoo and Minor, Sully and Thomas, Little Walter and Harris and Radcliffe.

In the same area, the Al & Belle Dow office will also book a house in North Tonawanda and Batavia.

Buffalo will have competition from the spot shows put on by Paramount at the Buffalo theatre.

Palace, N. Y.

Lewis & Van, Roy Douglas, MacFarland & Brown, Glenn & Jenkins, Hi. Lo. Jack & the Dame, Bob Dupont, Buster West & Lucille Page, 4 Skating Macks; "Stam-p-e-d" (AA), reviewed in VARIETY April 27, '49.

Palace again comes through with a lineup that offers nothing smash for the marquee but adds up to a highly-pleasing eight-act bill which brings in customers in profitable numbers and sends them out happy. It's a well-paced and balanced show that belies the limited Palace budget.

Buster West & Lucille Page, in next-to-closing; Bob Dupont, who precedes them, and Hi. Lo. Jack and the Dame, in the No. 3 slot, are all standards who score handsily. West, in his sailor uniform, and his attractive femme pard get off slowly with their songs, patter and trick terping, but have a turn that builds niftily to a real smash finale.

Dupont's supreme juggling, combined with his terrific comedy sense, has never left any doubts as to his values. Hi. Lo. Jack and the Dame, the three-guys-and-a-gal combo, make a moderately good showing with a couple pops and then click with a specialty built around the numerous singing commercials they've recorded, such as Colgate, Pepsodent, Lifebuoy, Kools, etc.

Glenn & Jenkins, blackface team, earn a sizable share of laughs with talk, a bit of dancing, and some fooling with a harmonica and guitar. Delivery and timing add-up to more than the lines, and there's good audience response. Another pair of vets are MacFarland and Brown. Male-female duo in knock-about comedy are on early-in-the-bill, winding up with a sock ape routine.

In second position is Roy Douglas, ventriloquist. He has an interesting dummy, with more than the usual number of moving parts, and is an excellent technician. He demonstrates the latter effectively when he puts the woodenhead into a suitcase and changes tones as the lid goes up and down. Then he bows off with a duet with his dummy that's equally strong. Patter is fairly good.

Tap team of Lewis and Van is the curtain-raiser. The two guys are okay in stair and challenge routines. They'd be better off, however, in less sooty suits, which, by clinging closer to legs and bodies, would mean less of their motion lost in layers of coat and trousers. Closing the layout are the Four Skating Macks, man and three femmes, in brief but dangerous-looking roller routine. They do the usual speed skating and neck dangles on a small wooden platform, scoring satisfactorily for this type turn.

Don Albert's house crew is in the pit, effectively providing the musical pace for the show, which is produced and staged by David Bines. Herb

National, L'ville

Louisville, Sept. 16.
Max & His Gang, Jane Hart, Bob & Jean Marco, Jane Walton, Rochelle & Beebe, Maximo & Co., Marshall Bros., Tiny Tomale's Orch. (9); "Dear Ruth" (Para) and "Angry God" (Indie).

Current bill is not as strong as some of the previous layouts, but still stacks up well. Patrons found it to their liking, judging from the generous applause which followed each turn.

Max & His Gang, well-trained pooches, get the show off to a brisk start. Max, athletic-built chap, paces through some forward somersaults and rolls, back flips, etc., and his obedient pupps follow through, executing the stunts in imitation of trainer.

Squeezing out some fast tunes on the accordion, Jane Hart also pipes some lively ones which warm up the customers. Punchy "Papa, Won't You Dance With Me," and "Mountain Music," given the bouncy treatment, go over for nice returns.

Bob & Jean, balancing acro turn, register with their lifts and body spint. Gal is button, but her male partner is built like a Notre Dame guard, and tosses her with ease. It's a smooth turn that fits in nicely.

Personality vocalist, Jane Walton, has a resonant set of pipes, and knows her way with a song. She gives out with pops, and has the audience with her all the way, particularly with her Mexican clap bands number, Warbles "How It Lieh," "Some Enchanted Evening" and "Wonderful Guy" for rousing applause.

Maximo & Co., Cuban slack wire performer, offers nothing sensational in his turn. Simulates a drunk, e.c., with femme partner standing by to hand him props. Rochelle & Beebe, comedy acro dance team, have the same routine

of clowning which has served them well for a long time. Gal's tany clowning is still tops, and pair garner solid mugging.

Marshall Bros., whose stock in trade is a mixed routine of flip gags and impersonations, didn't register at this showing. Their stuff is pretty fast for this house, and their spicy patter impresses as more suited to a night club floor. Customers here are just not hep to their stuff. Their impersonations, vocal and visual, go over better.

Solid musical support is lent by Tiny Tomale's stage band (9). Biz good at last show Friday (16). Wied.

Paramount, Syracuse

Syracuse, Sept. 13.
The Downeys (3), Wallis & Carroll, Chester Fredericks & Bobby Jan Rusko & Nina, Pat Hill & Larry Delma, Miles Bell, Bud Harris & Frank Radcliff, Kanazawa Trio.

Schine's Paramount, anxious to get in on Syracuse's vaude revival, has assembled a modest, well-balanced show as their second stage offering which drew an enthusiastic opening day reception. Miles Bell is m.c.

The aerial Downeys (3), circus trapeze artists, perform with grace and skill in the opener, followed by Wallis and Carroll, femme comedy team consisting of a sophisticated blonde songstress who provides a neat foil for her hoydenish "daughter" with a knack for imitating ducks and trains.

Chester Fredericks & Bobby (2), in the trey spot, get laughs with their jitterbug dancehall satire, and Fredericks amazes the customers with his long slides and other trick steps. Jan Rusko and Nina proves juggling can be fun, too.

Pat Hill and Larry Delma amuse the folks with their "Holiday With Strings" puppetry. Particularly neat is their realistic grandma and baby routine. Bell, who follows, works unobtrusively as m.c., and warms up the audience with a good spoof of how Al Jolson would sing "Sonny Boy" on TV.

But the show-stealers, when caught, were Bud Harris and Frank Radcliff, Negro comics who won the customers immediately with their Amos 'n' Andy-styled routine. Radcliff's tremolo singing further enhances the fun, especially his impress on the Ink Spots' traditional "If I Didn't Care."

The Kanazawa Trio, Jap tumblers, provide a swift closer with their fast barrel juggling feats. Business good at show caught. Hayd.

Fox, St. Louis

St. Louis, Sept. 15.
Arthur LaFleur, Arthur Ward & Florence Dane, Burns Twins & Evelyn, 3 Antelaks, Dottie Bennett, Billy Gilbert, Russ David Orch., "The Black Book" (EL).

Billy Gilbert is spread eagling the current layout with his rany, halting and disconnected conversation with a non-existent cup, a row with his wife over the location of the Fourth National Bank and his variety of sneezes so familiar to filmgoers. After the customers had shaken the rafters with their palm pounding Gilbert made a strong plea for support of vaude and won a terrific okay from the comfortably filled house.

But Gilbert was not the only one who won the mob. There was Danny Drayson, a slick comedian with a neat line of chatter, nifty eccentric and tap dancing and his mimicking of a gal readying for a bath. And Dottie Bennett, a native who has clicked in her own show over KSD's tele station and whammed over her interps of "Wonderful Guy," "Embraceable You" and with Russ David, band-leader, dueted "I Didn't Know the Gun Was Loaded."

Arthur LaFleur, an aerialist, starts the customers off in the right mood with a sock routine which he climaxes by teething a mouth piece on a wire at the top of the stage and whirling at a dizzy pace.

Arthur Ward and Florence Dane are a pair of jugglers, with the gal not doing much.

The Burns Twins and Evelyn, a pair of lads and a blonde looker with plenty of oomph are fast tap dancers and the gal scores with a swell routine on her toes.

The five Antelaks, three girls and two husky males, are a balancing troupe from Ringling Bros. circus and the act is highlighted when the gals clamber up a high perch pole and are balanced by one of the men, who holds the base of the pole on his shoulders.

David maesters the tooters through "Alexander's Ragtime Band" to cup a swell hand after his piano solo. "Ritual Fire Dance," drew salves from the customers. Sahu.

RKO, Boston

Boston, Sept. 16.
Berk & Hollow, The Chords, Watson Sisters, Bob Hammond's Birds, Mack, Russ & Owen, Wally Brown, Dolloff & Rayn Sisters and Pat Rooney, Sr., "Red Stallion in Rockies" (EL).

Back to the standard vaude policy after the Edgar Bergen package, current layout is the same that led off vaude at the Palace and adds up as pleasant fare.

Opening with a fast sesh of tapping by Berk & Hollow, pace is continued with appearance of a couple of local boys. The Chords, who are solid in their vocal imitations of such bands as Lombardo, Busse, Wayne King and others. Yet Watson Sisters in their familiar corny routine did not click too solidly at opener.

Novel antics of Bob Hammond's trained cockatoos ringing bells, dancing and putting out a fire gets neat response. Mack, Russ & Owen knock themselves out in a fast acro turn with midget Owen taking the brunt of the beating. Stunt wins yocks and okay returns.

Wally Brown another local product, keeps stumblers warmed up with line of zany chatter, his unfinished sentence routine getting across nicely. Dolloff & Rayn Sisters do some effective balleting, winding up with an optical illusion stunt, heads and bodies flying around the blacked out stage for solid results.

Pat Rooney, Sr., closes with bit of reminiscing and a pitch for continuation of vaude which he called "the college of show business." Proof that he is still a great showman came when he drew hefty response with his softshoe and tap routines. His imitation of Joe Frisco imitating him is solid and a neat windup. Nick Francis batons house band. Biz fair at opener. Elle.

Orpheum, L. A.

Los Angeles, Sept. 17.
Knight Sisters (2), Vernon & Ryan, Val Setz, Bill Shirley, The Haskells (2), Rio Bros. (3), Rose Marie, O'Donnell & Blair, House Orch., "Skyliner" (Lippert).

Orpheum came up with another well-balanced, eight-act bill as house went into third week of vaude. Overflow crowd greeted first show with cheers. Encouraging note on house was that seven-eighths of the audience was made up of youngsters who seem to be turning out week after week.

Top-billed on show, in next to closing spot, is chanteuse Rose Marie and she deserves the spot. Yet entertainer brings down house with her slick delivery of two songs and also mops up with an imitation of Jimmy Durante doing his "The Last Chord" number. Bill Shirley wasn't far behind and the audience held onto him for four song numbers. Young femmes in the crowd gave hearty approval. Val Setz is a good juggler with showmanly tricks. Rio Bros., contri comedy patter, dance routine and satire on Cuckoo Kid that's entertaining in a madcap manner.

Knight Sisters, who open the bill offer pleasing acrobatic dance routine that somehow left house cold. Gals have talent but lack the showmanship to put it over.

Vernon and Ryan, with comedy songs and imitations, need seasoning. Duo lack stage presence necessary to put set over in big time manner.

O'Donnell and Blair close the bill with a time-worn routine that has the gal singing while the guy tears up a few trick musical instruments including a sax and a piano. It was brief and snappy and won approval.

The Haskells offer series of magic tricks for nice returns. Comp.

State, Hartford

Hartford, Sept. 16.
Artie Shaw Orch. with Pat Harrington, Gramercy Five, Olga San Juan & Co. (3), Alan Carney, Clark Bros., Sam Kaplan House Orch., "Shadows of the West" (Moro).

Current sesh marks the start of a comeback trail for Artie Shaw. This is his first band since 1945 and from his booking lineup he's going to be a pretty busy clarinetist in coming months. Until he opens at the Blue Note in Chicago in November he is booked solid with one nighters.

Shaw has with him a complement of 17 pieces, including five sax, four trumpet, four trombones and four rhythm. Band is heavy on the brass department and has on tap a slew of faves. Clarinetist is on stage throughout, fronting the band, except for the turns, and playing the licorice stick extensively. It's the familiar Shaw style. Group from within the band

tagged the "Gramercy Five" contri a subdued swing number, "Summit Ridge." It's mainly in the Shaw experimental flavor and n.s.g. Shaw has one standout specially but that is a sockeroo. Tune, "La Habenera," by Maurice Ravel and designed especially for soprano and piano accompaniment was rearranged with Shaw doing the soprano part on the clarinet and band filling in the piano accomp. Very effective. Band thrush Pat Harrington, gets by with a couple of tunes. Has a greater visual than vocal appeal.

Alan Carney sells with an antiquated but flip line of patter. Hits the guffaw department with regularity and finishes strong. His soap box impersonation of foreign labor leaders is buffo. Clark Bros. (2) sell a well polished line of topology and wind with challenge stuff. Lads make the hard stuff look easy and had 'em begging for more.

Film actress Olga San Juan has a strong act. Gal is in the Latin flavor with her songs. She is ably aided by Carioza and Russo providing a musical background for the south of the border canarying with a tambourine and guitar. She exhibits plenty of flash and personality. Biz okay at sesh caught E.C.

Radio City, Mpls.

Minneapolis, Sept. 17.
Edgar Bergen (2), Tony & Sally DeMarco, Ray Noble, Yvette, Pat Patrick, Vic & Adna, Radio City Orch. (19), "One Last Fling" (Win).

Aware that he's the attraction who undoubtedly lures the vast bulk of customers, Edgar Bergen on this brief tour with his own package show is most generous in putting his exceptional talents on display. He also has surrounded himself with other fine acts. Yet the show, in its entirety, leaves plenty to be desired. Despite the performers' high calibre, the final impression is disappointing because there's a lack of sock, bounce and zip to cook up customer response.

All this deficiency may be due to the very nature of the offerings comprising the show. Included are the lack of fast pacing, showmanship touches and embellishments in the presentation, the introduction of the cats by Ray Noble through an off-stage mike or the fact that the locally recruited, neatly attired stage band hasn't a colorful, dominating conductor-emceed—and, for that matter, such a colorful, dominating personality is also missing among the performers, with the possible exception of Yvette.

In addition to Noble and Pat Patrick from the Bergen radio show, the unit has three other outstanding acts. Instead of doing a single number, Bergen himself makes three different appearances during the course of the proceedings.

Vic & Adna, in the opening spot, offer balancing feats displaying strength and no control. Including new stunts in their routine, they stand as one of the best acrobatic ever seen here. Bergen, making a nearly ap appearance, comes on next with Charlie McCarthy for a laugh sprinkled session during which the dummy continually embarrasses Bergen with his frank comments.

Even if Charlie and Mortimer Snerd weren't already popular they'd no doubt make a lasting impression as amusing characters even in their brief stage appearances now.

Patrick's Professor Cecil Truog is as zany and funny a character, too, on the stage as it is over the airwaves and his efforts to check audience twittering during his "lecture" lands plenty of laughs. A medley of his own compositions by Ray Noble on the piano is pleasant.

The exquisite ballroom danceology of Tony and Sally DeMarco finds its highest expression of poetic motion in an ultra-smooth, classy conception inspired by "Begin the Beguine." Each of their other offerings also stamps them as superlative artists.

With his lovely wife playing the role of a nurse, "Dr. Bergen" creates on Charlie McCarthy to the audience's amusement. Then sparkling Yvette, good both to look at and listen to, provides a welcome vocal interlude. She gives distinctive thrall and okay touches to "A Wonderful Guy" and "Some Enchanted Evening" from "South Pacific." Again and "One and Only Highland Fling," stepping the show. She also figures in a bit of laugh provoking business with Bergen and Mortimer Snerd who is as stupidly funny as ever. All the performers are brought on for the finale.

Huge lower floor nearly filled for early afternoon show opening day. Rees.

Apollo, N. Y.

Sabby Lewis Band (12), Congarous (4), Martin Bros. (2), Trumpeteers (4), Chocolateers (3), Roy Milton Band (7) with Camille Howard; "Arson, Inc." (SG).

Current layout at this Harlem vauder makes for solid audience approval. A well-rounded card keeps the show going at a snappy pace.

In the opening frame Sabby Lewis' band establishes a fast tempo, setting the mood for the rest of the show. Orch begins with a sizzling version of "Smoky Stove" and has the audience jumping. Crew, sporting nine brass and three rhythm, backs all but the closing act. Band takes the spotlight for two other numbers, one of which, "The King," features Bill Dorsey in a show-stopping alto sax solo.

Comprising two couples, the Congarous, all Negro acro-terp act, show little finesse. The Martin Bros., a pair of puppeteers, though standard, draw attention with some clever manipulations. They're the bill's only white act. Comedy end of the show is sustained by the assorted hoofing antics of the Chocolateers. Dressed in orange canary yellow and powder blue suits, the trio shows some fancy footwork, encooring with a low brow sketch that's good for guffaws.

Roy Milton's band, comprising two sax, one trumpet and four clothin, comes on in the closing spot with some sock arrangements. Combo opens with "Milton's Blues" and has the house rocking pronto. In addition to brating the skins, Milton also does a hot vocal. Camille Howard, only distaff member of the group, adds a sexy note with a sultry rendition of "Thrill Me." Gal also handles the ivories in a pleasant manner. Guffit does three more tunes, with Johnny Rogers scoring on his electric guflaring of "After Hours."

The Trumpeteers, spiritual quartet, are reviewed under New Arts.

Olympia, Miami

Miami, Sept. 17.
Bob Eberly, Terry Lawlor, Arthur Robbins, Harry Steffen, Billy & Joyce Reedy, Freddie Carlone House Orch., "The Big Steal" (RKO).

Though heavy on vocal turns, lineup here adds up as a satisfactory vaude fare.

Bob Eberly sells visually as well as vocally. The purveying of pops such as "You're Breakin' My Heart," his theme; "Tangerine," "Sweet Lorraine," and "Green Eyes" hit for full effect.

Terry Lawlor, with her special material and arrangements of Irish ditties and the "just off blue" lyrics, rhaps laughs. The easy, sophisticated approach edging off the nitery time of her tunes. Offered to solid reaction.

On the comedy side Archie Robbins hits for laughs. The slick-looking guy garners yocks via his satirizations, chatter and his specials, "Bronx Basement" and Arny bit.

Joe-offers are Billy and Joyce Reedy, whose terp tappings have a swift pace. Mid-sesh is capably handled by Harry Steffen and his "magic harp," a multi-string electrical guitar, for musical impress ranging from radio toppers to smud effects on dive bouncers.

Freddie Carlone's house orch handles show backgrounding in top style. Larry

Adams, Newark

Newark, Sept. 16.
Al Norman, Margie & Lenay Ross, Doty & Dave Workman, The Tune Twisters, Ross Wyle Jr. & Penny Wismack, Fred Leonard, Edna White, Johnson & Owen, Joe Fecher House Orch., "Alimony" (EL).

Vaudeville setting in for a run at this former presentation house, still looks a bit on the tentative side in its second week's offering. The first week of the new regime was reportedly not up to expectations. But Newark always has been a tough show town and things take longer to catch on here than in other spots. The theatre's staff is at least happy that the vaude is drawing mature audiences rather than the toughneck kids who imposed precious handshakes with breaking and bad manners.

This week's show-topper is Ross Wyle Jr., who sells up a slick and funny act revivifying around smooth casual jokes and songs by Miss Wismack. Latter is a dummer. Nearly equal in high quality are The Tune Twisters, an aptic foursome (including a tall girl), chum through a mixed up but amusing session.

The show is long on musical novelties. Doty and Dave Workman ring bells (Swiss type) and play (Continued on page 60)

Eight American Legits Current In London Affected by £ Devaluation

Devaluation of the British pound has affected eight American shows now in London. This is aside from the long-term problem involving talent and productions.

Shows are "Annie Get Your Gun," "Brigadoon," "Death of a Salesman," "Harvey," "The Heiress," "The Male Animal," "Oklahoma" and "Tobacco Road." Authors as well as producers will get one-third less coin than heretofore by the devaluation.

There has been no hitch thus far in takeout of coin, despite the general currency freeze authors' royalties and producers' cut being exempt of this block. British producers have been paying U. S. share to the Bank of England, which translated it into dollars.

There are several other U. S. plays planned for England, as well as British troupes scheduled for new plays due in N. Y., all of which will be affected by the pound slice. Devaluation will also likely have a deterring effect on talent who planned British engagements.

Broadway producers will also feel effects of the 10% Canadian dollar cut, since so many U. S. shows visit Toronto, Montreal and other stops as regular parts of their tour. Further shrinkage will come from U. S. plays in other areas, Australia in particular and South Africa having American shows at present.

U.S. LEGIT DECADENT, MOSCOW REPORTS

Washington, Sept. 20

The American theatre is "a picture of complete decadence and decomposition," and its drama critics are "diligent lackeys of Wall Street," the Russian people are being taught.

A broadcast over the official Radio Moscow last week mentioned by the U. S. Government, ripped into U. S. legit and its critics without finding a single redeeming feature in either. Broadcast by Professor Morosov said in part:

"A considerable part of the repertoire of the American theatre consists of so-called 'entertainment' plays, deprived of all sense and inner meaning.

"The American theatre produces Shakespeare in modern clothes, turning his tragedies into cheap detective thrillers and his comedies into senseless farce. The richest and most dazzling American production is culturally incomparably lower than any production by even the newest of the Soviet national theatres.

"At the head of the reactionary theatre stands the theatrical critic George Jean Nathan. There are certain things of which Nathan approves. These things are pornography. . . . The United States, as all other capitalist countries, is trying to stamp out the best artistic traditions of the people. . . . Then (the critics) abuse has now taken the form of regular and constant persecution, which is responsible for the atmosphere of spiritual terror in which the American theatre must exist."

Horton-'Henry' In Sellout Atlanta Bow

Atlanta, Sept. 20

Penthouse theatre, Greek type showcase, is debuting here tonight (Tuesday) to sellout audience. Located atop Ansley hotel, occupying hostelry's erstwhile dining and dance Rainbow Roof, round theatre has 500 seats, all of which were presold for opening performance of "Springtime For Henry," starring Edward Everett Horton. Advance sales indicate capacity business for "Henry's" run, scheduled for six nights, including Sunday performance. Sunday date is unusual hereabouts.

Penthouse actually debuted "Henry" Monday (19) night at a special invitation trial run, at which there were 500 invited guests.

Horton's supporting cast in glades Frances Hammond, Margaret Mearns and Carl Betz. Gerald Savory, British playwright, director and actor, is directing all Penthouse productions. Don Gibson is general manager. Penhouse has been set up in Ansley hotel lobby, and all seats for Penthouse are sealed at \$2.40.

Mielziner Outlines \$1,000,000 Pitt Theatre

Pittsburgh, Sept. 20

Jo Mielziner, here last week outlining to drama editors completed plans for new \$1,000,000 Pittsburgh Playhouse, told newspaperman he was flying to London middle of October for Vivien Leigh's opening in Sir Laurence Olivier's production of "A Streetcar Named Desire." He did the scenery and lighting for the English duplicate, too. Mielziner, his wife and the Joshua Logans only recently returned from a three-month trip to Europe.

New Playhouse layout combines long research by Mielziner both here and abroad, and will be one of best-equipped community theatres anywhere. Drive for funds is still on, and it's doubtful if construction will begin before 1952, since present tenant of property has a lease until that time.

Sadler's Wells Ballet Seen Netting 30G In N.Y., Ditto U.S. Tour

A matter of dollars vs. sterling, as well as prestige, is involved in the first visit to U. S. of the Sadler's Wells Ballet Co. next month. On the prestige side, England's No. 1 ballet company, which has danced in most of the European capitals, wants to appear in N. Y., America's cultural capital, as well as in D. C. But the troupe's visit is also likely to result in bringing back to Britain some precious dollars, although this wasn't main consideration for the trip.

Company of 60 is opening a four-week run at the N. Y. Met Opera House, Oct. 9, to be followed by a five-week trip on the road. Although the troupe's sets and costumes are coming by U. S. boat, the group itself is flying over in two British Overseas Airways Corp. planes. Round-trip transportation is figured around \$30,000 to \$35,000, which Sadler's or the semi-government British Arts Council, which is sponsoring the tour, will lay out in sterling. On the other hand, wages, receipts, guarantees, etc., in this country, of course, will be in dollars.

For the four weeks at the Met, estimated receipts will be \$200,000 to \$225,000. Operating not should be under \$150,000. With Sol Hurok, who is booking the tour, getting a commission of about \$20,000, there should be a N. Y. net of about \$30,000 to \$35,000. Sadler's should also net from \$25,000 to \$30,000 from the five-week tour, to give it from \$60,000 to \$65,000 to take back to England.

Troupe has an advance sale to date of \$85,000, for the N. Y. engagement, merely from mail orders, representing the biggest advance ever rolled up for a ballet date. Boxoffice opens end of the month, and Hurok expects to begin the run with \$120,000 in the till, or over half the run's take.

Margot Fonteyn, Robert Helpmann and Moira Shearer will head the dance troupe, with its three artistic directors, Constant Lambert, Ninette de Valois and Frederick Ashton also coming. Troupe will visit Philadelphia, Washington, Richmond, Chicago, East Lansing, Toronto, Ottawa and Montreal. In addition to N. Y.

Nat Karson in London On Empire Stage Show Stint

London, Sept. 20

Nat Karson arrived in London yesterday (19) to take up his new job as producer of stage shows which are to be featured with film programs at Metro's Empire, Leicester Square.

Karson will be in London for about a week, surveying the field and interviewing potential talent. He will then return to New York for a brief visit and will subsequently come back to London to take up his position permanently.

Robert W. Jennings succeeded James Alexander as prez of the Dallas Players Guild.

Denman Thompson K. of P.

West Swanney, N. H., Sept. 20

A new Knights of Pythias unit here has been named Denman Thompson Lodge, in memory of the famous actor-playwright of "The Old Homestead."

The melodrama is revived annually at an outdoor theatre near the real Thompson homestead here, now the state headquarters of the K. of P.

L.A., Frisco Pressure Nips Met Coast Date

The Metropolitan Opera Assn., which last year went out to Los Angeles for a two-week visit with a great deal of ballyhoo about building up a sister organization on the Coast for a spring season, won't visit L. A. next spring. Pressure from L. A. and Frisco about the competition the Met was giving to the San Francisco Opera Assn. on the Coast is reported reason for the nip. The Frisco group, which annually visits L. A. in the fall for an opera season, refused to show if the Met continued to visit L. A., and Coast authorities finally decided to string along with the California group.

As a result, the Met will perform for 18 weeks in N. Y. this season, as against 16 last year. It will open its 65th season in N. Y. Nov. 21, closing March 23, '50. Edward Johnson will be completing his 15th and final season as general manager, retiring next spring in favor of Rudolf Bing. Latter, who recently finished a stint of directing the Edinburgh opera festival, will arrive in N. Y. next month, to study the Met set-up until his takeover.

The Met will be out on tour next spring for nine weeks. Tour probably could be stretched to 12 weeks before hot weather sets in, but railroading, and especially the unavailability of proper auditoriums or theatres, prevents.

There are several cities that want a Met visit, but the company can't book them. Kansas City, for instance, a strategic point in railroading, has a Muni Aud with a Music Hall in it seating only 2,700. The Met feels it can't get the \$9 top it would have to charge to make it pay, so it bypasses K.C. Nashville and Little Rock want the Met, but their halls are too small.

On the other hand, some cities have halls that are too large. The Met plays towns with huge seating capacity—St. Louis, with 1,077, Cleveland, with 9,000; Los Angeles, with 6,800; Memphis, with 5,000. Fault is found with them on grounds of visibility, audibility and other factors. Met claims the ideal hall should seat 4,500 to 5,000.

The Met's terms are usually 80% against a guarantee. Most of the towns are subscription, or on complete guarantee, so that the Met is in little danger of losing on tour. But the setup isn't perfect. The Boston Opera House, with 2,976 seats, and the Lyric, Baltimore, with 2,651 seats, are the smallest houses the Met plays. It's necessary, for instance, to charge a \$9 top in Baltimore, which the Met management considers unwise. When it visited Denver, the Met played the 3,400-seater Auditorium at what it called "a ruinous top" of \$12. A larger hall would have brought the top down.

2d Chamberlain Brown Setup Skids in Hartford

Hartford, Sept. 20

For the second time in recent months Chamberlain Brown's plans to open a stock company here failed to jell.

Early this summer he was to have produced plays at the Club Ferdinand, local nitery, utilizing a mixed cast of pros and amateurs. But he failed to open. Last Thursday (15) at Astor theatre, East Hartford, Brown was to have started a fall season. First play skidded was "Dangerous Corner," by J. R. Priestley, but again house failed to open. Plan here was to use one-setters and a mixed cast of pros and ama.

Astor seats less than 300, and in recent years had been used as a film theatre.

Short money is believed to have kiboshed Brown's plans, including a snarl with LATSE.

Playing to 'Just Folks' Key to Big Biz in N. Y. by 'Blackouts'—Murray

Kennedy, McArthur Signed by St. L. Muny

St. Louis, Sept. 20

John Kennedy, production manager for the Municipal Theatre Assn., sponsor of all fresco entertainment in the Forest Park Playhouse, and Edwin McArthur, music director, last week signed contracts to fill these posts for the next two seasons. A similar contract has been tendered Watson Barratt, art director, and associate production manager, who left before the end of the season because of the death of his wife in Highlands, N. C.

Kennedy was stage director for two years before becoming productions manager in 1944. McArthur has waved the baton since 1945, and Barratt was scenic artist for the enterprise for several years before assuming his present chore five years ago.

Webster's Bard Troupe To Tour 107 Cities in 28 Wks. at Guarantees

The Margaret Webster Shakespearean Co., going out on tour for its second season on bookings by Sol Hurok and National Concert & Artists Corp., is making a few changes based on last season's experiences. Unit, which gave "Hamlet" and "Macbeth" last year, played some theatre stands and some percentage dates, both of which proved costly. This season, the group, which is offering "Julius Caesar" and "Taming of the Shrew," will play mostly college, civic group and femme club one- and two-night dates, and be handled as a concert rather than a legit attraction. Production is being sold at from \$1,000 to \$2,000 a performance, based on size of the auditorium.

Troupe, traveling in bus and truck, will visit 107 cities over a period of 28 weeks. About 70% are return dates, and there could have been more. But Miss Webster wanted to try new territory for the balance. NCAC's Selma Warlick straightened out with Equity the problem of mileage, after several actors complained last season about excessive hops between dates. Where the troupe was allowed 250 miles between nightly dates, this year the limit has been cut to 200 miles generally, and to 150 miles in the east. Last season, weekend travel limit was 500 miles. This season, troupe is limited to 400-mile hops on two weekends a month, with the other two weekends limited to 200 miles each.

Michael Linenthal is sponsoring the troupe at Woodstock theatre, Woodstock, N. Y., Oct. 6-8, with both plays presented, troupe then opening its regular tour Oct. 10 at Rhode Island State College, Kingston, R. I. Louisa Horton, Kendall Clark and David Lewis have leading roles.

Theatre-On-Tour Out Minneapolis, Sept. 20

The U. of Minnesota is financing and sponsoring the newly formed Theatre-On-Tour, which will send out an Equity company doing "The Hasty Heart" on a limited tour of the midwest, playing colleges, clubs and civic setups. The N. Y. Theatre Guild is co-sponsor, having acted in an advisory capacity by picking director and cast.

"Heart" is being produced by John Rust, supervisor of U. S. Steel's radio shows in N. Y., who conceived the Theatre-On-Tour setup. Martin Manulis is the director, with all-Equity group consisting of Barbara Amera, Edward Horner and William Kester, who will be featured, and Kenneth Tower, John Malcolm, David Ryan, Lee Madden, Bill Smillie, Lee Marvin and Prudence Truesdale. Chase Solter will be stage manager. Weekly net should run from \$4,000 to \$5,000.

Cast will travel in two autos, with crew and equipment in separate truck. Troupe will visit 60 towns from Minnesota to Texas, covering 11,000 miles. Play opens on U. of Minnesota campus Sept. 30.

Ken Murray, who got a 5-4 verdict from the New York critics on his "Blackouts," is doing surprisingly big business at the Ziegfeld, where his vaude-revue opened Sept. 8 after a run of over seven years in Hollywood. The vet vaudevillian, who is emcee and the show's co-producer (with former Cincinnati attorney David W. Siegel), has his own reasons for the surprising strength of the variety entertainment.

"For one thing," says Murray, "we're playing to just folks. Folks is folks whether they come to El Capitan on the Coast or the Ziegfeld in New York. Also, considering that Los Angeles county only has a population of 1,500,000 and we played to 3,000,000 attendees, it's a cinch they came from wider geographical points. And so it is here. We've noticed that already via the mail orders from Fort Worth and Minneapolis, Cincinnati and Bridgeport. I guess, too, most of the so-called 'wise mob' overlooked the impact of that fine Pete Martin piece in the Saturday Evening Post the very first week we opened in New York. It's certainly been a terrific trailer for us."

"Anyway," says Murray, "another thing we all overlooked is this—I am what might be called a 'road' comedian. For 25 years I've hit the road. I only appeared once on Broadway, in Earl Carroll's "Sketchbook," i.e. outside of the Palace."

The brokers' buy of 550 seats, with a 10% return, is frequently being exceeded, says Murray, with requests for 70 to 100 seats additionally. "The brokers tell us that if people are going to compare everything to 'South Pacific,'" continues the comedian, "they shouldn't overlook the fact that our prices are half of the cost of any big hit musical, and don't think that anything at \$3.00 isn't considered a bargain, especially in a price-conscious era."

"Blackouts" has been grossing around \$25,000 since it opened and can go to \$40,000. Paradoxically, the seat sales are best downstairs.

SHOW OF MONTH CLUB HAS 2,750 SUBSCRIBERS

Show of the Month Club, controversial ticket-buying organization, celebrates its first anniversary next week. Club founded last October by Sylvia Siegler, theatre party agent, now has 2,750 subscribers, 60% of whom pay \$15 a year for an orchestra subscription, 40% paying \$11 yearly for balcony subs. Membership entitles them to buy two seats a month to shows picked by the club.

First selection, this season (October), is "Double Bill." "Last in the Stars" is alternate choice for October. "Montserrat" is the selection for November.

Club is now in a position to guarantee close to \$25,000 advance to any show it makes its selection (this exclusive of theatre parties). Between theatre parties and subscribers, the Club has sold more than \$350,000 worth of tickets so far. When Club reaches 3,000 members, expected by next February, Miss Siegler plans to close the rolls, fearing excessive membership might cause inefficiency. With 3,000 members, theoretical advance guarantee would reach \$50,000.

'People' Opens Season Oct. 17 in Montreal

Montreal, Sept. 20

Legit season gets underway at His Majesty's Oct. 17, when William L. Taub, in association with Brian Doherty, offers "People Like Us," starring Ann Dvorak and Sidney Blackmer.

New murder drama presented last summer in London and based on the events that led up to the Thompson-Hyattwaters case, one of the most sensational murder cases in British jurisprudence, will be directed by Clarence Derwent. Supporting cast will include Don Castle, Ernest Conarty, Mary Young, Viola Rusche, Brooke Byron, Stephen Gray, Elfrida Derwent, Edward Cooper, Arthur Loullas and Helen Barua.

Managements Particularly Anxious For Theatre Parties This Year

Despite claims of unpopularity of theatre parties with actors and producers and definite six by a couple of managements on such setups, producers in general this season seem to be particularly anxious to arrange parties for their new shows. This applies to prominent managements and some of the season's prospective biggest shows. Most producers want theatre parties this fall, according to Ivy Larric, president of the Assn. of Theatrical Benefit Agents, and various members of the association, she says, have as many parties as they want.

There are about 40 parties sold for "Montserrat," the Gilbert Miller-Kermit Bloomgarden production of the Lillian Hellman adaptation of the Emmanuel Robles play. Maurice Evans' "Double Bill" has almost 30 parties sold. Katharine Cornell's "That Lady" has 20 parties sold. The Playwrights Co.'s "Lost in the Stars" ("Cry the Beloved Country") and Cheryl Crawford's musical version of "The Little Foxes," the Marc Blitstein "Regina," each has between 25 and 30 parties sold. George Abbott's "Touch and Go" has sold over 30.

The agents, says Miss Larric, have just started selling parties on the Herman Levin-Oliver Smith musical production of Anita Loos' "Gentlemen Prefer Blondes." They've had 30 parties assigned them and, she says the various agents could sell as many as 50. Richard Krakauer and Robert L. Joseph, planning to revive Strindberg's "The Father," have just made that play available to the agents.

Theatre agents, says Miss Larric, have had better cooperation from producers this season than in any previous year. Feeling also applies to the theatreowners, such as City Playhouses Co. and the Shuberts. Latter have been late this season in arranging their bookings, but will work with the theatre party agents.

Cowles-Zimbalist, Jr., Map Broadway Prod. For Menotti 'Consul'

Chandler Cowles and Efrim Zimbalist, Jr., who produced Gian-Carlo Menotti's double-bill, "The Medium" and "The Telephone," on Broadway two seasons ago, have acquired rights to Menotti's newest music work, "The Consul." Duo is planning a series of auditions for sponsors next month, hoping for a Broadway production starting mid-December.

"The Consul" is a three-act work in the grand opera style, and for a time was reported due for a preem with the N. Y. City Opera Co. Differences of opinion on staging between Laszlo Halasz, opera company head, and Menotti are believed to have nixed that idea. Menotti is reported more anxious for a Broadway than an opera house presentation, due to the success of "The Medium," though "The Consul" is reported more opera than musical. "The Medium" played a season on Broadway, then toured a season, and has been playing the strawhat circuit all summer.

TCHAIKOVSKY MUSICAL REWRITTEN FOR B'WAY

"Music in My Heart" musical about composer Peter Ilych Tchaikovsky which had a brief run on Broadway two seasons ago, has been revised, and auditions are now being held for another N. Y. production, under title of "Lady From Paris." Patsy Ruth Miller, ex-film actress who did the book, has revised the script and four new scenes have been added. Franz Steininger, who adapted the Tchaikovsky melodies that made up the score, and conducted the orchestra, will produce the show with Eugene King. Henry Duffy sponsored the original production.

Steininger and King bought the costumes of the original show, but Furth Ullman is making an entirely new scenic production necessitated by the script changes. Producers are negotiating with Robert Alda to play the male lead of Tchaikovsky.

'Salesman' Advance Nearly 90G in Chi

Chicago, Sept. 20. "Death of a Salesman," which opened last night (19) at the Erlanger theatre, chalked up nearly \$90,000 in advance sales, with mail orders coming from as far away as Seattle, Washington. Hank Senber, p.a. for "Salesman," claims requests for tickets have steadily streamed in from Denver, Cedar Rapids, Memphis, New Orleans, Des Moines and Los Angeles.

Senber has also been receiving letters from theatre managers in the above cities, asking him to "exert every pressure possible" in getting the play to hit their towns. From the critics' response here, however, it looks as if it will be a long, long time before the company takes to the road.

Equity Sifts Beefs By Strawhats On Rehearsal Raps

Equity admits it has received several charges preferred against actors by strawhat managers on grounds of rehearsal violations, and such charges are being sifted now. Matter is only one angle of various problems affecting summer theatre which the talent union is considering.

One barn producer, who claims that until this year he never booked a star who didn't rehearse a full week, said that this year when he started booking he had the choice of having no stars or have them walk in the last minute with practically no rehearsal. The star would look good on opening night because he knew the play well, and the resident actors had to take their "business" from him, but the local trouper looked bad because of insufficient rehearsal with the star.

On the other hand, with practice becoming more prevalent of a star playing the strawhat circuit on a guest policy week after week, there is no more opportunity for a full week of rehearsals with a local group. A Sunday and Monday are usually all he can give. But complaint has been that stars don't live up to their contractual rehearsal date even when it is a Sunday-Monday rehearsal date. And because they might have booked a Sunday performance at the previous date, they couldn't possibly live up to their contract.

These conflicts in time are one of the primary difficulties for Equity, because some spots play Monday through Saturdays, and others Tuesday through Sunday. And arrival dates are not clearly specified in contracts, or the conflict isn't discovered until after the fact is signed.

Another Equity problem is that of members who play in non-Equity companies. Another is a bonding policy for strawhats. Equity requires a two-week bond, which doesn't always cover specific situations. On the other hand, it admits it can't expect a manager to post a whole season's bond at the beginning of the summer. Equity wants better protection for itself, but admits it hasn't found the answer to this problem.

Chi's Regal Into Legit For Wk. With 'Lucasta'

Chicago, Sept. 20. Regal theatre, Balaban & Katz's leading Negro pic house in Chi., will go legit for one week, Oct. 7, with nine performances of "Anna Lucasta." It's the first legit for the Regal and first full-length legit to be presented in a pic house here in last 15 years. Admission will be at \$1.67 plus tax for main floor, going down to \$1 plus tax for the balcony.

Production will feature James Edwards, who played the Negro role in the "Home of the Brave" film, and Janice Kingslow, in the original Hilda Simms part.

Charlotte Greenwood's Hollywood 'Mama'

Hollywood, Sept. 20. "I Remember Mama," with Charlotte Greenwood starring, will open at El Capitan here Oct. 10. Russell Lewis and Howard Young are producing, Russell Fillmore directs. Producers have taken El Capitan for a limited run. Top price will be \$2.40, first time "Mama" has played at that scale.

'Innocents' Saves Via Barn Tryout

Using a strawhat town instead of the usual spots for tryout of their new play, "The Innocents," will effect quite a saving for Richard Aldrich and Richard Myers, who are presenting the William Archibald play at the Pocono Playhouse, Mountainhome, Pa., this week, in association with Thomas and Ann Noyes. Show, which was set to open last night (Tues.), to go through Sunday (25), won't have any further out-of-town run, plan being to open on Broadway in early November, with intervening time spent in revisions, if necessary, and rehearsals. With a strawhat stock set, cheaper rental terms, etc., Aldrich figures the Mountainhome tryout will cost a fifth of a New Haven break-in.

Producers reportedly decided on a strawhat tryout instead of the regular way because they feel that in this work, based on the Henry James' supernatural thriller of 1898, they have a very "special" play. It will be either in or out, is the general feeling, with no in-between chances, and this week should tell. Producers' arrangement with Equity was a special one; Equity has a new tryout contract calling for two weeks' rehearsals and one week tryout. Salaries are higher than for summer stock. Producers might have tried the play out at a more prominent summer spot, like Olney, Md., or New Hope, Pa., but decision was made so late that booking couldn't be set up. Mrs. Rowena Stevens, operator of the Mountainhome theatre, gave them some very good terms.

Play marks the first tryout for the Pocono spot, which has been operating for two seasons. Mrs. Stevens built the playhouse, reputed one of the more elaborate of the postwar summer theatres.

New sets and costumes will have to be built for the N. Y. showing of "The Innocents" to comply with union regulations. Show is directed by Herman Shumlin, with four-character cast headed by Leueen MacGrath.

Kanin Commitment On Two Scripts Without Any Playwrights Tie

Commitment by Garson Kanin this fall of his two new plays, "The Rat Race," to Leland Hayward and "For Men Only" to Mike Todd, as well as his jumping around of producers, have occasioned a little surprise.

Max Gordon produced Kanin's "Born Yesterday" (as well as his wife, Ruth Gordon's, "Over 21" and "Years Ago") then on his own, in association with Miss Gordon, Victor Samrock and William Fields, Kanin presented Donald Ogden Stewart's "How to Succeed in Business Without Really Trying" with the Playwrights Co. next presented Miss Gordon's "The Leading Lady" which Kanin directed. Last season, the Playwrights Co. produced Kanin's "Smile of the World," maintaining the Playwrights' tie with Kanin.

But neither of this fall's two scripts. It's reported, was made available to the Playwrights.

New Haven Rep. Outfit

New Haven, Sept. 20. As result of efforts of Michael Case, who acted in summer stock at nearby North Haven this season, new group has been formed to continue with a repertory there. Group is the North Haven Players, Inc., with 70% Equity cast and some local talent. Opening is Friday (23) with "Candlelight."

Group is trying to raise \$5,000 among North Haven localities to make this an all-year-round setup.

Police Gazette Acts on Unauthorized Use of Its Name in 'Miss Liberty'

Spewacks Mull 'Kate' For Stockholm Date

Stockholm, Sept. 13. Possibility of a Stockholm production of "Kiss Me, Kate" is being mullied by Sam and Bella Spewack. The playwright team who did "Kate" with Cole Porter, are currently visiting here. Their trip to Sweden was arranged by Per Hammaren, one of the managers of the Englands Teaterforlag, and Winnie von Kantow, with the Theatre Guild in New York.

The Spewacks leave for Copenhagen Saturday (17). They will also visit Paris before returning to the U. S.

'Liberty' Can Pay Off Cost by Jan. At Current Pace

"Miss Liberty," the Irving Berlin-Robert E. Sherwood-Moss Hart musical at the Imperial, N. Y., continues to confound the critics and point up its pull as an "audience show." Show last week, its 10th, grossed over \$44,900, which was SRO with standees. It was its best week to date. Throughout the musical's run, business has been very close to capacity, only one week, the fifth, falling under \$40,000. Gross that week was about \$39,200. The following week the show jumped back to a capacity \$44,000.

The show opened to an advance of about \$450,000. Yet today's advance is over \$200,000, despite a drop to be expected following the mixed notices. Show also has had no theatre parties.

Producers have been mulling a second company for the road this season, feeling that the patriotic nature of the musical would make it an excellent road show property. But high costs of duplicating the production have nixed the idea. It's also pointed out that the musical's sets were originally done in the early summer slack season, when costumers and builders were virtually idle. Now, with the new season under way, costs have again gone up.

Original cost of the show was \$191,000—considerably under the \$250,000 it was budgeted for. "Miss Liberty" was also fortunate in its Philly tryout, playing four capacity weeks for a \$172,700 take, and making money. Instead of the usual losses on the stay.

Berlin points to last week's \$44,900 gross giving the show a profit on the week of about \$10,100, at which rate the show, which opened in July, should pay off by next January.

Berlin has always contended that it was a commercial, audience show, and felt that, if given half a chance, it would overcome the bad set of notices. He points to the approximate 448,000 copies sold of the score of which "Old Fashioned Walk," No. 2 on the "Hit Parade" last week, is the outstander, followed by "I Love You" and "Homework."

TODD PUSHES PLANS FOR 'AIDA,' 'MEN' ONLY

Failure to get the stars he had sought has forced Mike Todd to give up his "Two-a-Day" vaude revue for the Winter Garden N. Y., and he will now devote his time to two shows he has on his schedule. Todd, though he hasn't cast his "My Darling Aida" as yet expects to be ready for a Philadelphia tryout Dec. 26. His other planned review is "For Men Only" the Garson Kanin comedy, which he started casting this week. He has no idea when that will be ready for rehearsal.

Meanwhile, "As the Girls Go," the Bobby Clark starrer, which is being presented by Todd, resumed last week at the Broadway after a summer layoff, shifting from the Winter Garden, where it originally opened.

The Police Gazette, which figures prominently in the Irving Berlin-Robert E. Sherwood-Moss Hart musical, "Miss Liberty," at the Imperial, N. Y., plans to take some action against the show's producers, on grounds that the latter didn't get authorization from the PG to use its name. Action isn't likely to take legal form, according to H. H. Roswell, PG's owner-publisher. It will, however, be a request for admission that the producers agreed, so that there will be no precedent set for someone else to use the PG name without consent. The PG will also ask for some monetary consideration for the name's use.

The PG is prominently featured in "Miss Liberty," with Mary McCarty, one of the leads, playing a femme PG reporter. One of the big production numbers is a Police Gazette Ball, and the PG name is displayed prominently on "Miss Liberty's" curtain, etc.

Roswell, who just returned from a trip abroad, left the U. S. before "Miss Liberty" opened on Broadway. Since his return, he's been discussing the situation with his attorneys. Feeling is not only that the PG has been put in a position where others can use its title, since "Miss Liberty" didn't get any okay, but the publisher is also worried whether, since the name is used in the show, there will be a question of control if the show is sold for films or tele.

The PG name has been used in legit and films before, but the PG was paid in every case. There was a special deal in the case of Mike Todd's "Star and Garter." Name has been used by Charles Chaplin and Walt Disney, and in such films as "Casey at the Bat," "Union Pacific," "The Harvey Girls," and others. In the case of 20th-Fox's use of the name in "Sweet Rosie O'Grady," where advance consent wasn't obtained, PG sued on its claim that the title was a valuable property, and 20th settled for \$11,500.

Berlin and Hart don't know anything about the authorization angle. It properly belongs in the province of Sherwood, who wrote the musical's book. Sherwood, who is in England, is being notified of the hassle for a possible explanation. Berlin once paid kudos to the PG, when he wrote a song for 20th's "On the Avenue" in 1937, titled "The Girl on the Police Gazette."

Added impetus for action by the PG on the letter in the mag's feeling that with over 100 years' publication, the PG is valuable to anyone doing a costume period play or film of the 1800's or 1890's, and that the use of the title alone helps to set the mood or stage for a particular scene.

3 Bookings on One Nite Upset Boston Reviewers After None All Summer

Boston, Sept. 20. There are three shows scheduled to open in Boston on the night of Oct. 10, and Hub critics are grumbling about the vagaries of the United Booking Office.

Beef is that there was no legit in Boston all summer long, only one show is current, two are inked in ahead, and then comes a triple opening Oct. 10. The three plays are the Lunts' "I Know My Love," which begins its tryout tour in the Hub; "Anne of the 1600 Days," which came there direct from its Shubert N. Y. run, and "Regina." It isn't thought likely that the Lunts of "Anne" will defer to a Tuesday opening although "Regina" might. Last-named will be playing a three-day New Haven engagement prior to Boston.

Marcella Burke Rewrite On 'Tonight We Dance'

The Marcella Burke and Gladys Unger comedy, "Tonight We Dance," which toured the U. S. in 1939, has been completely rewritten by Miss Burke. Play will be offered this fall at the Annie Russell theatre at Rollins College, Winter Park, Fla., under its new title, "Moon Music." The original production starred Ruth Chatterton.

Comedies Draw Best in Strawhats, Survey of Barn Operators Reveals

Light, escapist entertainment still rules the strawhat roost. A survey of barn theatres, with the summer season now closed, shows that comedies, with one or two notable exceptions, drew best.

Mrs. Maude Hartwig, director of the Ogunquit (Me.) Playhouse, reported that comedies paid off best at her spot. So did Melville Burke, of Lakewood theatre, Skowhegan, Me., who thought that his audiences sought escapist entertainment because of "world conditions, national and international insecurity, and universal fear." "Summer audiences fundamentally want a pleasant evening in a theatre, as against a serious one," said William Miles, of the Berkshire Playhouse, Stockbridge, Mass. "And with only a week to rehearse, a better polish can be gotten with a light play."

"Light comedies always draw the best," reported Richard Aldrich of Cape Theatre, Dennis, Mass., "although Eva Le Gallienne's unit production of 'The Corn Is Green' was probably the outstanding touring unit of the past several seasons."

Sara Stamm, of Newport (R.I.) Casino, found the newer comedies the best draws. "The Medium," she said, "was the worst, calling it 'cavalier to the general.' On the other hand, 'The Medium' drew \$9,500 in a week at Olney, Md., almost SRO. Several operators reported the classics as being the worst draws. John Lane, at Fairhaven (Mass.) Summer theatre, found 'The Glass Menagerie' his biggest box entry. Two biggest weeks at Lewis Harmon's Chapel Playhouse, Guilford, Conn., were 'Lady in the Dark' with Carol Bruce, and 'Anna Lucasta' with Ann Dvorak.

On the other hand, Blake Johnson, II, of North Shore Players, Marblehead, Mass., saw no difference in various type plays. "It depends on the excellence of the play and production itself," he said, "no matter what type." Theron Bamberger, of Bucks County Playhouse, New Hope, Pa., similarly said, "We have failed with comedies and succeeded with dramas. There is no rule in general we don't do as well with thrillers."

Martin Manulis of Westport (Conn.) Country Playhouse, reported that "any play goes well at Westport if it is a well-written and well-cast production. We do less well when we look in plays as a unit than when we create the entire production." Similarly, Aldrich wrote: "Most summer theatre managers still dislike package shows intensely because stars usually continue to surround themselves with inferior casts and we all prefer to cast our own productions."

Ann Harding Sells Out
New Hope, Pa., Sept. 20
Theron Bamberger closed 16-week season Saturday to SRO biz with Ann Harding turning them away in 'Yes, My Darling Daughter.' Mark Reed comedy drew good notices. Jean Gillespie, Robin Craven, Henry Jones and Ruth White were featured in production staged by William Weaver with setting by David Repa.
Eva LeGallienne in 'The Corn Is Green,' week before (Sept. 5) proved only so-so box.

Mt. Playhouse Extends Season
Pittsburgh, Sept. 20
Mountain Playhouse, Jenners-town, Pa., oldest strawhat in this district and presently having the best summer in its history, will extend season through first week in October. That'll give the 480-seater 18 and a half weeks.
Season will end with 'Angel Street,' which opens Oct. 3 and runs through Oct. 8. White Barn Theatre, Irwin, Pa., about 18 miles from downtown, wound up 12-week schedule Saturday (17) with warm weather take just about even with last year's, which means a healthy profit. Newest strawhatter around, Little Lake theatre, folds this weekend (24) after a good 13-week season.

Olney Ruled on Record
Olney, Md., Sept. 20
Critical illness of Mary MacArthur, Helen Hayes' daughter, which cancelled last four performances of 'Good Housekeeping' at Olney theatre, washed out a record-breaking take for this strawhat. Show, including an extra Friday matinee, was sold out week in advance, with the 120 unreserved

seats plus maximum number of standees allowed by the law well assured for every performance.

Take for the nine performances, including three week-end matinees, would have been \$12,600, with house scaled at \$3 nights and \$1.80 matinees, exceeding the \$12,500 of Tallulah Bankhead in 'Private Lives' earlier in the season. With the weekend emergency resulting in darkness final two days, gross stood at \$7,200 for the five performances, with a cash refund of \$4,300 for reserved seat holders plus the potential \$1,000 for unreserved seats and standees.

Allenberry's Clerk Season
Bolling Springs, Pa., Sept. 20
Allenberry Playhouse closed a successful inaugural season last week, winding up with a two-week engagement of 'Voice of the Turtle.' The 11-week schedule, which opened July 2, found producer Charles A. B. Heinze in the black in all save two weeks.

London Gets 2 Hits In 'Treasure,' 'Rhapsody'; Ivor Novello in 7th

London, Sept. 20
'Treasure Hunt,' comedy by M. J. Farrell and John Perry, which opened at the Apollo Wednesday (14), is a well-sustained laugh-maker, dominated by a magnificent performance from Sybil Thorndike. In this frolic of an impoverished Irish family who take paying guests from England, the star-studded cast includes Lewis Casson, Marie Lohr and Irene Browne.

'King's Rhapsody,' at the Palace, Sept. 15, the seventh big musical by Ivor Novello, undoubtedly has hit the jackpot, with acclaim from first-nighters and press. With romantic period setting, it is lavishly staged, beautifully gowned and has an excellent chorus supporting stars. Vanessa Lee, unknown to London, becomes a new star as a young Queen. Sisters Phyllis and Zena Dore were warmly welcomed and Novello, as an exiled king, had an overwhelming reception. With heavy advance bookings, show looks set for a lengthy stay.

U. S. SOPRANO SCORES AS ZURICH FILL-IN LEAD

Zurich, Sept. 13
U. S. soprano Kathryn Harvey served with both the local press and public with her performance in the leading role of Verdi's 'Traviata' at the Stadttheater, here. Miss Harvey was in luck, quite unexpectedly, when the Stadttheater's coloratura soprano Sari Barabas, was hurt in an accident. Latter won't be able to perform for some time.

Critics referred to Miss Harvey as 'the biggest surprise in years.'

Party Ticket Buyers Promise Legit Reforms

In effort to improve alleged abuses in theatre party setups, 250 party ticket buying chairwomen decided on four resolutions at a meet held in New York yesterday (Tues.). These were an agreement to limit ticket markups to a maximum of \$20 a pair, not to overbuy, to announce an early curtain giving subscribers a 15-minute leeway until the show actually starts, and to raise the level of plays offered, by not concentrating only on musicals and comedies.

The conference was called by Sylvia Seigler, head of the Show of the Month club. Speakers, beside Miss Seigler, included actor Harry Clarke, Ben Boyar, general manager for Max Gordon, Lou Cooper, SOTM critic, Mrs. Gladys Gold, head of the women's Philanthropic League, and publicist Arthur Cantor.

ATTENBURY'S 3D SEASON

Albany, Sept. 20
Malcolm Atterbury will open his third season of stock in 'First Lady' at the Playhouse, Oct. 11.
Other plays due are 'Our Town,' 'Pygmalion,' 'Light Up the Sky,' 'Harvey' and 'Yes, My Darling Daughter.' All productions will run a minimum of two weeks.

Lillie Sails for U. S. To Resume 'U.S.A.' Tour

London, Sept. 20
Bea Lillie is sailing Thursday (22) on the Queen Mary for the U. S. to resume tour in 'Inside U.S.A.' She'll be sole star now, with Lew Parker, who replaces Jack Haley, in featured role. Haley dropped out for a pending film deal.

Tour is set to open in Toronto Oct. 10 and work its way to the Coast. Set thus far for 16 weeks, it may add another eight weeks.

3 'Army' Cast Members Walk Out in Protest Of Balto Segregation

Baltimore, Sept. 20
Mike Kellin, Jerry Jarrett and Bernard Kates, three members of the original Broadway cast of 'At War With the Army,' which is booked for one week at the Maryland, starting tonight (Tues.), have refused to perform, on grounds of the theatre's segregation policy. They've been here instead to join with the Baltimore Citizens' Committee Against Segregation in a protest meeting to be held tonight.

Actors wanted to stay in the play, they say, and picket the theatre before and after performances, but when they were told this would be in violation of their Equity contract, they backed out. Equity's segregation policy extends only to Washington, and union claimed it couldn't interfere in the Baltimore situation. Actors forfeited their week's pay here. Equity hasn't taken any stand in the matter, with local producers thus far having preferred no charges on contract violation.

PLAINFIELD STOCK SET, SPONSORED BY C. OF C.

Plainfield, N. J., Sept. 20
Actors Theatre '49, an Equity company, is opening a five-week series of stock here at the Park hotel playhouse tonight (20), with a performance of 'Belvedere,' starring Arthur Treacher. This is Gwen Davenport's legit script based on the 20th-Fox film, 'Sitting Pretty,' and on the Mr. Belvedere character created by Miss Davenport in her original novel. Samuel French holds the legit stock rights.

Resident group will have other guest stars for remaining plays, with Glenda Farrell in 'The Fatal Weakness,' the second week, Peggy Ann Garner in 'For Love or Money,' third stanza, and Billy Gilbert in 'The Man Who Came to Dinner,' the fourth week. Fifth and final bill hasn't been set yet.

Venture is being backed by 50 Plainfield citizens, with chamber of commerce aiding.

Legit Follow-Up

As the Girls Go (BROADWAY, N.Y.)
After a six-week layoff and a shift from the Winter Garden to the Broadway theatre, Mike Todd's 'As the Girls Go' is back to make a run of it. With Bobby Clark as the star, and such able support as Irene Rich, Kathryn Lee, Hobart Cavanaugh and Bill Callahan, 'Girls' is a better show now than originally, and basis for the improvement lies in the comedy.

There is more humor with which Clark can now play around, there having been some topical gags inserted, and the sum total has all been given a breezier pace. And with Clark as the fulcrum of the whole proceedings, playing the husband of the first woman president of the United States (Miss Rich), the veteran comedian gets laughs out of the new as well as his old standard style of salesmanship.

There have been a number of changes in the girl department and it seems as if the show has lost some of its more important lookers, but that's the least of it. The songs by Jimmy McHugh and Harold Adamson have been given an added flavor since the original opening, having had a chance to get around.

Becomes Ft. Wayne Big Mgr.
Fort Wayne, Ind., Sept. 20
Walter Zahrt, former localite, has returned to Fort Wayne to become business manager of the Civic theatre.

Inside Stuff—Legit

'Touch and Go,' new George Abbott revue which preems in New Haven tonight (Wed.), was collaborated on long-distance, with authors Jean and Walter Kerr doing book and sketches in Washington, and composer Jay Gorney writing the music in N. Y. Trio compared work and notes via phone and mail. Show, titled 'Thank You, Just Looking,' was tried out last spring at Catholic U., Washington, where Abbott saw it and acquired the Broadway rights, changing the title to the present one. But the actual genesis of the revue, according to Walter Kerr, can be found in a Washington revue of three years ago, 'That's Where the Money Goes,' to which Mrs. Kerr contributed a number of songs and sketches. Shortly after its production the Kerrs decided that they would eventually do a revue together, but other projects kept them from it until last October, when they began gathering their material. 'Touch and Go' didn't have its genesis in 'Lead An Ear,' an erratum, material being assembled before either Kerr saw 'Ear.' Mrs. Kerr saw 'Ear' several times during its Boston tryout, while staying in the Hub.

Strawhats are going to be ruined if they concentrate on the star system, according to Melville Burke, director of Lakewood theatre, Skowhegan, Me. Theatre is a vet strawhat, having just finished its 49th season. Writing in Sunday's (18) N. Y. Times, Burke points out how the star system affects production, with the play of secondary importance; directors are intimidated, salaries and production cut to offset a star's pay, rehearsals messed up, presentations are inferior. "What happened in the '20's to stock companies will happen to strawhats in the '30's," Burke says, "if managers persist in selling plays through the exploitation of prominent actors, film personalities, celebrated stage-struck novelists, critics, producers, politicians, pagilists and the like whose names are only temporary guarantees of business." A manager's first consideration, Burke adds, is selection of plays his public will like; second, using competent, experienced actors; third, getting a staff that can put on a first-class production. "Control must be solely in the hands of management, and the star system is definitely at odds with such a policy."

Authors of a letter in last week's The Nation protesting the recent riot at Peekskill, N. Y., and inability of Paul Robeson to give a concert there, are Oscar Hammerstein, Edward Chate, Cheryl Crawford, Leon Kroll, Ruth Gordon, Arthur Miller, Freda Kirchwey, Olin Downes, Juanita Hall, Arthur Garfield Hays, Henry Fonda, Gordon Kanin, Louis Untermeyer, Lee J. Cobb, Judy Holliday, Howard Bay, Moss Hart, Myron McCormick, Richard Watts, John Mason Brown, Uta-Hagen, Richard Maney and Fred O'Neal. "The views of Mr. Robeson are not at issue in this tragedy," they wrote, "but the right of Americans to hold varying views, to express varying views, and the guaranty of this right by responsible officials." Writers called the event "a tragic moment for America" and added that "the parallel with Nazi Germany is deadly and ominous."

Although national company of "Mister Roberts" had its first anniversary during 34-week run in Chicago, where engagement wound up Saturday night (17), troupe waited for Pittsburgh to celebrate the event. Big party was held onstage following opening performance there at Nixon on Monday (19), and Leland Hayward, who produced the hit, Joshua Logan, director and co-author, and Herman Bernstein, general manager for Hayward, flew on from New York for the shindig. "Roberts" stays in Pittsburgh for three weeks, then takes off on a season-long tour.

Legit Bits

Alfred G. Mauro, operating Johnny's Ticket Office, and **Henry Martino**, operating Henry's Ticket Office, had their licenses canceled last week, bringing to 28 the total of licenses revoked or surrendered since investigation Commissioner John M. Murphy started his inquiry. Al Morgan, writer on WCBS, N. Y., "This is New York" radio program spent a week as walk-on in "Miss Liberty," using data for six singers being broadcast this week. **Paul Crabtree** is working on revisions of his play, 'Story For a Sunday Evening.' He's to direct 'Texas L'il Darlin'' for its Broadway bow. **Milton Weir**, attorney for the Shuberts, named as counsel for Mayor O'Dwyer's theatre advisory committee. **Michael O'Shea** no longer holds option on Lester Cohen's dramatization of Thomas Wolfe's 'The Web and the Rock.' Script is back in MCA hands.

Lee Sablins flew to the Coast Sunday (18) in connection with visit of 'Finian's Rainbow' to L. A. Oct. 3. **William Horne**, opera tenor who had led in the legitier 'Helen Goes To Troy,' arrives tomorrow (Thurs.) from Europe. He was the only U. S. singer in the Glyndebourne operas at the Edinburgh Festival. Recent week's drive at Westport (Conn.) Country Playhouse for the Actors' Fund of America resulted in take of \$1,763.55. Fund sec **Robert Campbell** claims this tops any week's Fund drive receipts in over 10 years.

Designer **Norman Bel Geddes** is seriously looking for scripts, with a bankroll of \$350,000 behind him for legit production. His idea for theatres in hotels is beginning to loom as possibility, with new favorable City Hall attitude towards N. Y. legit improvement. **Jesse White**, current lead in 'Born Yesterday,' stated for leading role in **Garson Kanin's** 'The Rat Race.' **Charles Korvin** flew to Wilkes-Barre, Pa., yesterday (Tue.) to officiate at fund-raising campaign. ANTA is sponsoring for the WB Little Theatre. **Alexander Koon's** meller, 'The Closing Door,' with author in lead, to open in New Haven Nov. 10. Koon flew in to N. Y. from Hollywood over the weekend. **Kate O'Brien**, author of 'That Lady,' new Katharine Cornell play, due in N. Y. today (Wed.) from Ireland.

Virginia Card and **Harold Pat-**
rick, who starred in a season of musical revivals in Little Rock, Ark., this summer, doing 'Desert Song,' 'Firefly' and 'Vagabond King,' finished the season with a week of Bizet's 'Carmen' in English. **Ree Nason Price**, the producer, sang the role of Carmen. **James Guthrie** conducted the whole season. Miss Card plans to sing in supper clubs this fall. **Ray Walston** has withdrawn from cast of the **George Abbott** revue, 'Touch and Go.' **Samson Raphaelson** will have his 'The Human Nature of Playwriting' published by Macmillan Oct. 18. Book is based on the playwright's course he conducted at the U. of Illinois. **Bethel Leslie** given featured billing in 'Goodbye, My Fancy' (Martin Beck, N. Y.). **Donald Curtis** has taken over the original Sam Wanamaker role. Other new cast members are **Peggy Fenn**, **Alice McDermott**, **Richard Abbott**, **Allan Prescott**.
Lynn Bari will start with **Sam Levine** and **Margie Hart** in the touring company of 'Light Up the Sky.' **Daniel Nagrin**, featured dancer of forthcoming 'Touch and Go,' is husband of **Helen Tamiris**, who will stage the revue's dances. **George Lipton**, last seen in 'Annie Get Your Gun,' and **Donald Clark** added to cast of 'Regina.' Lipton will play Regina's brother, Ben. **Ethel Waters'** appearance in forthcoming 'The Member of the Wedding' will mark her first Broadway drama in 10 years, or since 'Mamba's Daughters.' **Ian Keith** will have the **Conrad Nagel** role in the touring company of 'Goodbye, My Fancy,' headed up by **Madeline Carroll**. **Jean Caste** and **Robert Webber** will have other supporting leads.
Emanuel Balaban to take over 'Regina' conducting chores after **Maurice Abravanel** relinquishes his three-week starting stint. **Margaret Hartigan** again to handle N. Y. City Opera Co. publicity chores at N. Y. City Center, with **Jean Dalrymple** and **Marian Graham** doing press on N. Y. City Ballet and the **Maurice Evans** legit repertory season there. **Sean O'Casey's** 'The Silver Tassie,' now being offered in New York by an off-Broadway group, may be done in Israel by the **Habimah**, who have asked for the script.
Howard Newman associated with **Bernard Simon** in handling pub-

(Continued on page 39)

Total Legit Grosses

The following are the comparative figures, based on VARIETY's boxoffice estimates for last week (the 18th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	17	18
Total weeks played so far by all shows	246	301
Total gross for all current shows last week	\$492,100	\$462,900
Total season's gross so far by all shows	\$6,433,700	\$6,068,100
Number of new productions so far	3	7
ROAD		
(Excluding Stock)		
Number of current touring shows reported	11	28
Total weeks played so far by all shows	147	245
Total road gross reported last week	\$261,200	\$339,200
Season's total road gross so far	\$4,081,700	\$3,346,800

Chicago Continues to Perk; 'Smoke' \$18,500, 'Roberts' \$28,300 Finale

Legit activity is on the upbeat here with tonight's (20) opening of "Death of a Salesman." "Summer and Smoke" looked good last week. "Mr. Roberts" pulled out Sat. (17) after near-record run of 54 weeks, and "Kiss Me, Kate" tees off its lengthy stay here Thurs. (22). "Brigadoon" does a repeat at the Great Northern Oct. 2.

Chi. company of "Detective Story" will open at the Blackstone the last week in October with film actor Chester Morris in the lead. "Second Man," with Dennis King, is also scheduled for a loop house opening the latter part of October. "Summer and Smoke" has extended its Chi stay to Oct. 15, playing three weeks beyond Theatre Guild subscription.

Estimates for Last Week
"Death of a Salesman," Erlanger (13th wk; \$4,334). Opens tonight (20) with first three weeks under Guild subscription.
"Mr. Roberts," Erlanger (54th wk; \$1,334; \$4,334). Long run closed Sat. (17) with near-SRO \$28,300.

"Summer and Smoke," Harris (2nd wk; \$1,000; \$3,711). Guild subscriptions fell off but b.o. picked up over last week. Husky \$18,500.

U. S.-Manned Cuba Ballet Boff in S. America Tour

Buenos Aires, Sept. 13
Ballet Alicia Alonso, Cuban dance troupe that opened here Aug. 7 for a run ending Aug. 31, had such a good season that engagement has been extended through Sept. 18. This group is made up largely of ex-Ballet Theatre dancers from N. Y., headed by ballerina Alicia Alonso. After run here, the troupe will tour the Argentine provinces and visit Rio de Janeiro and Montevideo. Returns here for a month at end of October.

Troupe is being sponsored by the Cuban government, and is paid in Latin-American coin, so there is no problem of taking out money from various countries. There are quite a few U. S. dancers in the troupe. It went on tour after a successful home stay in Cuba and managed to get out of Guatemala just before the recent revolution. Troupe was organized by Miss Alonso when Ballet Theatre had a season's lay-off a year ago.

'Mother' Neat \$8,000 In Wilmington Break-in

Wilmington, Sept. 20
"Life With Mother," breaking in its road tour with a three-day stay here at the Playhouse Thursday (16) through Saturday (18), racked up \$8,000 for four performances.
Show headed by Dorothy Stickney and Howard Lindsay, is currently in Baltimore, at Ford's, for two weeks, with a Philadelphia stay following.

Shows in Rehearsal

"Double Bill"—Maurice Evans, "Gilbert & Sullivan"—S. M. Chantock
"Nasty Heart" (road)—Theatre Guild-Minnesota Univ.
"Neiress" (road)—Stanley Wolfe
"Julius Caesar"—Taming of the Shrew (road)—Margaret Webster
"Lost in the Stars"—Playwrights Co.
"Montserrat"—Gilbert Miller
"Peg O' My Heart" (road)—Stanley Wolfe
"People Like Us"—William Taub
"Regina"—Cheryl Crawford
"Twelfth Night"—Roger Stevens

Legit Bits

Continued from page 58

letty for "The Madwoman of Chaillet" and forthcoming Katharine Cornell starrer, "That Lady."

J. Charles Gilbert will be company manager of the revival of "Twelfth Night." John Tuerk, manager, and Harry Forwood, p.a. will tour with "Life With Mother." Karl Bernstein, already the "Where's Charley?" p.a. will ballyhoo "The Father." Anthony Buttlitz is John Tooley's associate for the "Brigadoon" tour.

Robert Sherwood due back in N. Y. from London Oct. 4. Phil Stevenson, legit p.a. and playwright, to do screenplay of Norman Mailer's "The Naked and the Dead" for Burt Lancaster's Norma Productions. Ted Goldsmith going out ahead of "Anne of the 1,000 Days" when it tours. Alla Hillchoun, Christian Dior model who toured Europe with Irene Hervey in a musical revue, due in N. Y. from Paris today (Wed.).

Sarah Marshall, 16-year-old daughter of Edna Best and Herbert Marshall, to make Broadway debut in Maurice Evans' "Double Bill," in which her mother is co-starred. Henry Stephenson, back on Broadway for first time since 1932, will support Katharine Cornell in "That Lady." He's also set to star opposite Ethel Griffies in one of the "Chevrolet on Broadway" tele-dramatic series. Jay Blackton, musical director for "Miss Liberty," Imperial N. Y., will also conduct the Arthur Schwartz tele-musical series, "Inside U. S. A. with Chevrolet."

Charlotte Koecher, prominent Dutch actress, in N. Y. for a short visit. After trip to Coast, she returns to Holland to play principal role in "The Madwoman of Chaillet."

Edward L. Bernays, who was abroad recently surveying British theatre-going habits as part of his overall legit survey for the League of N. Y. Theatres, expects to have his report ready for submission in early October. Dorothy Scott, who just signed as general understudy for tour of "Goodbye, My Fancy" with Madeline Carroll, changed her name to Sarah Scott. Under rules of Equity, she had to do that because there's another Dorothy Scott already on its rolls.

Strawhat Outfit Set For Prov., Fall River Stock

Fall River, Mass. Sept. 20

The New Yorkers, strawhat group that played in Tiverton, R. I. all summer, plans a winter stock season in Providence and Fall River, thus bringing Fall River the only stock in this area. Group will play Tuesdays and Wednesdays in Providence, at the Hollywood theatre, and Thursdays, Fridays and Saturdays at Masonic Temple here.

Alan Lee, who directed at Tiverton, will continue for the winter season. Group will present "Room Service" here this week.

Pitt Likely to See Bow Of Rosemary Casey Play

Pittsburgh, Sept. 20

It's practically certain that her home town will get the first look at Rosemary Casey's new play, "Mother, Hildebrand," which recently won her first prize of \$5,000 in contest sponsored by The Christophers. Roman Catholic group Guthrie McClintic production of the Pittsburgh author's work is tentatively set to preem here at Nixon Nov. 28, then move to Baltimore for another week before opening on Broadway Dec. 12.

Although she's written a number of stage pieces, "Mother Hildebrand" will be the first for Miss Casey on Broadway. It's to star Grace George and feature veteran star's 21-year-old grandchild, Barbara Brady, daughter of Katharine Alexander and late William A. Brady, Jr.

TAKE OVER DOWNTOWN NAT'L

Vera Rosanko and Israel Rosenberg have taken over the Downtown National, N. Y., as an American-Yiddish revival theatre. They will present weekly musicals in condensed form.

The house will open Oct. 7 with a revue by Philip Laskovsky and Rosenberg, titled "Laffinites."

Schwartz Signs Anna Appel

The last cast addition to Maurice Schwartz's production of Sholem Aleichem's comedy "Yosel, the Nightingale" is Anna Appel. "Yosel" premieres Oct. 17 at the Yiddish Art theatre, N. Y.

Sharp Uptrend Marks Broadway B.O.; 'Liberty' \$44,900, 'Blackouts' \$28,600, 'Li' 27G, 'Ear' \$31,200, 'Girls' \$25,900

'Jones' Fair \$45,000, L.A.; 'Sugar Hill' \$6,200

Los Angeles, Sept. 20
Legit remained in the doldrums here during the past week, with the best b.o. results registered by the new "Ice Follies" at the Pan Pacific Auditorium. "Carmen Jones" wound up a second week and the season for Gene Mann's Greek theatre productions with moderate business. "Sugar Hill," all-colored revue at the small Las Palmas, moved along adequately enough to be held until Oct. 1.

Posttest in audience draw was Horace Heidt's "Kids Break Thru," amateur vaude revue in its final week at El Capitan.
Estimates for Last Week
"Carmen Jones," Greek theatre (2d wk; \$4,400; \$3,600). Fairish \$45,000.
"Ice Follies of 1950," (Pan Pacific Aud.) (1st wk; \$6,150; \$3,600). Excellent \$93,990.02, 15% better than opening week last year.
"Kids Break Thru," El Capitan (3d wk; \$1,142; \$2,400). Poor \$7,500.
"Sugar Hill," Las Palmas (10th wk; \$388; \$3,600). Okay \$6,200.

Charlotte Koecher, prominent Dutch actress, in N. Y. for a short visit. After trip to Coast, she returns to Holland to play principal role in "The Madwoman of Chaillet."

'KATE' CAPACITY 43G, 'STREETCAR' 18G, S. F.

San Francisco, Sept. 20

"Kiss Me, Kate," third Civic Light Opera production wound up its sixth and final local week Sat. (17) at the 1,775-seat Curran with a capacity \$43,000. Show has grossed approximately \$250,000 during its six-stanza run, equalling "Oklahoma" in paves, but grossing more because of its higher scale. "Oklahoma" was scaled to \$4,200 while "Kate" had a \$4,800 top.
"High Button Shoes," final Civic Light Opera offering, opened Monday (19) at the Curran with Eddie Fox Jr. in the starring spot. Show has a \$4,800 top.

"Streetcar Named Desire" with Judith Evelyn and Ralph Barker, moved on Saturday (17) after a sturdy eight-week session at the 1,550-seat Geary. Show chalked up a strong \$18,000 for its final stanza. "Alro Cuban Revue" premiered at the Geary Sunday (18) with a \$3 top. Moved into town following runs in Cuba and Mexico City.

'Menagerie' NG In Baltimore at \$4,000

Baltimore, Sept. 20

The reopened Maryland here failed to hit stride with last week's "The Glass Menagerie," headed by Helen MacKellar, reported under \$4,000. This is less than the figures previously chalked up by Miriam Hopkins in "The Heiress" and Kay Francis in "Let Us Be Gay." What is announced as New York cast and production of "At War With the Army" is current, and "O Mistress Mine" starring Sylvia Sydney and John Loder follows. Good advance for latter.
Town's legit, standby, Ford's, opened this week with "Life With Mother" in for a two-week stay. Promising American Theatre Society Theatre Guild subscription season is in the making here despite refunding last year because of failure to provide full schedule of plays promised.

Ask \$700,000 Hall

Warren, O. Sept. 20

When the late W. D. Packard, civic benefactor, drew up his will in 1920, he provided for the expenditure of \$150,000 for a public hall in Packard Park, Warren, which would seat 1,200 persons and be suitable for plays, lectures, concerts and sporting events.

Last week the Cleveland Trust Co., trustee for the Packard estate, asked Probate Judge Sydney W. Jones to approve a \$700,000 public hall at the park to seat 2,500 persons. The trustee contended that because of the city's increase in population since 1920, the larger amount must be spent in order to carry out provisions of the will.

Dallas Group Resumes

Dallas, Sept. 20

The Community Players, 10-year-old non-pro theatre group, returns to production with "Arsenic and Old Lace" at Highland Park Town Hall, Sept. 29-30 and Oct. 1.

Broadway boxoffice sharply continued its upward trend last week, with instances of several thousand dollars' jump in take on some shows from the week previous. Return of vacationers, and influx of out-of-towners made it a boom week of legit.

Key: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Operetta), V (Vaudeville).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., exclusive of tax.

Estimates for Last Week

"Anne of the 1,000 Days," Shubert (32d wk; \$1,361; \$4,800). Perked with the trend, as well as fact that it's moving out Oct. 8 to tour, \$22,150.

"As the Girls Go," Broadway (35th wk; \$1,900; \$6). Michael Todd musical, starring Bobby Clark, reopened Wednesday night (14) after nine-week layoff, will play Sunday performances and drop Monday nights and midweek matinees. Saturday night top will be \$6, other nights \$4.80. Show will break even at about \$28,000, and the capacity gross for the house is about \$49,000, first five performances through Saturday night (17) got \$23,900.

"Blackouts," Ziegfeld (2d wk; \$1,628; \$4,800). Ken Murray's Coast vaudeur drawing despite critical raps, \$28,600.

"Born Yesterday," Miller (18th wk; \$-940; \$2,400). Oldie went off a little to \$6,500.

"Death of a Salesman," Moroson (32d wk; \$-919; \$4,800). Town's no. 1 dramatic hit ran along at standee pace, \$24,100.

"Detective Story," Hudson (26th wk; \$-1,057; \$4,800). Two melodrama did nicely at \$22,100 for the week.

"Diamond Lil," Plymouth (2d wk; \$-1,063; \$4,800). Mae West opens in its first full week, got a fine \$27,000.

"Goodbye, My Fancy," Fulton (43d wk; \$-368; \$4,800). Political comedy did a good upside, for about \$11,500. Moved Monday (19) to the Martin Beck, to make room for "Montserrat." In turn, it must leave the Beck in nine weeks, to make way for "That Lady."

"Howdy, Mr. Lee of 1950," Century (17th wk; \$-2,964; \$2,800). Back to its regular nine-performance schedule after a Labor Day week spree, show picked up with \$30,600.

"Kiss Me, Kate," Century (30th wk; \$-1,654; \$6). Rolled up its 300th performance Saturday (17), still playing to and standees; \$47,000.

"Lead An Ear," Broadhurst (49th wk; \$-1,160; \$6). Shut up several thousands to \$31,200.

"Madwoman of Chaillet," Royale (29th wk; \$-1,035; \$4,700). Hinting a neat pace since its return from a summer vacation, jumped to \$29,200.

"Miss Liberty," Imperial (10th wk; \$-1,400; \$6,600). Still sailing along at a merry clip, outdancing the experts, upped \$2,900 over previous week to \$44,900.

"Mr. Roberts," Alvin (83d wk; \$-1,337; \$4,480). Up to near capacity, astonishing for this long-runner, \$35,000.

"South Pacific," Majestic (24th wk; \$-1,650; \$6). No change in this ace musical, \$50,000. Will lay off next Holy Week, April 2-8, to give cast a rest.

"Streetcar Named Desire," Barrymore (94th wk; \$-920; \$4,800). Business holding up at vet stage; \$18,550.

"Where's Charley?" St. James (49th wk; \$-1,569; \$6). Capacity for this long-running Ray Bolger musical, \$37,800.

MONTE CARLO BALLET \$23,500 AT THE NET

Ballet Russe de Monte Carlo, in four performances at the Metropolitan Opera House, N. Y., Friday (16) through Sunday (18), racked up a gross, exclusive of tax, of \$23,500.

Troupe had sellouts and standees Saturday night and Sunday matinee, for \$6,500 gross each. Sunday night take of \$4,500 and opening Friday of \$6,000. Opening was SRO, but press seats, etc., cut down take. Troupe is in for two weeks, through Oct. 2.

Plays Abroad

Things have reached the point surprisingly, where some jocks have become very friendly to artists or advance men, and who are not themselves the highest rated in the town, "advise" an advance man or an artist to "go so-and-so first, he's liable to be angry if you don't, and he can more for you than I can."

Literati

Earl Wilson Stays Put
N. Y. Post columnist Earl Wilson is remaining with the Post Hall Syndicate, of which Mrs. Dorothy Schiff (N. Y. post publisher) is the dominant control. Robert Hall is president thereof. Understood his new deal almost matches the \$52,000 per annum which King Features Syndicate (Hearst) offered him.

Wilson's last ticket with the Post syndicate was, for five years, the new post is for three years. Sentimental and loyalty reasons figured in electing to stay put. He is Ward Greene, editor for King Features, promising to "double" the nearly 75 papers (dailies and weeklies) now carrying Wilson. Greene said "the door was always open."

Understood Marion Davies, who is now on the management board of the Hearst publishing empire, figured largely in wanting Wilson with the syndicate. Actress, incidentally, has become more and more closely integrated into the Hearst newspaper and magazine publishing activities.

Wilson also expressed himself that "Mrs. Schiff has always been in my corner." He probably is referring to the fact that he started at \$40 a week on the night side of the Post and when Dick Manson was drafted he inherited the cafe coverage beat. What Wilson did with it, to impress himself as a journalistic personality is of course something else again.

EW and WW

Side bar on the Earl Wilson-Hearst negotiations is the fact that while the N. Y. Post columnist was discussing a possible shift over to King Features Mrs. Dorothy Schiff, publisher of the Post, was talking to Walter Winchell about joining the Post Hall Syndicate.

As with Winchell's thinking on his radio commitments, he said he'd "listen to anything where a capital gains figured," just getting a fancier salary didn't mean anything in view of his tax structure.

No Hotfield-McCay Stuff Here

The H. Allen Smith with the Harold Matson moved to Chanel Hill, N. C. to matriculate daughter Nancy (Smith) at the U. of N. C. After a brief Virginia vacation the humorist and his favorite agent (Matson) return to their respective Mt. Kisco, N. Y. and Greenwich Conn. manses.

Smith adds that for the remainder of the winter he's hoping to finish a novel about a Hollywood cowboy and some mad pieces. "Strictly now - to the grindstone stuff," says Smith, which in the opinion of many will greatly improve his looks.

Leo Brady's Golden Huddles

Leo Brady, whose novel "The Edge of Doom" was published by Dutton Monday (19) is due back from the Coast this week after confab with Sam Goldwyn toppers. Time had been bought by the studio for \$150,000, and shooting is scheduled for next month.

In the army from 1942-5, Brady did radio publicity and recruiting copy. He collaborated with Walter Kerr in scripting three musicals: "Count Me In," "Yankee Doodle Boy" and "Cook Book," latter ops based on the life of Joe Cook. He made joint appearances with Cook at the Earle theatre, Washington.

N. Y. News' OK Exploitation

The 15th annual Harvest Moon ball, sponsored by the News-Week, Inc. (William H. Fitzhugh president) again accents the highpowered exploitation that the N. Y. Daily News achieves via these big showmanship stunts. In addition to this event, upcoming are the 20th annual Silver Skates on Jan. 9 next, N. Y. Finals (24th year) of the Golden Gloves Feb. 20, and the 14th annual Eastern Championship (fight) all at Madison Square Garden, which is also the site of the ballroom competitions. Net proceeds go to worthy charities, and the past 13 years saw over \$300,000 thus distributed.

Jam-packed them in at \$3.20, the Garden's walls invariably bulge with nearly 20,000 attendees. Columnist Ed Sullivan officiates as "okay emcee," and guests between the events invariably read like a dream benefit bill. This past week Ethel Merman, Diana Castelli and Zepi Campe, Marge & Gower Champion, Vic Damone, the Rita Brun, and a Square Dance group - one of the show's highlights - participated. In addition to the Henry Busse and Norm Morales bands. Per custom the winners get cash prizes, fortnight bookings at some theatre, with columnist Sullivan personating as emcee. Act used to go onto Loew's State but

now the Roxy gets the booking, and because of the News' buildup this engagement invariably is a highpowered boxoffice entry.

Guild's Fireside Theatre

Literary Guild of America, one of the oldest of the book clubs, is planning a new adjunct called Fireside Theatre. This will cover books of the theatre, including plays in book form, to be offered its subscribers. Guild is now contacting prominent people in the theatre for endorsements of the idea, promising them a mailing list of 2,000,000.

This is the second such book announcement in a week. The Show of the Month Club having come out with a Drama Book Club plan a week previous.

Chi Pub's Tummy to Printers

Chicago newspaper publishers held out the olive branch of peace to 1,500 striking printers after dealing them a striking blow by offering a new contract without the major clause, which started a 22-month strike in November, 1947. While the association granted a \$10 weekly wage increase to workers in new 22-month contract, under the new proposal local 16 no longer has a closed shop. However, publishers agreed to recognize union as exclusive bargaining agents for composing room employees, but office boys in composing rooms may run news proof presses—a job formerly done by newspapermen printers, with boys setting only 30% of the union scale.

Publishers have agreed not to use Vari-type or other substitute process, but held another ace up their sleeves when they reserved right to revoke their decision in case of slowdowns and disruptions. Union was given jurisdiction over type-setters, which need no linotype ops, but feeds directly into machine. Owners agreed to give union six months notice before installing tele-printers. Union page won a small point in reserving right to not handle material from "struck" plants. If the Taft-Hartley bill is amended or dropped while contract is in force, publishers agree to negotiate on changes permitted under new law. Chi papers will take on the new look or old face in about two or three weeks as machines must be reconditioned and men called back.

Dick Richards' Yank O.O.

Dick Richards, entertainment critic and columnist for the London Sunday Pictorial will devote a series of his weekly pieces to the Hollywood scene. Richards is currently on a one-month tour of the Coast studios. This is his first Hollywood visit since 1947. The critic-columnist spent a week in New York seeing the shows before planing to Hollywood, Monday (19). Richards surveyed other aspects of Broadway show biz and did a general roundup for the Pictorial.

Richards is scheduled to return to London on the Queen Mary, Oct. 29. While here he will cable his weekly column.

CHATTER

Louis Sobel doing a piece on the Borscht Circuit for Cosmopolitan.

Gerald Clark in Hollywood for three weeks to round up stories for the Montreal Standard.

Earl Lloyd George, son of the British prime minister of World War I, prepping a book of his father.

John Groth working on 200 sketches to illustrate new edition of Tolstoy's "War and Peace" for World. Tome to due next year.

Thornton Delanty, motion picture editor of Red Book mag, has resigned. Florence Somers, who is entertainment editor will also do the pic reviews hereafter.

Despite the Walter Winchell versus Bennett Cerf needling, the columnist-commentator's plug for John O'Hara's "Rage to Live" rebounded to Cerf's benefit. It's a Random House publication.

Middle East correspondent Larry Lader, in New York for only past two months, just had three " expose" articles in one month in Cosmopolitan. This Week and Pictorial mag. Also slated is a story on "Psychiatric Wards" in Collier's next week.

Francis Wallace, associate editor of Collier's has a new book out, "The Notre Dame Story." Wallace, graduate of that university and for some time director of its publicity, will be represented on the spring by another tome, "Big League Rookie."

Herman A. Lowe, chief of VARIETY's Washington Bureau, au-

Well-Tempered?

Coenraad V. Bos, vet concert accompanist, who was picked by Margaret Truman as her vocal coach, will have his book on reminiscences of the longhair greats, "The Well-Tempered Accompanist," published by Theodore Pressor Co. Oct. 20. Ashley Pettis collaborated.

Bos, who has accompanied three generations of singers, most recent being Helen Traubel and Rose Hampton, gives advice on performance as well as anecdotes.

thors the chapter on Pennsylvania politics and state government in the forthcoming book, "Our Sovereign State." Lowe is also a veteran writer on Pennsylvania affairs. Tome is due to hit the stalls Oct. 20. Edited by Col. Robert S. Allen.

Marion Saunders, literary agent, due on the Coast Oct. 3 for two weeks, during which she will confab with studio execs regarding film rights to a number of books handled by her.

Pete Mack

(Continued from page 1)

bandage. Frequently the club because of the oily film would go further than the ball. On the course, at about the seventh hole, he would pull a faint and frequently it was necessary to carry him off. This stunt was pulled on some of the most important execs in showbusiness and many to this day remain ignorant of the fact that it was a practical joke.

At one time, Mack at the behest of a friend commandeered a crew of workmen in a big office building and took a desk, ripped out a telephone and the majority of furnishings right under the president of a large advertising agency.

At one time, in the Loew office Mack got tired of hearing a telltale agent brag about his hand woven Panama, ostentatiously quoting the price, and let it be known that the hat was quite unique. He left the chapman on a hook in the ante-room. When the percentor came out, the lid was on the floor. He yanked up the crown only the brim had been firmly nailed to the floor.

Mack's most potent accomplishment was his double-talking in a foreign language. When hired as a lecturer, he would pass out some decrepit photographs of machinery parts and depending on the gathering, would represent the photos either as jet propulsion engines or atomic energy parts and double talk his way into an impression that here was a misunderstood genius. His speeches in double-talk were equally confounding. When he had to answer questions, he feigned deafness.

As Dr. Igor Bela Hodapp, his favorite pun, he would turn up as a noted Hungarian impresario. During one visit to the Music Corp. of America's offices he broke into the sanctum of a band-leader asking for an immediate audition of a 37-piece native Hungarian orchestra. There was a parking problem, the orchestra was in native costume double-parked in a wagon just outside the building on Fifth avenue. The booker finally sent out a boy to bring up the orchestra whereupon Mack disappeared after that.

Many offices were frequently broken up by one of Mack's visits. After five minutes in an office, the staff would generally be in an uproar. He would ask a receptionist for the package of snakes that was left for him. When she reported there was no such package, he would charge that somebody had broken the case and the snakes had hidden. Eventually all would be attacked by poisonous reptiles. Consternation frequently continued even after the girls were assured it was all a gag.

Frequently Mack virtually took his life in his hands to pull a gag. There was one instance when a dinner was given for the Notre Dame football team. Mack was called upon to be a speaker in a room filled with priests and Catholic laymen as well as the bushies on the ND squad. Mack started a speech by declaring it was nice to speak before a Protestant audience and slipped in minor digs against the Church. The assemblage got into an immediate uproar, the football players were moving in for a

SCULLY'S SCRAPBOOK

By Frank Scully

Independence, Mo., Sept. 17.

"The reason it can't be done," said the little man who was doing it, "is because there is no such thing as independence left on the face of the earth and an 'independent producer' is a contradiction in terms. It's a contradiction in the first place because picture producers are neither mothers nor orchards. They don't produce. And in the second place a banker would laugh them out of the cage if they came in and said 'I got a great independent production idea. It's new. It's never been done before. And it's a sound commercial proposition!'"

"Can I quote you on this?" I said.

"On what?" he wanted to know.

"On everything."

"How can you quote a guy when you don't have a pencil, when you never take a note, when you talk so much you don't even listen?"

I started writing with a finger in the dust on the table. "Excuse the dust," he said. "We haven't used this set in two days. Things get dusty around here. This is the board of directors' room in the picture. Metro would probably dust it every hour even when not using it. But we're not Metro. We have to watch the overhead. We're independent. We make daring pictures with original ideas."

"Sound commercial propositions," I said.

"Yes," he said.

"But I can't quote you on it."

"What's to quote?"

I looked at him. He looked 29, maybe 30. He was a stocky little guy with a wear over one cheek. His name, he said, was Hal E. Chester. That's not my real name," he added. He looked like a Dead End kid. He talked like one, too.

He looked like the kind of a guy who would tell you how he began at the bottom and how he sold newspapers on street corners before automobiles made paper-peddling the great occupational hazard it is today and so lived to tell about it. You know the sort of producer. Like Mervyn LeRoy.

"Did you ever sell papers?" I asked.

"Sure. For the longest time in Coney Island, New York. But I was no dope," I said subscriptions. Then I hired new boys to do the delivering. So you see I began at the top in that racket. After that I became an actor. I moved in and out of that one fast, too. If you're going to work that hard you may as well be an independent producer."

"Of sound commercial pictures," I said.

He laughed. He started telling about the big writers, directors and producers who thought the indie racket was a pushover with their know-how.

"What's happened to them?" he wanted to know. "They all popped up like partisans after the war. Where are the majors now?"

I said they were around.

"Sure," he said, "they're around. They're back on the lots they left because there you don't have to sell a banker that you have something different, and then sell him that it's the same as the majors are making, only it costs half as much. Now and then you get a banker who is so smart he says, 'Why should I lend you money to make a cheaper version of a Metro picture?' You could only get into the second-runs with it and the Metro picture will be in there ahead of you."

"So because there are smart bankers who go that far in knocking us off, you can count the independent producers who make 'sound commercial pictures' on one hand. And all of them know the business from A to Z. They know a good story. What's more important, they know a good story is not enough. They know how to cast. They know how to give here and there on the story to satisfy the big names whose contracts allow them to make an outside picture. They grovel like dogs getting all parties reconciled to working in a lousy independent picture on a lot their relatives faintly associate with Charles Ray, Barbara LaMarr, Patty Arquette, or Forest Lawn. They make the pictures. They get a release. And if they don't have a hit, it's all over town. If they do, it's a secret. Either way, the banker is just as tough the next time as he was the first time."

"Why don't you tell the banker to go places and use your own money?"

"What?"

"Why don't you finance your own productions from your own past profits?"

"Are you crazy?"

"That's the way I built my house," I said. "That's the way I finance my literary career. I invest in my own business."

He looked at me with narrowing eyes. Narrow eyes don't scare me none.

"I mean," I said, "that in any other business people have confidence in their business. They put their money back in it. Even farmers do. But in Hollywood picture people invest in anything but pictures. Right now the studios are fighting television. Why don't they fight horse racing?" VARIETY wrote that the take from horse racing in 10 years has gone up 957%, and it is my hunch that picture people supplied an awful lot of the capital that set up that staggering opposition. Me-while the producers' own cut in the recreational dollars has dwindled plenty. VARIETY said that at one time Hollywood got 76% of the recreational dollar. If Hollywood doesn't get it now it's because Hollywood does not believe that pictures are anywhere near the sound investment that stock raising is. So Hollywood has to go with its hat in its hand to bankers."

He looked at me with new interest. He drew designs in the dust on the board of directors' table. He drew them with a whip. I could see what he was driving at. He was trying to be subtle. The Whip was the name of the picture he was producing. He was making it for a United Artists release. He had Dan Duryea, Gail Storm, Herbert Marshall, Howard da Silva and people like that—box office names.

"Sound commercial propositions," I said.

"Not a new face to be seen anywhere."

"I quote you correctly, you'd better take it to the hills."

"I'm used to street fighting," he said. "I came from Brownsville."

"I got up to go. You're a great guy," I said. "If you don't make a great picture, independence has dropped dead."

He swept the dust off the table with his hand. "You forgot your notes," he said.

"We shook hands and let it go at that."

"What was that name again?" The Whip."

"Yeah," he said. "The Whip."

We looked at each other and laughed. Neither dared say it had snap to it. After all we were serious people in a serious business.

trustdown push and in another could have anything to do with him. A brand new \$110 Montague coat was ruined.

Nothingless, Pete Mack was caught after in show business. The personalities was such that immediately after it became known that it was a jest, the victim laughed harder than all the others. He was regarded as being on a par with the late Luke Barnett and Vince Barnett, his son, who have long entertained Coastlines with some of the most ingenious practical stunts

diately, and none of the bankers ever pulled.

Broadway

Alice (Mrs. Clifford C.) Fischer into LeRoy San for an operation day (Wed.).

Marvin Frank, former Muscraft flack, leaves for Paris next Wednesday (28).

Luba Malina bedded by cold but OK in time for her Beverly Club New Orleans booking this week.

Brian Donlevy piloted his own plane back to the Coast after doing "Cavalcade of America" radio show here.

Humphrey Bogart and Lauren Bacall pull into N. Y. tomorrow (Thurs.) from the Coast for a week's visit.

Veterans of Valley Forge General Hospital holding their second annual reunion at the Diamond Horseshoe Oct. 16.

Diana Douglas, wife of actor Kirk Douglas, makes her first TV appearance on ABC-TV's "Photocritique" series Sept. 28.

Alfred Drake's book "Anyone Can Win at Gin Rummy and Canasta," published by Avon, first printing 200,000 copies.

Harvey Stone going in for the "New Hook." He's having a nose-bob tomorrow (Thurs.) at the Hospital for Joint Diseases.

Abe Kronenberg made low score for members in Warner Club's annual golf tournament at the Westchester Country Club Friday (18). Scripper H. S. (Hy) Kraft motorizing east for 10-day stay to be on hand for his daughter Jill's professional bow in "Goodbye My Fancy."

Monumental Life Insurance looking for Pamela King, nee Ruth Lorraine Rockel, former songstress with the now-defunct Sonny Dunham orchestra.

William S. Roach resigned from O'Brien, Driscoll, Raftery & Lawler to join Weisman, Grant & Jaffe. Both handle considerable theatrical and film biz.

Arrivals from London aboard the Queen Elizabeth Monday (19) included Ella Raines, Joseph Cotten, Terence Rattigan, Dan O'Shea and Francis L. Sullivan.

Jane Russell planned to Paris over the weekend for few days, stopover before heading for London for a two-week engagement at the Princess Theatre.

It's an open secret that the click of a new attraction at one of the better known bistros is taking that joint out of back after an extraordinarily rugged summer.

Jim Sauter the main speaker at the United Jewish Appeal luncheon yesterday (Tues.) at the Hotel Astor to launch the Night of Stars at Madison Square Garden Nov. 14.

Bill Lundigan, accompanied by wife Rena, in from coast for personal here in connection with opening of "Pinky," 20th-Fox pic, which co-stars Lundigan with Jeanne Crain.

Mrs. Carolyn Stagg, until recently story ed for Samuel Goldwyn and Benagosa Productions, broke her right hand last week when a Venetian blind came down on it in her apartment.

Joe Maharam, investor in shows and head of the theatrical fabric company bearing his name, finally to become a benedict shortly. It will be his first marital venture. Bride-to-be is non-pro.

Adman Milton H. Biow, bedded by a sacroiliac attack directly upon his return from Europe, conducted his business from a hospital bed in his home for the past two weeks. Just getting back to the office.

Mrs. Ruby Schinas spent the major portion of her visit with daughter Bubbles (Mrs. Arthur Hornblow, Jr.) at their Malibu beachhouse nursing a bad case of shingles. Just returned from the Coast.

Ellin (Mrs. Irving) Berlin at their Los Beach N. Y. house working on her next Doubleday book. She gathered considerable material in Nevada while there this summer with her daughter Mary Ellen.

Charles Le Maire, 20th-Fox wardrobe director and race designer, returned to the studios last week end after a two-week stay in New York. He helped line up a fashion tie-in for the company's upcoming "Prince of Foxes."

Faye Emerson and her estranged Elliott Roosevelt attended the Versailles opening in company of different columnists. Laffer was with Dorothy Kilgallen, who first broke the story about the split and Miss Emerson was in Robert C. Rusk's party.

When the Hotel Shelburne's new Roulette Room (free drinks to lucky winners) opens Sept. 29, Carlo ex-maitre d' of Le Ruban Bleu and the Bagatelle will be in charge. Mervyn Nelson, Thelma Carpenter and Stanley Fisher will comprise the talent.

Capt. Harold Auten, former Rank rep and now handling "Henry V" for United Artists, successfully bringing to an end the first season of operation of a resort bungalow

camp at Shawnee-on-the-Delaware in Pennsylvania. He also owns several antique shops in the area.

Paramount execs headed by prexy Barney Balaban and board chairman Adolph Zukor feigning Hal Pereira, company's architectural consultant and art director, today (Wed.) at the Harvard club preparatory to Pereira's return to the studio. Oct. 13, from h.o. assignment.

Sonja Henie's "I do" to socialite Winthrop Gardner, Jr., was tied in by Ayds, weight-reducing compound, with a flashy endorsement thereof by the skating star in a series of ads. Incidentally, the nuptials—last Thursday (13)—drew the cafe society and newspaper bunch in a super-reception to which her mother did the inviting.

Paris

By Maxine de Bois
(33 Blvd. Montparnasse)

Cynda Glenn in town for a few days.

Marcel Pagnol coming up from the Riviera to Paris at George Agimian's request to look at a script.

Maurice Lehman to open "Annie Get Your Gun," adapted by Albert Willemetz, in February at his Chatelet.

Andre Roussin, who penned "Petite Huitte," to open his "Nina" at Willemetz Bouffes Parisiens where "Harvey" is to follow next.

Betty Bruce is scheduled for the opening show at Bernard Hilda's new Champs Elysees spot with Jane Morgan a regular feature of the house. A novelty here will be the nine girls-six boys jazz choir.

Las Vegas

Dunninger amazing Last Frontier patrons with mental feats in opening week.

Comedian Jackie Miles broke records at El Rancho Vegas past two weeks.

Danny O'Neil singing-emcee at Last Frontier for many months, in last week of long engagement preparatory to tour.

Jimmy Dugan publicity director for Last Frontier resigned to join Carl Byler staff in Los Angeles. No successor named yet.

Martin and Lewis in second week at Flamingo. Epps Pearson, 340-pound comic, held over at Club Bongo for late night crowd.

Barbara Knudsen, with local Bird Cage Playhouse cast signed with Paramount for remake of "American Tragedy" starring Elizabeth Taylor and Montgomery Clift.

Splash party for approximately 50 of town's chorines currently performing along the resort strip to brighten Flamingo pool. Skimpiest and prettiest bathing suits, plus feats of diving and swimming, win prizes.

Clark Dennis making Thunderbird patrons happy as headliner. Tenor also backed by good musical and dancing show headed by dancer Lora Bruce who starts film engagement with M-G-M soon opposite Gene Kelly.

Bucks County, Pa.

By Sol Jacobson

Actors Fund plea garnered over \$1,100 at Playhouse.

Jerome Chodorov and Natalie Schafer in for weekend.

Paul Whitman serving as judge of Lambertville Canine Pet Show Sunday (25).

Pat Kirkland staying at her father's (Jack Kirkland) farm at Springtown.

Moss Hart's checked out last week for Olney, Md. where they opened last night (20) in "The Man Who Came To Dinner."

Jack Schlissel, assistant to Therman Hamburger, to N. Y. to company—manage "Montserrat" for Kermit Bloomgarden.

Werner Janssen at New Hope last week where his spouse Ann Harding closed season in "Yes, My Darling Daughter."

Quentin Reynolds in for week at Moss Hart's farm. Bernie Hart back to town Mon. (19) after recuperating from appendectomy.

St. John Terrell tossed shindig for cast and neighbors at his Lambertville Music Circus Sunday night at conclusion of first season.

Lisbon

By Lewis Garry

Orchestra Robert Ingles here from London and starred on floor show of Estoril Casino.

Erice Braga, now directing the floor show at Estoril Casino will be director this winter of a legit group at the Teatro Apolo.

Alberto Cavalcanti, English producer, stopped here on way to Brazil to discuss with producer Henrique Da Costa the possibility of filming a picture here based on novelist Julio Diniz' "An English Family."

London

George Elrick planes to New York Oct. 3 for four weeks' series of television bookings.

Nini Cordy, Anglo-Belgian cabaret star, due in London sometime in November, either at the 400 or Embassy Club.

Jacques Fath, top French costumer, and winner of Oscar for fashions, is due here to stage fashion display Dec. 3 after offering his work in Rome Nov. 8.

Due to Donald Peers' throat trouble "Buttons and Bows" revue, due to be presented at Victoria Palace by Jack Hylton in October, has been postponed for two weeks.

Henry Caldwell, BBC TV producer of "Cafe Continental" series, planes to New York Oct. 10 for four weeks and will be located at William Morris office during his stay.

Jack Holst and Milady, American act, booked in England for 14 weeks, has had to cancel after six weeks because of Holst's injured shoulder. But act returns next year for string of bookings.

Daniel Mayer company acquired rights to Kenneth Horne's play "A Lady Misdid" first produced at the Embassy in 1948. Show has provincial tryout for six weeks prior to coming to West End.

Gracie Fields gets the privilege of closing the Palladium vaudeville season this year. She opens there Oct. 3 for two weeks after which Val Parnell brings in the George and Alfred "Midsummer Madness" revue from Opera House, Blackpool for nine weeks.

Three Cabinet Ministers, including the leader of the House of Lords, and all British motion picture industry heads attended a complimentary luncheon last Wednesday (14) to mark the barony conferred on George Archibald in the King's birthday honors list.

Katherine Dunham and company originally brought over by Foster's agency for six weeks is due back in London next March for return date. Will play 12 weeks, then goes on provincial tour. Act has now played two years in England and on the Continent.

Harry Buxton, prominent Midland's cinema owner, is readying deal with the International Finance Trust Corp. to acquire the Ritz and Pavilion cinemas, Weymouth, for \$600,000. Deal also includes a restaurant seating 600 and a ballroom with 1,100 capacity which adjoin the Ritz, a 2,100 seater.

Riviera

Boris Morros at the Carlton. The Richard Greenes' at Monte Carlo.

Walter Wanger at Hotel De Cap in Antibes.

Jean Sablon doing a one-nighter at a Riviera gala.

Tob Clark in Cannes for his film "Passport to Pimlico."

Elsa Maxwell filming film who's who at a cocktail party.

Sir Duff Cooper at his Cannes villa serving as British film rep.

Dr. Roger Manvell, head of British Film Academy, at the Galia.

Bernard Kriesler selling foreign film fare at Cannes Festival—for purchase.

Melchior Lengyel at Majestic preparing a stage version of "Ninotchka" which is to be translated into French.

Rome

By Helen McGill Tubbs

Lois Maxwell has taken an apartment in Rome.

Edouardo Cianelle will soon be seen in "The Dark Road."

Lily Pons has been vacationing in the lake regions of Italy.

Baron Werner Biel and his sister have party in Rossellini's "Stromboli."

Yellow Sky opened at two first-run houses, Capranica and Europa.

Frank Latimore just finished a pic with the famous Italian comedian Totò.

Erik Von Stroheim and his wife, French actress Denise Vernac, on the Riviera.

Douglas Fairbanks, Jr. back to the Italian Alps for work on current film, "State Secret."

Another U. S. actress Virginia Belmont, started work in an Italian film, "Worst Years of Our Lives."

Geraldine Brooks having finished "Vulcano" for William Dieterle, will start soon in an Italian picture.

Mischa Auer has completed "One Night of Fame" and has a deal for two more pictures, all Italian.

American actress Geraldine Brooks, has been signed to do another Italian picture here after finishing "Vulcano" with William Dieterle.

Janice Paige and Binnie Barnes are both in "The Dark Road" be-

ing produced at Scalera with the help of the latter's husband, Mike Frankovitch.

"Una Voce nel Tuo Cuore" ("A Voice in Your Heart") is the title of film being completed at Scalera, starring American actress Constance Dowling and Italian Vittorio Gassman. Story is by Fiorella Carmentoni.

South Africa

By Joe Hanson

Cape Town Studios of S. A. Broadcasting Corp. celebrated 25th anniversary Sept. 15.

Claudio Arrau, Brazilian concert pianist, creating big impression on concert tour here.

Two British films, "Fallen Idol" and "Kind Hearts and Coronets," are the only ones not playing to minor biz.

Metro location unit busy with screen tests at Nairobi East Africa, for supporting roles in "King Solomon's Mines."

John Schlesinger flying to England for business huddles reported to be connected with making more British films here.

"This Modern Age," Rank documentary shorts unit, to do subject on customs, lore and habits of natives of Swaziland, Bechuanaland and Basutoland.

"Kom Saam Vanaand," first full-length musical made in Afrikaans dialogue by African Film Productions, previewed in Pretoria before audience headed by Prime Minister Malan.

Ireland

By Maxwell Sweeney

Eugene O'Neill's "Where the Cross Is Made" is being translated into Gaelic for presentation here.

Jack Henderson, sales supervisor of British Lion in from London for talks with local branches.

John Lyons, Metro's Irish branch manager, fixed 10 of company's firstruns here for September to celebrate Metro's 25th anni.

Mervyn McPherson, chief Metro flak in London, back to his office after discussing set-up for "The Secret Land" and "Command Decision" here.

Ireland imported films totalling \$70,044 feet in July against \$67,019 feet in the corresponding month of 1948, according to Central Office of Statistics.

Minneapolis

By Leo Rees

King Cole Trio and Willie Shore into Club Carnival.

From Ballroom had Woody Herman for one-nighter.

Hotel Radisson Flame Room has Martha Errolle and John Molinari.

Wayne King into St. Paul Auditorium for one-nighter concert at \$3 top.

"Oklaama" spotted into Lyceum for second attraction, following "Brigadoon."

Neil Messick, Hotel Nicolet Flame Room manager, in N. Y. lining up acts for winter season.

Dave Silverman, Minneapolis Star managing editor, named president of Minneapolis 1949 Aquatennial, annual summer mardi gras.

Miami Beach

By Larry Solloway

Ralph MacIntyre appointed manager of swank new Shore Club hotel.

Neil Lang's Park Sheraton Hotel is home for Miamians while in New York.

Roney Plaza will tee off for season Nov. 12 though perennial guest Walter Winchell will be stopping with manager Duke Stewart and company by the first of that month.

New casino setup being built in Boca Raton, midway between Miami and Palm Beach. New Yorkers heading the deal plan on top name shows to compete with other spots.

Miami University football games to be televised via WTVJ, starting with Rollins College tee-off this weekend. Matty Matthews and Charlie Davis will handle announcing chores.

Cleveland

By Glenn C. Pullen

Frank Sennos bagged Rudy Vallee for one week at Borsellino's Club, following current Three Riffs.

Alvino Rey's crew plus two acts due at Hollenden Vogue Room next month to start new band policy for spot.

Hal Aloma's Hawaiian unit brought in by Statler Terrace Room and staying until George Duffy band returns.

After two postponements, Corinne Calvet, Paramount's French star, finally arrived here for press-radio luncheon.

Bandmaster Blue Barron established \$200 scholarship for worthy Cleveland vocal talent, to be picked by Gene Carroll of WEWS.

Hollywood

Alan Ladd suffering from laryngitis.

Shirley Winters laid up with intestinal flu.

Jerry Wald starting his 10th year at Warners.

Billy De Wolfe bedded with internal hemorrhages.

Charles Winninger celebrated 50th anni as an actor.

John Berry planned to Cuba to set up locations for Metro's "Visa" after attending the TOA huddles.

Bing Crosby paid \$75,000 for the Grizzly Ranch near Coeur D'Alene, Idaho.

Jack Marshall withdrew from Charley Foy's show because of icy feet.

Barbara Bliss granted an annulment of her marriage to George Buchanan.

Alfonso Bedoya confined to his home after slight stroke on Mayan theatre stage.

Lamar Trotti returned to his 20th-Fox desk after a three-month leave of absence.

Bobby Jones of Eagle Lion recovering from major surgery in Glendale Sanitarium.

Virginia Mayo to Utah where her husband, Michael O'Shea, is on location for two weeks.

Lizabeth Scott asked Superior Court to legalize her screen name, switching from Emma Matzo.

Edward Schellhorn celebrated his 25th anniversary with Paramount's foreign department.

John Auer planned to South America to survey production prospects in Brazil and Argentina.

Clarence Brown returned from a two-week air tour of 8,000 miles, picking up data for his next picture.

Victor McLaglen added another Oscar to his collection, this time for a Jersey better at the Fresno Fair.

Irene Brooks flown from Durango, Col. to Los Angeles for treatment of an infection incurred while working on 20th-Fox's "A Ticket to Tomahawk."

Vienna

By Emil W. Mason

Yvonne De Carlo here on a visit. American violinist Isaac Stern inked for two appearances.

Josef Gluecksmann took over job as director of Volksbuehne.

Greater part of stock exchange hall will be made into dance hall.

George London, U. S. baritone, made his debut at state opera in "Aida."

Elfe Gerhart to Munich for lead in new Stolz film directed by Detlev Sirk.

Swiss film producer Johann Hermann arrested on alleged smuggling charge.

Franz List birthhouse in Raiding, Burgenland, repaired. Open again to public.

Soprano Maria Reining to N. Y. to guest in "Rosenkavalier" at N. Y. City Center.

Georg Singer, musical director of Tel Aviv, guested with Ton Kuenster Orchestra.

Former operetta star Betty Fischer took over class in Vienna City School of Music.

Hans Jaray inked by Volksbuehne to direct Ansgar's "Fourth Commandment."

Author Hermann Heinz Ortner sued producers of the film, "Eroica," charging plagiarism.

Ferdinand Bruckner translating and adapting Arthur Miller's "Death of a Salesman" for Josefstadt Theatre.

Rudolf Cartier, London producer, selected "Rosenkavalier," "Guditta" and "Magic Flute" as state opera films.

Grete Wiesenthal dance-group (under management Martha Wiesenthal) inked by Sol Hurok for January in New York.

Pittsburgh

By Hal Cohen

Edwards and Diane at Nixon Cafe.

Annual Variety Club banquet set for Nov. 13.

Little Lake theatre closing first season with nine-day run of "Hasty Heart."

Kap Monahan finally removed the cast from his broken ankle after two months.

Johnny Dooley into the Monte Carlo after summerlong run at Moors Club in Provincetown.

Gaye Jordan off for Broadway to try her luck following straw hat season at White Barn theatre.

Eddie Mack, veteran at Playhouse, picked for Lee Tracy role in opening show, "The Trailor."

Frances Langford and Jon Hall getting \$10,000 for their nine-day stand at Better Homes Exposition in West View Park.

Buddy Murphy, Jr., son of KDKA magician, accepted at Navy Musical School in Washington, enlisted for four-year stretch.

OBITUARIES

RICHARD DIX

Richard Dix, 55, left, and screen actor, died at the Presbyterian hospital, Hollywood, Sept. 20. He had appeared in a number of productions on Broadway before going to Hollywood in the silent picture era, and probably was best remembered by earlier day fans for his outstanding performance as Yancey Cravat in "Cimarron."

Born in St. Paul, his family name was Ernest Carlton Brimmer. He displayed an early interest in the theatre, changed his name to Richard Dix and matriculated on his stage career via numerous stock companies throughout the country. He later appeared on Broadway with William Faversham in "The Hawk" and other productions. He went to the Coast in 1915, where he was featured in the Oliver Morosco stock company in Los Angeles. It was from there that he went into film work, his first screen chore being "Not Guilty" for Joseph M. Schenck and later "The Christian" for Samuel Goldwyn. He joined Paramount in 1920 for a series of pictures, including "Cimarron" and had appeared in numerous other screen productions over a span of years. His last appearance was in "The Whistler" series for Columbia Pictures over a year ago. He subsequently was stricken by a heart ailment, which caused his death.

Survived by wife, the former Virginia Webster, twin sons and a daughter.

FRANK MORGAN

Frank Morgan, 59, legit and screen actor, died at his Beverly Hills home, Sept. 18. He had recently finished work in Metro's "Key to the City." Clark Gable-Loretta Young star, and was scheduled for Buffalo Bill role in "Annie Get Your Gun." Morgan, whose family name was Francis Philip Wupperman, was one of heirs to Angstrom Bitters fortune.

His first stage role was as juvenile supporting Walker Whitehead in "Mr. Wu" in 1914 after graduating from Cornell. His

father-in-law of James Stewart, film actor, died in Colorado Springs, Sept. 15.

Hatrack was a pioneer in the newsreel and motion-picture serial fields, and made some of the first documentary films. He started his career in New York as a publicity man. In 1908 he went to work for the Hearst organization. He had been head of Hearst Metrophone News, which is now News of the Day, and was general manager of the old Cosmopolitan Productions. In World War I he served under George Creel, chief of the United States Information Service.

Surviving, besides Mrs. Gloria Stewart, are his wife, a son, another daughter, and two sisters.

MAURICE M. COHEN

Maurice M. Cohen, 60, president and general manager of the Hollywood Palladium, died Sept. 16 of a heart ailment.

Previously active in the film business as head of Invincible Pictures and later associated with George Batchelor in Chesterfield Pictures. Cohen operated the Palladium since its opening nine years ago.

Surviving are his wife, a son and a daughter.

HENRIETTA SCHUMANN

Henrietta Schumann, 39, Russian-born pianist, died in Philadelphia, Sept. 19. Miss Schumann began studying music at the age of three under the guidance of her father, Ilya M. Schumann, retired Professor of Music at Syracuse University. She made her debut in Russia when eight years old. Arriving in the U.S. shortly after the Russian revolution, Miss Schumann made her first American appearance with the Rochester Philharmonic Orch.

Her husband, Thomas H. Barker, a daughter and parents survive.

CHARLES A. MEADE

Charles A. Meade, 73, a veteran of the management end of show business, died Sept. 14 in French Hospital N. Y. after a heart attack suffered at the 81st Street

boy Records, died Sept. 16 in Roanoke, Va.

A graduate of Temple University's Law School, Granatoor practiced law in Philadelphia for 25 years. He was active in Democratic politics and ran for city Council on that ticket in 1943. A wife and daughter survive.

GRACE A. CLARKSON

Grace A. Clarkson, 68, former scenario writer for the Charles Ray Productions, died Sept. 10 in Hollywood.

Adeline Rumsey Marx, 38, novelist and short story writer, died in New York, Sept. 16. She was the wife of Joseph L. Marx, also a writer. Both had collaborated on articles for Satepost, Collier's and other mags.

Herman T. Van Aller, 47, a radio engineer at KXLW, St. Louis County, died of heart disease at his home in St. Louis, Sept. 15. Wife and a daughter survive.

Elena G. Fallon, 58, former secretary to vaude producer C. B. Madcock, died in New York, Sept. 16. Surviving are five sisters and four brothers.

Mother, 80, of Laura Wilck, talent agent, and Joan Blair, actress, died Sept. 13 in Hollywood, following a heart attack.

Wife, 53, of Thomas L. Walker, vice president of Edward Small Productions, died Sept. 16 in Los Angeles, following a stroke.

Anna E. Briggs, 87, former playwright died Sept. 7 at her home in Los Angeles.

Ivan H. Rouse, 45, projectionist at the Ivanhoe theatre, died at his home in St. Louis, Sept. 18.

Father of Ann Barrett, former musical comedy actress, died at his home in Ambridge, Pa., Sept. 7.

Father, 75, of Jimmy Fidler, columnist, died Sept. 15 in Los Angeles.

Mother, of Robert Sparks, Hollywood producer, died Sept. 14 in West Union, O.

MARRIAGES

Valda Gensere to Chester Conklin, Las Vegas, Sept. 8. Both are film players.

Sally Seaver to Bobby Webb, Las Vegas, Sept. 10. Father is an assistant casting director at Metro.

Marian Brandt to Jimmy Sarno, Las Vegas, Sept. 17. He's a Paramount publicist.

Dolores Tripoli to Matthew Vecchiola, Pittsburgh, Sept. 15. Groom's with Baron Elliott's orch. Eleanor S. Smith to Emerson Kimball, Columbus, O., Sept. 10. He's an announcer on WCIO, Columbus.

Patricia Connelly to Dom Quinn Oak Park, Ill., Sept. 17. He's an announcer at WBCK, Battle Creek, Mich.

Edith Holder Rauch to Sammy Rauch, New York, Sept. 17. He's a talent booker for the Roxy theatre. N. Y. bride is a former singer. It's a remarriage, since couple were divorced several months ago.

Betty Heslin to Irving Kahn, New York, Sept. 16. Bride is production assistant in 20th-Fox television department, he's 20th TV program chief.

BIRTHS

Mr. and Mrs. Norman Brokaw, twin sons, Hollywood, Sept. 13. Father is motion picture rep for the William Morris agency.

Mr. and Mrs. Jack Melvin, son, Hollywood, Sept. 15. Father is a film publicist.

Mr. and Mrs. Philip (Buz) Aiton, daughter, Pittsburgh, Sept. 16. Father's a singer with KDKA.

Mr. and Mrs. Kal Phillips, son, Hollywood, Sept. 14. Father is a radio producer.

Mr. and Mrs. Jerome Alden, twins, New York, Sept. 16. Mother is the former actress Barbara Gave. Father is an actor and script writer.

Mr. and Mrs. Jim Ameche, daughter, Chicago, Sept. 17. Father is a radio actor.

Spanish Vaudeur

The San Juan theatre, N. Y. will reopen the season Sept. 23 with Spanish stage-boxes. Lou Walters, Latin Quarter operator, who is co-owner of the theatre, will put on the shows.

A stagehand, girl line and vaude acts will be used.

Show Biz on Devaluation

Continued from page 1

amount to about \$80,000,000, which would mean a bookkeeping write-down of approximately \$20,000,000.

There are a couple of highly important points which must be borne in mind for a thorough understanding of the effects of devaluation. First is that any losses—real or bookkeeping—may well be a temporary sacrifice for an eventual advantage. Entire reason for devaluation is to improve the dollar position of the countries involved. Such betterment would eventually mean the freeing of markets and the end of the freezes and other restrictions imposed against U. S. show biz.

Second point to remember is that nobody loses anything (or, at the most, very little) until he converts his pounds or francs or Canadian dollars into U. S. dollars. If the money is used in the country of its source, its value is not affected.

In other words, if Paramount valued its Plaza theatre in London at £200,000 last week, it still values it at exactly the same today. However, on its books in New York the theatre's value last week was down as \$800,000. Today it is 30% less, or \$560,000. If and when it decides to sell the house, that \$240,000 depreciation will become real. But until then it means nothing more than a bookkeeper's mark.

Other Currencies

As for the blocked pounds, francs, guilders, kronen, etc., depreciation is likewise only a bookkeeping matter until they are freed for conversion into dollars. Since much of this coin is unlikely to be freed for years—if ever—that's something that need not be worried about too much until the future. Some of this money is used by American companies for operation of their local branches or for local investments. Since this does not entail any conversion into dollars, the devaluation has little effect.

Devaluation will have some bearing in England, however, in reducing the quantity of blocked sterling available for domestic uses—including the production of American pictures there. That results only, though, because in making the Anglo-U. S. film agreement in 1948, U. S. negotiators Eric Johnston and James A. Mulvey foresaw the possibility of devaluation. They insisted, therefore, that the amount of money which the British would permit to be exported be expressed not as £4,250,000 as the English wished, but as \$17,000,000.

That means that despite devaluation, U. S. companies will still get the same number of dollars. However, it will take more pounds to comprise that \$17,000,000 so that the companies will have fewer pounds left over for other purposes, including picture making.

As for the effects on American talent, results are easily to be seen when stripped of financial abstractions Val Parnell, operator of London's Palladium, for instance, paid Danny Kaye approximately £5,000 a week. That \$20,000 today means only \$14,000.

In other words the performer must be willing to work for less money in dollars or the manager must be willing to pay him 30% more in pounds so that he'll come out even in the conversion. Since devaluation is expected to have only minor effect on domestic prices abroad, Parnell can't raise his admission fee and so he probably can't afford to increase the salaries of American acts by 30%. That's why fewer actors will be going over.

Break for Britishers

Now to reverse the procedure, devaluation will encourage British players to come here because they'll be making 30% more when they convert their dollars. For instance, Martha Hunt in "Mad Woman of Chailiot," currently on Broadway, may be getting \$1,500 a week from producer Alfred De Lague, Jr. Perhaps when she's ready to return to her native England, she finds she has \$10,000 of her U. S. earnings left. Up to last Sunday she would have converted this to £2,500. This week it automatically became £3,570. Miss Hunt made £1,070 without lifting her makeup.

As for Hollywood pin stars, directors or technicians going abroad to make films for American companies, they'll be little affected. Since they get paid in dollars in any case, the revision of the price

relationship between dollars and sterling means nothing—aside from the cost of the souvenirs they buy to bring home.

The studios will find little difference in the cost of maintaining the players abroad, since these expenses are paid out of frozen coin. If dollars were sent over from here to support stars and crew, there would be a difference, but in almost every case the reason for making the film abroad in the first place is to use up pounds, francs, liras or marks out of the deep freeze.

Important and far-reaching effects of the devaluation are bound to be felt. Actually, it is too early to determine what all of these will be. As prexy Eric Johnston told the board of the Motion Picture Assn. of America at a session in New York, Monday (19): "It is too early to comment until we have studied the effect on world trade patterns."

World Series

Continued from page 1

terminated they will not be dragged into a similar deal for the Series or any other sports event in the future.

Deal, as set up by Gillette with Baseball Commissioner A. B. (Happy) Chandler and Mutual, which has exclusive radio and TV rights to the Series through 1952, calls for Gillette to pay \$200,000 to the big leagues for the TV rights. That sum, reportedly, represents the only money changing hands. While no video spokesman would divulge who would pay the actual pickup costs, it is believed they will be shared by all stations cutting in on the pool. On the assumption that the Series will boost the prestige of all stations carrying it, Gillette is not paying the standard time charges to the video outlets.

Three Station Nix

As a result of the no-pay deal, WMAL-TV (Washington), WMAR-TV (Baltimore) and WTMJ-TV (Milwaukee) have nixed the Series. Other D. C. and Balto. stations will cut in on the pool but WTMJ-TV is the only video outlet in that city, meaning Milwaukee fans won't see the games on TV. According to Bob Jamieson, DuMont operations chief, who's reporting this year as TV coordinator on the Series, 35 other stations have already officially accepted the pool arrangement.

Although no network exec will admit the fact, it is believed they might have let themselves in for the unsatisfactory setup in their hot competition originally to sew up the Series on an exclusive basis. When Gillette was first revealed as the sponsor, ABC offered to pay Gillette \$60,000 for an exclusive representing the difference between this year's cost to the bankroller of \$200,000 and last year's \$140,000. CBS immediately topped that bid with an offer of the entire \$200,000 and NBC claimed it would top them all. DuMont, realizing the webs were cutting each other's throats, bowed out. Not until later did the other networks come around to DuMont's way of thinking.

Reel on Theatre TV

Any theatres airing the Series on large-screen tele pay for the rights only to Chandler, unlike arrangements for other events in which they paid the network or station picking up the show a certain fee. Nets claim they were told of this arrangement only at the last minute with a "take it or leave it" edict and thus were forced to accept against their better judgment. But they insist that they will turn down such an arrangement next year, even if it means no Series.

Theatres have their own complaint on the deal. They claim the \$10,000 package price being paid by the Fabian Fox Brooklyn is far too high and so in itself sets a dangerous precedent. As a result, only the Fabian house in dual has signed for the games.

Decision on which station's camera crew does the actual pickup still awaits the outcome of the pennant races, since the nod will go to whichever station carried the regular season games of the winners. Time, if the N. Y. Yankees make the American League pennant, may games played at Yankee Stadium, N. Y., still be picked up by the crew of WABD, DuMont's N. Y. flagship.

IN MEMORIAM

Mose Gumble

September 27, 1947
We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

initial film work was with Anita Stewart at Vitaphone, from which he returned to legit until talking pictures came in.

He appeared in "Rosalie," "The Man Who Came Back," "Seventh Heaven," "My Lady Friends," "Gentlemen Prefer Blondes," "Against the Married," "Topaz," "Firebrand," "The Band Wagon," and "Rockabye" on Broadway, and went to Hollywood in 1932. He worked for Paramount, Fox, RKO, United Artists, Universal, and parted long-term contract with Metro in 1937. He played 68 roles in 14 years, including "Reunion in Vienna," "When Ladies Meet," "Blonde Bombshell," "Naughty Marietta," "Great Ziegfeld," "Saratoga," "Rosalie," "The Crowd Roars," "Sweethearts," "Wizard of Oz," "Affairs of Cellini," "Tortilla Flat," "Stratton Story," and "Any Number Can Play."

In 1938, he made his radio debut in Metro's "Good News" airshow. Among sponsors he had were Kraft, Pail Mall, Old Gold.

Survived by wife, son, George, a film technician; brother, Ralph, an actor, and two sisters.

ROSALIA KENYON

Mrs. Rosalia Gloeckler Kenyon, 65, of a prominent Pittsburgh theatre family, died at her home in that city Sept. 15 after a long illness. Mrs. Kenyon followed in death by four months, her son, Elmer Kenyon, former advance agent for the Theatre Guild, Maurice Evans and Helen Hayes and once head of the Carnegie Tech Drama School.

Mrs. Kenyon was the widow of Thomas Kenyon, who built the old Kenyon Theatre on Pittsburgh's Northside and was instrumental in putting up the Pitt, long a legit and stock house but now the Barry, a double-feature grind movie spot. Both the Kenyon and Pitt were Louisville sites for some time under the guidance of the Kenyons. Mrs. Kenyon leaves a son, T. Thomas Kenyon, ex-subscription secretary in Pittsburgh for the ATS and Theatre Guild.

EDGAR B. HATRICK

Edgar B. Hatrick, 64, former Hearst newsreel executive and

RKO theatre, where he was manager.

Born in Rutland, Vt. Meade was a representative for motion-picture producers for many years, being associated with the makers of the "Million Dollar Mystery" serial more than 30 years ago, and later with Howard Hughes, when the latter produced "Hell's Angels."

For a time he operated six film theatres in Canada, and during the last 12 years he had been house manager in RKO theatres, including the Palace.

Survived by wife

WILLIAM YOUNGCLAUS

William Youngclaus, veteran Nebraska exhibitor for more than 35 years, died Sept. 17 at his home in Grand Island, Neb. He had operated theatres in various Nebraska cities. He was a partner of Tristates Theatres in the Drive-in theatre at Grand Island but ran the Island theatre independently.

Survived by wife Lorraine and a son.

LAMAR C. FUNSTON

Lamar C. Funston, 58, theatre operator in Columbus, O., died there Sept. 12. He had built and operated the Hudson and Parsons nude houses, and was treasurer of the old B. F. Keith's for 20 years.

Survived by wife, two daughters, sister and brother.

BEVERLY BLAKELY

Beverly Blakely, 19, showgirl, was killed in a motor crash near Bakersfield, Cal. She was a member of the Laughs, Inc. troupe en route to Vancouver for a four week nitery stand.

She was formerly a member of the Earl Carroll show.

RICHARD M. MIDDLEMASS

Richard M. Middlemass, 65, actor and playwright, died Sept. 10 in Hollywood. As a playwright his outstanding work was "The Valiant."

He was a member of Actors Equity, the Lambs and the Harvard Club.

MAURICE A. GRANATOOR

Maurice A. Granatoor, 46, partner and general counsel for Cou-

Look, Ma, he's Smiling!!!



SUNDAY NIGHTS 8 to 9

- CBS - TV -

**Ed Sullivan's
"TOAST of the TOWN"**

for

Lincoln-Mercury



Producer
MARLO LEWIS

ON THE ROXY STAGE FRIDAY

MONDAY NIGHTS, Over Station WPIX-TV, 7:30 to 8 P.M.--Sullivan's "LITTLE OLD NEW YORK"

Photo by PATYSON-HESS

VARIETY

Published Weekly at 134 West 45th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1901, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 176 No. 3

NEW YORK, WEDNESDAY, SEPTEMBER 28, 1949

PRICE 25 CENTS

H'WOOD TO GO STEADY WITH TV

'Life With Mother' Flop on Road Climaxes Surprising Reversal

Quick flop of the road tour of "Life With Mother," closing next Saturday night (1) at Ford's the star, Baltimore, climaxes one of the most surprising reversals in Broadway history. The sequel to "Life With Father" has run into devastating lack of interest out of town, even worse than that following the play's initial spurt on Broadway last season. In retrospect, the comedy, which seemed a natural in advance and which got unanimously rave reviews, was a fated opus from the start.

The show's initial week in Baltimore was disastrous. Despite its tentative exploitation, it opened to only \$1,200 advance, and grossed a sad \$3,000, which meant a loss of \$10,000 for the week. If the current week is no better, the brief tour, including three days in Wilmington and the fortnight in Balto, will involve a loss of around \$30,000.

When the show folds Saturday night, producer Oscar Serlin will bring the third-set setting back to New York for storage, since it is the same as for "Life With Father" and therefore may be used again some time for another tour or for lease for stock engagements of the latter play. The setting for the first and second acts, used only for "Mother," will be stripped and left in Baltimore for destruction.

(Continued on page 64)

If and When Ben Marden Sets Monte Carlo Deal, Sophie Tucker Opens

Paris, Sept. 27
Sophie Tucker is expected to headline the first show on the Riviera under the aegis of Ben Marden, former boniface at the Riviera, Ft. Lee, N. J., who has been dickering for the takeover of the casino in Monte Carlo and the seven hotels including the Sporting Club, Monte Carlo, which are operated by the Franco-Greek syndicate currently in control of all green-felt operations in that area.

Marden has been negotiating all summer with the syndicate and a vote is expected when the group's board of directors meets in Paris this fall. Carl Erbe, who for many years was Marden's press agent during the Ft. Lee cafe's operation, has been with Marden during the huddles. Erbe resigned his post at Dave Charnay's Allied Syndicate to go with Marden.

Miss Tucker is expected to open around Jan. 1 when the Riviera's real winter season starts. She'll take this date in lieu of her regular Miami Beach stand.

Platter Spinners Now Writing Pop Tunes

Record companies and many music publishers have in the past few weeks noticed a decided increase in the submission of new songs for publication and recording by disk jockeys in New York and other major cities.

The increase, it's felt, is due to the connection by WNEW's (N.Y.) Gene Rayburn with the current "Hop Scotch Polka." Rayburn and his broadcast-partner, Dee Finch, for weeks plugged the Billy Whitlock recording "London" of "Hop Scotch," and Rayburn thought up the idea for the lyric, hence his name on the song as one of the writers. Apparently the circumstance has renewed disk jockey interest in the idea of making a quicker buck by writing songs than by spinning the finished product.

Berle's Missing Up On Sure Thing; Politics Looks Like a Pushover

Philadelphia, Sept. 27
Milton Berle, who has proved a threat to films radio and legit plays, has taken on and knocked off another opponent—political campaigns.

Richardson Dilworth, stormy petrel of Philadelphia politics and Democratic candidate for City Treasurer, picked Berle's opening night to launch his street-corner speaking campaign. John M. Cummings, political writer for the Philadelphia Inquirer, covered the Dilworth political debut and found the candidate licked while the Berle telecast was on.

According to Cummings, a generous estimate placed the political turnout at approximately 100. "Mr. Dilworth committed his first campaign error by competing with Milton Berle," Cummings said. More people attended the two rallies held later that evening. Sindinger & Co. operators of Radio, clocked Berle's tele return for an all-time listening high here, with 81.6% of the TV sets turned on, and 80% of the receivers tuned in on Berle.

Previous program highs recorded by Radio were the Chicago Cardinals-Philadelphia Eagles football game, Aug. 29; the American Legion convention parade, Aug. 30; and the Sheriff Austin Meehan-Dilworth debate, July 12.

MORE STARS ON VIDEO; B.O. AID?

While the film industry laid plans this week to survey the effect of video on picture attendance, Hollywood showed extensive evidence of switching its once recalcitrant attitude toward the new medium. Its actors were not only showing signs of making a rush into TV, but a number of studios were preparing pix with TV themes.

Video is no longer being shunned by the film colony on the double score of being an "amateur" medium and a boxoffice threat. At the same time that the studios are starting to change their mind about the appearance of top Hollywood stars in TV shows, New York home-office execs began laying plans to harness the video industry to the film boxoffice. Latter project will be preceded by a detailed study of video's impact on the b.o. to be conducted by an independent research agency for the Motion Picture Assn. of America.

Situation recalls the early hostility borne by Hollywood to radio, when the studios posted a "verboten" sign on A.M. Not only would they not permit their stars to appear on radio shows but they banned any promotional tie-ins. When radio's audience reached literally into the millions, they changed their minds. Today some

(Continued on page 30)

Lombardo's \$6-\$7 Average Check Peak for Bands

The "average check" of patrons drawn into the Hotel Roosevelt New York by Guy Lombardo's orchestra proves more than anything else the b.o. consistency of that outfit. This business of "average check" is something that varies considerably with certain bands and artists and it's not as frequently discussed in reports of b.o. figures, etc. But it's the only way that rate counts some name bands measure an outfit's success financially. With Lombardo's the average runs between \$6 and \$7 per person week in and week out and that's just about the peak for any name band.

Back in the days when the Glenn Miller, Harry James and similar top swing bands were getting

(Continued on page 71)

Veepees in Charge of Boxtops Kick Around a \$1,000,000,000 Biz

Sinatra Croons Tune About Ingrid, Roberto

Hollywood, Sept. 27
A new song quite plainly based on Ingrid Bergman's romance with Roberto Rossellini on Stromboli is due out soon. Frank Sinatra recorded the melody for Columbia Records and it's to be his next release. A ballad, the song is by Ken Lane and Irving Taylor and is being published by Sinatra's own publishing house, Sinatra Songs. It's titled, "On the Isle of Stromboli."

Sinatra's recording is exclusive, at least until the recording is released. Song was brought to him by the writers themselves.

How Close to Simulate Ballpark Atmosphere, Fabian's \$64 Question

St. Fabian, circuit operator whose Fox theatre, Brooklyn, is pioneering large-screen television via the forthcoming World Series, is finding a brand new set of problems tied to the TV-film operation which the vet showman never faced before. "You've got to come up with a lot of answers before the Series starts," says Fabian. "We have no precedent to work with consequently, we've been puzzling them out ourselves."

In capsule form, the poser could be framed as how close to the simulation of a ballpark should a theatre go in playing the classic series. Fabian, for instance, is figuring out what the theatre should do in the event one or more of the games is rained out. Then there is the popcorn question—whether the house should expand its concessions for the big event and widen the sale of eats and drinks. Admission scale also needs an answer.

As of the moment, Fabian is in favor of giving the customers a refund on the difference between his upped scale and regular admission prices if weather prevents a game from going the required five innings. He thinks rain-checks, traditionally dishied out by the parks, would be too tough on the customer who couldn't come back the next day.

On admission scales, theatre will probably boost its price to \$1.25 per head which compares to \$5 for reserved ballpark seats and \$1 for the limited bleachers. Since the house will undoubtedly be

(Continued on page 71)

Use of radio premiums is greater than it has even been, while the number of premium offers made on television is witnessing a phenomenal boom. That's the story told by agency execs attending the meeting of the Premium Advertising Assn. in New York yesterday (Tues.).

Reason for the premium boom in AM is the shift to a buyers' market with bankrollers finding that to move merchandise boxtop offers are a needed hypo. Particularly effective, they report, is the self-liquidating premium—where the listener's 10 or 15 cents covers the cost of the offer. Sponsor loses no money on the deal and the customer gets a bargain because the huge volume and direct transaction bring the price below the retail value.

TV is seeing a boxtop bonanza because the medium's visual nature gives the offers a fantastic pull. One announcement on a local tele station, for instance, drew 6,000 letters. Bob Degen, merchandising director of Ted Bates agency and executive on the Colgate account, reports that the dental paste is having "phenomenal success" with

(Continued on page 71)

'Personal Department' Courses for Starlets To Aid Public Relations

Hollywood, Sept. 27
Film industry is apparently trying to overlook nothing in its new concentration on public relations. Latest move is a plan to give starlets a course in "personal department" along with the works they get at the studios from thesp teachers, makeup men, dentists and wardrobe department.

Instruction to the gals on how to handle themselves in the limelight has been instituted by the studios at the suggestion of the Motion Picture Industry Council, co-op Hollywood group which has been concentrating on public relations. It was revealed last week by Art Arthur, MPIC exec director.

Arthur's point is that the industry suffers severely when these young femmes get themselves into trouble. The fault isn't so much theirs as Hollywood's. Arthur believes because they are frequently small-town gals who have won heavily contests or have otherwise suddenly been thrust into prominence. Generally, they haven't either the educational background or psychological preparation to meet the new situation.

GUY LOMBARDO'S 25th ANNIVERSARY

PAGES 37 TO 51

SWG's Attorney Whips Up a Flock Of Defenses in Reply to 'Variety' Suit

Hollywood, Sept. 27. — Claim that it is a labor union and therefore not subject to certain provisions of the Sherman and Clayton anti-trust acts provides the chief basis for a brief filed by the Screen Writers Guild Tuesday (27) in Federal Court in answer to the suit brought against the SWG for conspiracy and restraint of trade by VARIETY and DAILY VARIETY. Brief challenges jurisdiction of the court on that ground. It contends that the SWG's so-called "advertising code," which prohibits writers from advertising in film trade papers, is not a conspiracy.

VARIETY and DAILY VARIETY complaint, first filed in Federal court here last April 12, alleged that a conspiracy began in 1940 when the SWG put into effect a resolution barring its members from advertising in any and all trade papers. Last month the case was up for a brief hearing before Judge Pierson Hall. At that time Morris Cohn, attorney for SWG, sought to have the suit dismissed for failure to state a cause of action and on the ground that the court had no jurisdiction. Judge Hall, after listening to arguments in Edward C. Rafferty, counsel for VARIETY, ruled that VARIETY and DAILY VARIETY "had a claim for relief by alleging a combination to restrain the trade in the sale and purchase of advertising." He said an enforcement provision in the Guild's advertising boycott, which provided definite punishment, was "an effective means of an economic strangulation."

Cohn's answer now admits that a member of SWG "may be fined, suspended, or expelled for such violation" but maintains that "no member has ever been expelled."

(Continued on page 10)

TV Rep Doubles Sullivan's Roxy Salary, Ups Biz

Impact of video's effect on theatre boxoffices is currently being seen in Ed Sullivan's run at the Roxy theatre, N. Y., where the "Teast of the Town" agent has zoomed the gross to a big \$92,000 on his first week. Sullivan is appearing with the Harvest Moon Ball winners plus performers who worked on Sullivan's CBS tele show. Stress on the TV show rather than on HM winners is paying off boxoffice-wise, as was originally anticipated by Sullivan. Prior to arranging the deal with Roxy booker Sammie Rauch, the N. Y. Daily News columnist asked that his ante be upped from his usual \$2,750 to double that figure, \$5,500, because of draw of his Lincoln-Mercury-sponsored TV show. Rauch said he would gamble on that aspect.

Current run at the Roxy is the columnist's fourth visit to this house. It's the first time that Sullivan fronting a unit will be held over for a three-week run.

Whether the HM winners will be held over along with Sullivan will be decided today (Wed) when Rauch returns from Pittsburgh for holidays with A. J. Balaban, theatre's managing director.

U.S. Talent Turns Out For Variety Club in London; 11G to Edinburgh Fund

London, Sept. 27.

The London tent of International Variety Clubs was launched here by a Midnight Matinee at the London Coliseum, which was attended by the Duke of Edinburgh. The National Playing Fields Assn., of which he is president, benefited by upwards of \$11,000 as a result of the gala show.

The club presented a galaxy of stars. The American contingent was the dominating force, including Joe E. Brown, the Ink Spots, Bill Johnson, Jack Durant, Ben Lyon, Horrah Minnevillech and his Harmonica Rascals, and an ensemble from "Brigadoon."

Others included Gracie Fields, Beniamino Gigli, Naughton Wayne and The Charivels. The enthusiastic audience gave every act an ovation.

Chief barker of the London tent, Robert S. Wolff, was in the royal party, and special visitor to London for the occasion was the international chief barker, R. J. O'Donnell.

'Selznick Stars' As Vaudfilm Act

Before David O. Selznick sailed for England to rejoin his wife, Jennifer Jones, who is on location there, the producer set a deal with agent Paul Small to package "Selznick Stars" for personals in the vaudeville. First unit comprising Guy Madison, Rory Calhoun, Rhonda Fleming and John Agar, opens in St. Louis Nov. 2 on the first of five weeks in Loew vaudeville. Kansas City, Cleveland, Buffalo and Rochester will follow. The pitch naturally will be tied to current Selznick releases but, in view of the 50%-from-the-first-dollar sharing terms, the "Selznick Stars of 1950" will play as a straight act and not as a ballyhoo personal.

Small and Selznick will continue the idea with Louis Jourdan and Christopher Kent (currently in "Madame Bovary"), the idea being to trailerize DOS' upcoming stable of talent on a permanent policy.

Small heads for Hollywood today (Wed) to set the act and in connection with other clients.

HEAT FLOORS GARFIELD

Hollywood, Sept. 27.

20th Fox is shooting around John Garfield in the "Big Fall" production while the actor is hospitalized at Cedars of Lebanon due to heat prostration suffered Sunday (25) while playing tennis. Garfield will be back at work Thursday (29).

Garry Davis Held in Paris

Paris, Sept. 27.

Garry Davis, ex-Broadway legler now plumping for a world citizenship movement in Paris, is under arrest here for lack of a residence permit. Charge may entail expulsion from France.

Davis gave up his U. S. citizenship to become a "world citizen."



KEN MURRAY'S "BLACKOUTS OF 1949"

NOW

ZIEGFELD THEATRE NEW YORK

(Just completed 7-year run at Capitain Theatre, Hollywood.)

H'wood Contests Okaying Any TV Rights to Its Pix

The makings of a showdown legal fight over conflicting film-let claims to video rights of play properties began shaping up this week. Rumbles of the oncoming battle were heard following announcement that several top-flight Broadway producers were planning to televise some of their hit plays, where film rights were sold, in a new TV series to be known as "Producers Circle." Outcome of the dispute will definitely decide which show biz end will control the assignment of TV rights.

Warner Bros. entered a fast disclaimer to the producers' contention that permission of the film companies had been cleared on several properties. Metro concurred with Warners in what's expected to be a joint film industry stand against waiving TV rights on (Continued on page 15)

Elsa Maxwell Scores Yanks for Not Taking Film Fetes Seriously

By ELSA MAXWELL

Cannes, Sept. 20.

"Comme d'habitude" as the French say here is my annual letter to VARIETY. This is a low-down on the International Film Festival in Cannes.

Last year I reported on the Venice Festival, which was a medley of inefficiency and mismanagement. I'm glad to say it's not the same in Cannes. Though the French are bad organizers and tackle problems in the most complicated way they got out okay at the end.

The Palais des Festivals on the Croisette was built chiefly by heavily-taxed Cannes citizenry—to their disgust and displeasure. It cost about \$700,000. Three days before the Festival opened there were neither stairs, orchestra seats nor carpets. In America it would have taken six months to complete; in France within a week the doors were promptly opened to a critical, capacity house, and everything ran according to schedule, except the films themselves.

Unfortunately, Australia, hoping to attract tourists, had a long documentary lasting over an hour, re-

(Continued on page 18)

Stars Preparing Visits To 112 Vet Hospitals

Hollywood, Sept. 27.

Hollywood Coordinating Committee, headed by Marco Wolff, is rounding up film and radio names for a series of entertainment visits to the 112 Veterans Administration hospitals in various parts of the country. First troupe leaving for eastern hospitals consists of Mark Stevens, Marcia Van Dyke, Armand Blake, Colleen Townsend, Lois Charrand, Janis Carter and Ruth Warrick.

Abe Lastfoged, chief of USO-Camp Shows, reported that the national USO has set a \$1,000,000 budget for a program of live shows throughout the year to entertain 100,000 permanently disabled veterans in the hospitals.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WAGM, CBS-TV, Paramount News Sportscaster)

COLLEGE EAST

Games	Selection	Points
Army-Penn State	Army	13
The Kaydets are class of east.		
Boston College-Wake Forest (Fri. nite)	Wake Forest	13
BC took a severe drubbing last week from Oklahoma.		
Brown-Holy Cross	Brown	7
Holy Cross disappointing in opener.		
Bucknell-NYU	Bucknell	7
Bucknell has the edge at home.		
Cornell-Colgate	Cornell	13
Cornell is too deep.		
Columbia-Harvard	Columbia	7
Columbia sophs pleasant surprise.		
Pennsylvania-Dartmouth	Pennsylvania	6
Dartmouth unimpressive in pre-season scrimmages		
Yale-Fordham	Yale	20
Jackson, Naderhny and Fuchs too good for the Ram		
Maryland-Georgetown (Fri. nite)	Georgetown	13
Margarita made great debut as youngest coach against Holy Cross		
Syracuse-Lafayette (nite)	Syracuse	7
Bernie Cusis, ace passer, spells the difference.		
Navy-Princeton	Navy	7
The Middies are coming!		
Temple-Rutgers	Rutgers	14
Rutgers is deep and slick.		
Detroit-Villanova (nite)	Villanova	13
Wildcats may be Bowl-bound.		

SOUTH

Vanderbilt-Alabama	Alabama	7
Vandy disappointed against Georgia Tech.		
Arkansas-TCU	TCU	20
Razorbaks are rebuilding.		
Mississippi State-Baylor	Baylor	14
Baylor is dark horse in Southwest Conference		
North Carolina State-Clemson (nite)	State	7
Clemson lost most of its undefeated stars of last year		
Tennessee-Duke	Duke	6
Duke has great versatility.		
North Carolina-Georgia	North Carolina	13
You've got to stay with Charley Justice and gang		
Tulane-Georgia Tech	Tulane	13
Tech too light to stay with Tulane powerhouse		
Mississippi-Kentucky	Mississippi	7
Strictly a tossup!		
LSU-Rice (nite)	Rice	20
Rice Owls one of the favorites for the Southwest Conference crown		
SMU-Missouri	SMU	7
Dazzling Doak Walker, again.		
Oklahoma-Texas A&M	Oklahoma	20
Sooners are heading for another Bowl bid		

MIDWEST

Illinois-Wisconsin	Wisconsin	7
Badgers a pleasant surprise, Illinois disappointing.		
Ohio State-Indiana	Ohio State	20
Buckeyes in a romp.		
Purdue-Iowa	Purdue	13
Iowa bad against UCLA last Saturday.		
Kansas-Iowa State	Kansas	7
Kansas gets its first win after two losses.		
Kansas State-Corvado	Colorado	13
Buffaloes cocky after win against Kansas		
Michigan State-Marquette	Michigan State	20
State showed its class against Michigan.		
Nebraska-Minnesota	Minnesota	20
Golden Gophers just warming up		
Northwestern-Pittsburgh	Northwestern	13
Pittsburgh coming back, but not good enough for Wildcats.		

FAR WEST

Oregon State-California	California	13
Golden Bears one of the best in the west.		
USC-Washington State	USC	14
Trojans showed their strength against a good Navy.		
Stanford-Michigan	Michigan	10
Stanford is good, but not in Michigan's class.		
UCLA-Oregon (Fri. nite)	UCLA	7
Oregon below, Uclans above par.		
Washington-Notre Dame	Notre Dame	20
The Ramblers roll.		

PROFESSIONAL NATIONAL LEAGUE

Chicago Bears-Chicago Cardinals	Cardinals	7
Difference is in the line.		
Detroit-Philadelphia (nite, Oct. 3)	Eagles	14
Eagles are the champs; Detroit is coming, though		
Green Bay-Los Angeles	Rams	14
Packers are having an off year.		
Giants-Buffaloes (Fri. nite)	Giants	7
Chuck Connerly gives the Giants the edge.		
Pittsburgh-Washington (nite, Oct. 3)	Redskins	14
Rough and Gilmer over the tough Steeler line.		

ALL-AMERICA CONFERENCE

Buffalo-Baltimore	Buffalo	21
George Ratterman makes the Bills click.		
Cleveland-Los Angeles	Cleveland	14
The Browns are still the AAC's best.		
Chicago-San Francisco (Fri. nite)	San Francisco	14
49ers bounce back after upset by Bills		

RECORD

Won 30. Lost 10. Tied 2. pct. .750
(Ties Don't Count)

* Home teams listed first.

* Points are selector's prediction, not the gambling odds.
College games are held Saturday unless otherwise stated, pro games on Sunday unless otherwise stated.

JANE RUSSELL CLICKS

London, Sept. 27.

Jane Russell opened a two-week stand at the Princes theatre Monday (26) to a big ovation. She won over a raptive audience with her first number.

In a half-hour stint the actress sang both old and new ditties, with "Buttons and Bows" emerging as an easy favorite. Her personality scored in all respects.

Sidney Sheldon's Play

Hollywood, Sept. 27.

George Orwell's "1984," a current best-seller, will be adapted for the Broadway stage by Sidney Sheldon. Sheldon is now putting the finishing touches on the screenplay for "Just 18," which Metro has scheduled as an Elizabeth Taylor starrer.

He heads east in about two months to begin work on the play, which he hopes Elia Kazan will direct.

Subscription Order Form

Enclosed find check for \$

Please Send VARIETY for One Year Two Years

To
Street
City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

INT'L UNITY WISHEFUL THINKING?

U.S. Distribs See Little Chance To Up Rentals as Devaluation Offset

American distribs see little chance of upping their rentals in England or other countries to compensate for devaluation. They feel that terms they are now getting from theatres abroad are, in most cases, already to the point where further hikes are not feasible.

Devaluation means a 30% decrease in Britain and most other countries and 10% in France when local rental collections are turned into dollars. That is the theory, anyway, based on the amounts by which some 25 nations have revised their currencies. In actuality, the drop is less severe.

In most cases part of the loss is cushioned by the decrease, as a result of devaluation, in the spread between official rates of exchange and the free rates. The American film companies move most of their foreign income at the free market rate. For instance, the official French figure has been 200 francs to the dollar. Devaluation has increased that to 350 to the dollar. However, the companies have been doing business at about 440 to the dollar recently, so the official change isn't going to make a lot of difference.

In England there has been no large-scale free market, but the distribs would have gladly taken \$3 or \$3.20 for their frozen pounds. Official rate was \$4.03 and has just been dropped to \$2.80. There has been some transfer among the companies of the blocked sterling, as permitted under the Anglo-U. S. (Continued on page 13)

Balaban's Statement To Par Stockholders Confirms Biz's Upbeat

Industry's second-half of '49 rally and the likelihood of a break in the postwar decline in film revenues received something in the way of an official confirmation from Barney Balaban, Paramount president, in a letter sent to stockholders. Balaban, widely regarded as conservative in predictions and sound in his arithmetic, is now forecasting a turn-around-the-corner for production-distribution after the long drought.

"Our current operating reports appear to confirm this expectation," Balaban told his stockholders. "The quality of our pictures in inventory seems to me to be markedly better and costs on the average are somewhat lower. Business conditions remaining good, it is reasonable to expect that our production-distribution operations will make a better showing in the second half than in the first half of this year."

Par's improved status bears out that reported by other majors whose gross returns now are only 4% behind the totals last year. Understood that Par, in its July-September rally, is trailing last year's returns by only a few percentage points. Its grosses have snapped back sharply from the \$37,850,000 which it took in during the slow April-June period and the company is expected to show \$42,000,000 for its third stanza against (Continued on page 20)

ZANUCK STICKS AROUND N.Y. FOR 'PINKY' PREEM

Twentieth-Fox production veepee Darryl F. Zanuck returns to the Coast from New York this weekend, following the preem tomorrow (Thurs.) at the Broadway Rivoli of "Pinky," which he personally produced. He arrived in N. Y. from Europe last week and originally thought he would have to fly back to the studios immediately but decided to stick around for the opening.

"Pinky" opens with none of the preem hoopla at the theatre given other 20th pictures recently but will be backed by one of the most intensive publicity campaigns in (Continued on page 13)

SIMPPE GAGEY ON FOREIGN MOVES

Spyros Skouras was "a couple jumps ahead of the fact." It was said by a top source this week in his statement last Thursday (22) that Eric Johnston during his current tour of Europe would attempt to set up counterparts of the Joint Anglo-American Film Council in other countries. "The idea has been kicked around," it was said, but there are several practical reasons why the Motion Picture Assn. of America prexy can't go ahead with the scheme now, primarily that there is no unified industry with which to deal in other countries. They are unlike England, where two men J. Arthur Rank and Sir Alexander Korda, can be "said to be British production."

The 20th-Fox topper disclosed the purported Johnston scheme in a report to the company's stockholders. After congratulating Johnston on his plan to create a better understanding with our world markets as instituted in the Anglo-American conferences last March "which ended up a dismal failure when the conferees' suggestions were rejected both here and in England," Skouras stated Johnston "now plans to create the same kind (Continued on page 13)

Joseph Burstyn Sees Germany's Resurgence As Potent Pix Prod.

Germany promises within a few years to be Europe's richest source of product for U. S. art houses. Joseph Burstyn predicted last week on his return to New York from three months abroad. He brought back with him for distribution by Mayer & Burstyn, foreign pic releasing outfit in which he is a partner, "Berliner Ballades," postwar Germany film which recently won a prize at the Venice Film Festival.

Burstyn said he was surprised to find in the German pic shown at Venice the seeds of regeneration of really first-class artistic filmmaking. He stated he felt Germany would fully blossom as the prime producing country on the Continent within a few years unless unforeseen circumstances occurred.

U. S. distrib attributed the (Continued on page 20)

Majors May Make One Last Legal Stab But Little 3 Will Not Appeal Decree

Fleeting Vogue

What's hot picture material in February can look awfully cold in September.

Shorts producer Emerson Yorke last week notified the Johnston office title registration bureau he wished to withdraw the tags "The Dollar Pyramid," "The Pyramid Club," "Let's Play Pyramid" and "The Pyramid Pushover," which he registered last February.

Par's Test Suit On Stock Splitup

Paramount is battling an order won by dissident stockholders in N. Y. supreme court which would require the company to submit to judicial appraisal of common stock in lieu of issuing new production-distribution and theatre shares under the plan of divorcement. The decision, handed down some time ago by Justice Ernest L. Hammer, was argued before the appellate division last week. N. Y. appeals court has reserved decision.

While the suit is a test action it is not expected to affect any stockholders other than those using Sol Kukul, holder of 300 shares and Eva Schnell with 2,400 shares. That is because those dis- (Continued on page 18)

PECK MENTIONED FOR 20TH FILM IN AUSSIE

Sydney, Sept. 27
20th-Fox will make an Aussie locationer, "The Sundowner," with Robert Bassler producing and Gregory Peck mentioned as a possible star. No date has been set for the film to go before the cameras.

Australian government will give its fullest support to the venture, according to Syd Albright, local 20th-Fox chief. In addition, authorities have expressed the hope that other U. S. distributors will also make films here, using their frozen coin to offset the effects of devaluation.

National Boxoffice Survey

New Pix Boost Biz in Some Keys—'Bride' Standout 2d Week in Row; 'Kentuckian' Holds Second

Crop of new pictures is helping to brighten biz in many key cities covered by VARIETY this week. However, the overall total is dipping below last session because of too many overly extended longruns in bigger keys. Final games which will decide winners in both major league baseball races are hurting matinees in numerous cities.

Again pacing the field by a very wide margin is "Male War Bride" (20th). Cary Grant laughmaker, playing in some eight key spots, is big in great or so-so.

"Fighting Kentuckian" (Rep!) is retaining its hold on second place nationally although on second rounds, in several cities. Film is pacing K.C. and standout in Detroit, being great in latter. It also is smash in Chicago and okay to big in most other locations. "Task Force" (WB) is winding up third although a bit disappointing in some keys for a Gary Cooper starrer.

Fourth money goes to "Jolson Sings Again" (Col.) with fine to great takings currently. Jolson musical is holdover in all key cities covered by VARIETY currently excepting Minneapolis where doing colossal biz. "Midnight Kiss" (M-G) is finishing fifth while "Rope of Sand" (Par) will land in sixth.

"White Heat" (WB) is shipping to seventh position with "Top G"

Morning" (Par) taking eighth slot. "Rusanna McCoy" (RKO) will land ninth place while "Mighty Joe Young" (RKO) rounds out the Big 10 list.

Best runner-up films are "Sword in Desert" (U) and "Red Danube" (M-G) in that order. Latter is just starting this stanza but fast in Boston and fine in Frisco.

"Father Was Fullback" (20th) showed further strength this week, being topper in Seattle with big session. Also new "My Friend Irma" (Par) hints future potentialities, being solid in Chicago and fine in Denver. Another newcomer, "Thieves' Highway" (20th) seems fast in Chi but light in L. A. Big this week at N. Y. Roxy it obviously is getting a great boost from buff stage layout.

"That's My Baby" (U) is doing good in two locations but fair to light in three others. "Red Light" (U.A.) new entry is pure in Frisco though thin in L. A.

"Home of Brave" (U.A.) tops in Indianapolis and nice in Buffalo, is only fair in Providence. "Song of Surrender" (Par) seems mild in K. C.

"Big Deal" (RKO) is bangup in St. Louis. "Soft Touch" (Col) looks tidy in Chi. "Easy Living" (RKO), okay in K. C., shapes trim in Chi. (Complete Boxoffice Reports on Pages 80

If the Government's tough anti-trust decree is accepted by the N. Y. federal court, the 10-year case will undoubtedly move up to the U. S. Supreme Court for one more appeal. Broad hints to that effect were given by attorneys for the three theatre-owning defendants, Metro, Warner Bros. and 20th-Fox, after one-week study of the Dept. of Justice's decree plus findings of fact.

On the other hand, the Little Three, Columbia, Universal and United Artists, are not likely to join in a new plea to the high court. Louis (Schwartz & Frohlich, Columbia's legalite, says that "after studying the decree, I can say that Columbia is not inclined to make an appeal." While other Little Three lawyers asked not to be quoted their inclination was in line with that of Frohlich's.

Col's lawyer sees a fairly clear path for his company under the Government's provisions. Col can even sell pix in groups, he noted, so long as the price of each film is separately stated and there is no conditioning of one on another. As for U.A. that company is most concerned with the ban on road- (Continued on page 18)

London Express Opines Divorcement Necessary To Improve Brit. Films

London, Sept. 27
Targeting the combined theatre and production interests of the J. Arthur Rank organization, the London Daily Express has launched a campaign in favor of divorce-ment along American lines. The Express is plugging for the split-up of film companies as a means of encouraging independent producers to compete with the larger outfits.

Asking how success for the British film industry is to be achieved in the future, a recent editorial in the daily said: "America has taken (Continued on page 18)

VARIETY

Trade Mark Registered
PUBLISHED BY HIRSH SILVERMAN
Published Weekly by VARIETY, Inc.
100 West 40th St., New York 18, N. Y.
Bully Bound 95
8311 Sixth Street
Washington 1
100 National Press Building
Chicago 1
200 N. Michigan Ave.
London W1T
1 St. Martin's Pl., Trafalgar Sq.

Subscription: \$10.00 Foreign \$11.00
Single Copies: 25 Cents

Vol. 176 No. 3

INDEX	
Bills	64
Chatter	70
Film Reviews	6
House Reviews	16
Inside Legs	66
Inside Music	57
Inside Pictures	13
Inside Radio	34
Inside Television	36
International	10
Legitimate	65
Literati	69
Music	27
New Arts	62
Night Club Reviews	69
Outwits	71
Pictures	3
Radio	22
Radio Reviews	28
Records	52
Frank Seely	69
Television	27
Television Reviews	29
Unit Review	62
Vaudeville	59

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Inc.)
\$15 a Year—\$10 Foreign

DISTRIBS' SELLING PRACTICES FACE HEAVY ATTACK FROM TOA AND ALLIED

Fall season will see an intensified battle over major company selling practices and terms on pix as a curtain-raiser to the post-disinfectant era now coming up. In the wake of the disclosure by Wilbur Snaper, newly-elected president of New Jersey Allied, that a deputation which he will head will call on sales toppers for better terms, it now has been learned that the high echelon of the Theatre Owners of America will make a similar round-robin call.

Back from their Los Angeles convention, top TOAers expressed themselves as ready for a showdown if their demands for revised competitive selling are not met. Billed as the first important duty of Samuel Pinanski, new TOA prez, is the naming of a new exhibit-distrib committee under co-chairmanship of Walter Reade, Jr. and Edward Zorn. Pinanski is expected to name himself as well as bigtime circuit ops Ted Gamble, Si Fabian, Leonard Goldenson and Robert J. O'Donnell.

Theatre group is seeking an impressive lineup of names to command attention from distribution chiefs on their impending round of personal visits. Indicating the importance attached to the drive is the fact that Pinanski, when asked by the TOA board to select the new committee, requested more time because he did not want to act on the spur of the moment. Now the word is out that TOA's biggest names are earmarked for the delegation.

It is regarded as ironic that the anti-trust litigation, started to bring an era of better exhibit-distrib relations, is the key to better-than-ever battle. While Jersey Allied is championing at what it calls a steady hand in rentals, TOAers are equally vexed over the spread of closed competitive selling and hit-and-miss clearance pattern. There is more than one hint by TOA that it will resort to another intervention move in the anti-trust suit if the distributors refuse to go along on the complaints.

TOA's Demands

TOA will demand the opening of winning bids and rules precedent in the Amphitheatre case to back its request. Additionally the org wants a return to uniform clearance patterns because it claims subsequent-run exhibits are being foisted by the use of different clearances by every major group will urge upon the majors that they sit down and work out a "fair" clearance setup.

Because any confabbing of distributors might be regarded as conspiracy under anti-trust laws, TOAers are prepared to suggest that they join with the majors in an application to the court for the privilege of working out uniform clearances. In the absence of that collaboration, intervention alone by TOA is regarded as a distinct possibility.

We're against competitive selling and we said so in our brief submitted to the Federal court—our top TOAer told. But if it must be, we want it handled properly and for the purpose of avoiding disreputation only. We intend to talk turkey with the competitors. This isn't going to be a pillow fight.

Disputing of top TOAers is expected within the next couple of weeks. Hence, distribtious will be hot almost simultaneously by both Allied and TOA forces.

REPUBLIC TO TURN OUT 57 PICTURES IN 1949-50

Hollywood, Sept. 27. Republic will shatter all its previous production records by turning out 57 pictures, in addition to four short subjects, for its 1949-50 program. Schedule announced by Herbert J. Yates, includes 16 high-budgeters, 14 in the medium-priced bracket, six Ray Rogers films, a dozen action westerns, four cliffhangers and four colored travel shorts.

Two features, "The Fighting Kentuckian" and "The Kid From Cleveland," are already in release and three more are ready for distribution. They are "Sands of Iwo Jima," "The Savage Horde" and "The Avengers." Last named was made in Argentina with John Carroll starring.

Walker's Added Chores

With his recent election to the spot of veepee by the RKO board, J. Miller Walker has expanded his duties to take over as chief of the company's eastern legal staff. Walker is filling the gap left open when Gordon E. Youngman, previous legal topper, moved out to the Coast as studio attorney.

Additionally, Walker will continue serving as secretary to the company besides handling a number of its financial transactions.

Selznick Commuting To Europe to Set Up 6 Foreign Productions

David O. Selznick, who planned to London and Rome from New York last Thursday (22), is due back in the U. S. this coming weekend. He'll remain here only about three weeks and then go back to Europe until Christmas. His return from the present trip is necessitated by trial in Los Angeles of the suit brought against him by producer Bill Hatcher on "If This Be My Harvest."

Selznick disclosed before his departure last week that the European junkets are for the purpose of setting up six pix a year from there for distribution by his Selznick Releasing Organization. He also plans to participate in six a year in Hollywood, giving SRO 12 a year which Selznick will finance, work on script and casting and supervise final editing. He will not handle actual day-to-day production on any of them, however he explained.

DOS hopes to set up two a year from England, two from France and two from Italy. He is negotiating during his current stay to participate in a pic with Carol Reed and Laurence Olivier in England. In Italy he intends to work with Vittorio De Sica, producer of "Shoe Shine" and "Bicycle Thieves." In France he's aiming to make a deal with a producer to turn out "The Frenchman and the Bohemian" with Louis Jourdan, Shirley Temple and John Agar who are under contract to him.

Bacher-Nasser's Suit

Hollywood, Sept. 27. William Bacher and James Nasser's \$2,165,000 action against David O. Selznick is scheduled to go to trial here on Oct. 17. Suit is based on the defendant's refusal to permit three of his stars—Robert Mitchum, Valli and Louis Jourdan—to appear in "If This Be My Harvest."

Selznick allegedly ranked the trio on July 12, 1948, the very day the film was to have gone before the cameras. Producer now alleged will be on hand for the trial.

DOS, Vanguard Sued On Valli Claim by Savoia

David O. Selznick and Vanguard Films Inc. failed to honor an agreement whereby Savoia Film S. A. I. handed the American producer exclusive rights to actress Alda Valli's services. The Italian firm charged in N. Y. federal court last week. Under a March 1, 1946 pact, according to the complaint, Selznick and Vanguard agreed to grant Savoia distribution rights in Italy to the first two films in which Valli would either star or co-star following her contractual work.

Although Savoia contends that it has fulfilled all obligations on its own part, Selznick and Vanguard allegedly have refused to turn over "Miracle of the Bells" and "The Paradise Case" for exploitation and release in Italy for a time period. Suit asks an injunction restraining the defendants from awarding the films' Italian distribution rights to any other firm, wants negative prints of the duo made available to strike off positives, and also seeks an unspecified sum to cover damages assertedly sustained.

Repping Savoia is attorney Benjamin Pepper.

Govt. Charging N. Y. Monopoly Between Loew and RKO Chains

In the proposed anti-trust decree presented to the court last week by the Government, industry attorneys see a concerted drive to nail down Metro with the same monopoly charges as Warner Bros. and 20th-Fox. Metro has been deemed in the strongest position of the three theatre-owning companies because its theatres outside of New York are mainly showcase operations. Its chances of reversal on appeal are therefore regarded as the most promising.

Government is seeking to pin the monopoly label on Metro via the New York situation. In the hundreds of findings of fact put forth in the decree, only one situation is named specifically—that of metropolitan New York. If the findings are signed as set forth by the Government, M-G will be found to have a sub-rosa system of cooperation with RKO, other major N. Y. chain.

To back its charge that the two circuits are working on an unwritten agreement, not in competition for product, Government cites a battle some years back between Paramount and the Loew's chain. Although Par did not release its product in New York for six months because of its differences with Loew's, RKO made no attempt to take on Paramount and the latter made no effort to sell to RKO, one finding states.

One peculiarity of the anti-trust situation is the fact that Metro will be judicially found to have had a deal with RKO in N. Y. for the purposes of any future exhibit action or other legal proceeding while RKO will not be judicially held to have a deal with Metro. That's because RKO made a voluntary settlement before all the evidence was put in and is not bound, therefore, by the present findings of fact.

HITCHY BACK FROM ENG. AFTER WARNER HITCH

With Warners' British-made "Stage Fright" now in the can, Alfred Hitchcock arrived in New York yesterday (Tues.) en route to Hollywood, where he will spend the next two or three months editing the print. The director, who has three more Warner commitments, declared he has no plans other than "I Confess," which is to be made as a Trans-Atlantic picture, partly in Canada and on the Coast.

Jane Wyman, who stars in "Stage Fright," also returned on the ship and headed for Hollywood to step into "The Glass Menagerie" at Warners opposite Kirk Douglas. Other showstopper passengers included Beatrix Lillie who soon resumes in the road version of "Inside U. S. A." after a vacation, as well as Viennese composer Emmerich Kalman.

Scheduled to sail on the Mary Thursday (29) are actress Phyllis Calvert, her husband Peter Murray-Hill, Sol Schwarz, RKO Theatre veepee, and Stephanie and Shelly Wanger, daughters of Joan Bennett and Walter Wanger.

MPSC's 7 Key City Reps Building Nat'l Distrib

Motion Picture Sales Corp. now has set up reps in eight cities and is negotiating with managers for four more districts in a move toward establishing a complete nationwide distributing organization. Most of the reps will work exclusively for MPSC and all will be on a percentage basis.

Setup now comprises Jack Ellis in the New York territory, Mort Magill in Philly, Edward Buff in Boston, Henry Krumm in Atlanta, Sam Horowitz in Chicago, William Michelson in Washington, Herb Kaufman in Los Angeles and Tom Bailey in Denver. Areas for which the Neil Agnew-Charles Casanave outfit is now negotiating for reps are Dallas, Kansas City and Buffalo.

Rank's Weait's S.A. Tour

Robert Weait, head of J. Arthur Rank's Latin American operations, takes off from his New York hq. in mid-October for a swing through all countries below the Rio. Visiting every capital city, Weait will be gone approximately two months.

Exec for Rank will check on current showings of the British pix, which Universal distributes, paying particular attention to four strong Latino entries, "Christopher Columbus," "Quartet," "Red Shoes" and "Hamlet."

Hazen Sees 3 Factors Nipping U.S. Earnings On Pix in Gt. Britain

Three factors will reduce the U. S. film industry's earnings in Britain from a 1946 postwar peak of \$68,000,000 to about \$25,000,000 in sterling in the coming year, according to Joseph H. Hazen, partner with Hal Wallis in Wallis-Hazen, Inc. Arriving in New York yesterday (Tues.) on the Queen Mary, he predicted that a drop in British attendance, coupled with the pound's devaluation and the increased quota, would bring about the slump.

The \$68,000,000, of course, was remitted in a normal year when there were no restrictions on the amount of earnings a distributor could withdraw from Britain. Since the pound is now undervalued at \$2.80, Hazen feels there's no longer any necessity of blocking film funds. However he admitted that the situation is still in a state of flux and it's an open question as to what actually will emerge from the recent realignment of most of the world's currencies.

Hazen's future earnings estimate of \$25,000,000 is a theoretical one inasmuch as actual remittances are fixed under the Johnston agreement at \$17,000,000 annually. But were all restrictions removed, the American industry's take-home pay probably would not exceed his predicted figure in the upcoming year. Before going to the Coast in a few days, the exec will confer in New York with Wallis, who arrived from Hollywood yesterday (Tues.).

Both Wallis and Hazen will attend the preem of their "My Friend Irma" at the N. Y. Paramount tomorrow (Wed.). Hazen was abroad about six weeks in an effort to discover how the firm's frozen funds could be utilized either in film production or by other methods. Company recently leased exteriors of "September" in Italy.

L. A. to N. Y.

Martin Abramson
Dana Andrews
Robert Arthur
Pandora S. Berman
Lee Bowman
Billie Burke
Stanley Church
Hume Cronin
Betty Lee Daniels
Jack Goldstein
Francis S. Harmon
Peter Murray Hill
Cy Howard
Joy Lansing
Peter Lawford
Jerry Lewis
Anatole Litvak
Paul MacNamara
Harry Mitzlisch
Dean Martin
Harry Nemeyer
Margaret O'Brien
Cathy O'Donnell
Mary Pickford
Gertrude Rosenstein
George Sherman
John Sherwood
Gloria Swanson
Hal Wallis
Raoul Walsh
Keith Weeks
William Wyler
Al Zimbalist

N. Y. to L. A.

Harold Adamson
Scotty Beckett
Leo G. Carroll
Joseph Cotten
June Haver
Darryl Hickman
Dave Kapp
Arthur W. Kelly
Janet Leigh
William Lundigan
Jimmy McHugh, Sr.
Judge Harlan Palmer
Paul Small
Dario Sorio
Dean Stockwell
Sonny Tufts
William Wellman

Flock of Suits Vs. Schine Result Of Govt. Victory

Signalling what lies in the crystal ball for any circuit as the aftermath of a successful Government anti-trust action against it, the Schine chain is currently facing a fusillade of triple-damage suits from small fry exhibs which will add to \$15,000,000 in claims before the year is up. All the actions were detonated by a series of Federal court decisions, including one from the U. S. Supreme Court, which hit the chain on monopoly charges and ended in a settlement calling for partial divestiture.

In all instances, the suing exhibs are citing the findings of the courts to back their drive for anti-trust balm. It is their impression that the road to recovery has been made considerably easier by the strong words voiced in the lower courts and the partial backing granted by the Supreme Court.

Four treble-damage actions are currently being prepared by Milton H. Pollock, New York attorney, it was learned this week. All of these, it is said, will be filed in the Federal courts during the fall with a total of \$10,000,000 in damages asked. Number of Rochester exhibs will bring one of the actions while theatre ops in smaller surrounding towns are readying the other three.

Meanwhile, Pollock has already filed two suits, covering Syracuse and Auburn. Schine circuit straddles much of upper New York state. Pending Syracuse action demands \$4,500,000. It is brought by Syracuse Community Theatre Corp., Syracuse Strand Co. and Charles V. Martina.

Action in Auburn was filed by Auburn Capital Theatre Corp. and Hubert P. Wallace in which demand for \$2,500,000 is made.

SEE U.S. DEFERRING RKO DECREE ANOTHER 6 MOS.

Washington, Sept. 27. Answer from the Dept. of Justice on the RKO request for an extension of time for its complete separation of the theatre circuit from the production-distribution company is expected to be made this week or early next. Reports indicate the likelihood of a favorable response by the Government to the RKO plea for a delay of a half-year or so past the Nov. 8 deadline set by the consent decree.

If the D. of J. fails to come forward with a response by the end of next week, it is understood RKO will make a direct application to the N. Y. federal court. Company cannot afford to wait any longer since its time is running out rapidly. It requires a minimum of two weeks to prepare its application and set the motion down for hearing. Further time is needed for the court to deliberate.

Company's course is much easier if the Government consents. That undoubtedly will go along with an agreement reached by both sides.

Cotlow's Jungle Reelage

Lewis Cotlow, co-producer of "Savage Splendor," with Kenneth Demis, has returned from South America with enough footage to make a feature picture which he is offering to RKO for release.

Nearly all the material was photographed in the Ecuador jungle.

Europe to N. Y.

Al Daff
Joseph H. Hazen
Alfred Hitchcock
Dorle Jarmel
Mrs. Gus Kahn
Emmerich Kalman
Joe Kaufman
Beatrice Lillie
Jerry Livingston
Gladys Robinson
Manny Robinson
Mr. and Mrs. Manny Sell
Carleton Smith
Jane Wyman

N. Y. to Europe

Joseph Bellfort
Phyllis Calvert
Rosella Hightower
Darius Milhaud
Charles A. Mores
Sol A. Schwartz
Tamara Toumanova

NEW COIN HYPOS INDIE PROD. 25%

Banks Chary of Advancing U.S. Coin For Anglo-American Pix Production

Desire of a number of indie producers to thaw their frozen coin in Britain by production there is getting the frigid treatment from American banks. Latter have been refusing requests. It has been learned, to advance the dollar portion of the budgets on the basis that the investments are entirely too risky.

Bank attitude is stymieing efforts by J. Arthur Rank and Sir Alexander Korda to make further deals with American producers similar to those by which Samuel Goldwyn and David O. Selznick contributed to films made in England in return for western hemisphere rights. Rank and Korda are desirous of using the blocked American currency for financing their pix and a number of producers have wanted to cooperate as a means of getting their British funds out of the deep freeze unit.

Ranks have not only refused their own funds, but have advised clients with risk capital, who have asked their advice, also to lay off the investments in Anglo-British pix. Feeling is that the dollar portion of the budget of most of them is higher than a reasonable expectation of return from the American market if the pix don't prove solid clicks. Banks fear that being made in England the films may take on such a British tinge that exhibitors classify them as foreign—with disastrous results as far as American investors go.

That 'British Look'

This risk of getting a "British-looking picture" is said to exist despite the policy of the producers to hire American stars and frequently an American director. Although every element may be American, the films frequently pick up a British feeling when made in England and have often suffered at the boxoffice as a result.

Cost of a Hollywood star and director, plus travel and other expenses that must be paid in dollars, runs the American portion of the budgets on these joint productions to between \$250,000 and \$500,000. That means that they have to do from \$400,000 to \$800,000 in the U. S. market including cost of distribution prints and advertising.

Banks admit they may change their minds about the British production later, but first they want to see the results achieved in America of those already made. Major companies have recognized the risk in producing abroad as a means of thawing funds in such statements as that of 20th-Fox chief Darryl F. Zanuck last week. He said he'd never consider overseas filming except as a means of getting authentic backgrounds which are necessary to a picture.

PIC ON SLEEPING PILL RACKET GETS MPAA NIX

Script by Noel Meadow for a pic on the sleeping pill racket in New York has been nixed by the Motion Picture Assn. of America. It has made suggestions for revisions, however, and Meadow is now working with pharmaceutical and public health authorities on the changes. Yarn is labeled 'Overdose'.

Pix on dope or allied subjects must get the okay of the MPAA board of directors before they are eligible for a Production Code Administration seal. Until a few years ago they were banned completely, but a relaxation resulted from Columbia's request for approval of "To the Ends of the Earth."

Martin-Lewis to 20th

Hollywood, Sept. 27

Dean Martin and Jerry Lewis have been signed for one film, "I'll Get By," by 20th-Fox. William Perlberg produces.

Comics' non-exclusive deal with Hal Wallis still stands.

WB's Beachheads

In planning a sequel to "The Girl From Jones Beach," Warner Bros. is tying up a lot of ocean front with the title registration authority of the Motion Picture Assn. of America. Company has entered claims on the following titles: "Atlantic Beach," "Brighton Beach," "Long Beach," "Manhattan Beach," "Rockaway Beach," "Rye Beach" and "Sheepshead Bay."

But no Coney Island

20th Increasing Prints on Number Of Upcoming Pix

Refuting exhibitor charges that the major distributors are arbitrarily reducing the number of prints on new features, 20th-Fox sales veepee Andy W. Smith, Jr., announced yesterday a hefty increase in the allotment of prints on all upcoming 20th product to fill the demands of key city first run bookings.

Speaking at the final session of a two-day homeoffice conclave of eastern division and branch managers, Smith said bookings on 20th pix are now at an alltime high. Citing "Father Was a Fullback" as one example, he said bookings from the end of this week until Dec. 4 total 6,132. "Contest for the Best" exhibit campaigns on the pic ends Dec. 4. As a result, the original allotment of 373 prints on "Father" has been upped to 542.

On "Oh, You Beautiful Doll," which will be released during the company's anniversary week in November, the print allotment has been upped over 15% to fill playdates in over 350 keys. This represents one of the largest Technicolor print allotments in 20th's history. Dallas alone will be using 53 prints in a saturation pre-release booking starting Oct. 10. Number of prints on "Everybody Does It" has been increased 23% over normal on "Prince of Foxes," 33%, and on Nat Holt's "Fighting Man of the Plains," a Cinecolor film for November release the prints have been upped 15% over "Canadian Pacific," Holt's last film.

Twentieth field sales tippers were also addressed by prez Spyros P. Skouras and veepees Charles Einfeld and Al Lichtman during the conclave.

6 Metro Sales Staffers On European O.O. Junket

Doszen sales staffers have been tapped by William F. Rodgers, Metro's distribution chief, for a one-month junket through Europe starting Oct. 17. Touring Metroites will visit the company's foreign offices in Italy, France and England in an exchange of ideas with the foreign sales dept. Plan was engineered by Rodgers and Arthur M. Loew, foreign dept. head.

Sailing aboard the "Saturnia" troupe will first hit Rome and then proceed in Paris and London. Selection represents a crosscut of the sales forces from division head down.

Named for the trip are Randolph Berger, southern division head; his aide, John S. Allen, district manager; Walter E. Banford, branch managers; Willis Caw, Louis Formato, Saul Gottlieb, Carl P. Needles and Jacques C. ReVillie. Others are Louis J. Weber, Irving Jarnik, Harry W. Butche, and Louis Orlove.

GLAMOR LURES OUTSIDE MONEY

Indie production, after two starvation years, is again on the upbeat. While the situation hasn't improved to the point of waving banners or sounding trumpets, coin is beginning to flow back into the field and the indies are showing considerable sign of increased activity and optimism.

Count this week reveals better than 20 independent pix now before the cameras, as against 15 a year ago. That 25% increase only tells part of the story, however, as against the fact that the low point has now been passed and the situation from here on in is expected to show considerable improvement.

Curious aspect of the indie revival is the source of the coin that's providing the hype. It's not the banks—which have eased up very little in their hardbitten attitude toward the indies—nor the usual financing outfits, but millionaires who've made their piles in other fields and have apparently been attracted by the glamor of Hollywood as well as by the chance of making a few more bucks.

Assorted Tycoons

There are now Texas oil kings, California vegetable tycoons, New York grocery princes and various potpourri syndicates shooting the green stuff into the indies' bloodless arm with good effect. Not to be forgotten, either, as one of the most important new influences in indie production are exhibitors. In addition to Harry Popkin, the Nassers, Robert Lippert, W. R. Frank and other theatre ops who've turned into filmmakers, indies soon may have a great new source of capital in the National Exhibitors Film Company, headed by St. Paulian.

No one pretends that the situation is a healthy one when regularly established financial institutions have almost bowed out and production must depend on outside wealth that can be an irregular source of coin at best. However, it's a lot better than the nothing of a year ago and indies are doing their best to set up deals, no matter how smallish, to cash in coming from.

What's resuscitated the independent and interested money in investing again is mostly the fact that costs are down. While budgets are still relatively high compared to pre-war the frills are off and reasonable profits are again starting to come into sight for pix made by producers who know their business. (Continued on page 15)

CHEMICAL BANK (N.Y.) FREER BANKROLLING

While most other banks have virtually ceased indie financing, Chemical Bank & Trust N. Y. has maintained a comparatively liberal policy, particularly on loans for low budget and medium-low budget pix. It has made three loans recently that exceeded 50% of the film's budget, one of them, in fact, exceeding 75%. Two of the pix are already in release and have proved highly successful, justifying the bank's judgment.

Trio of loans were all on pix for Film Classics release, the bank favoring that company since it has also financed its corporate operation. Three most recent FC releases in which Chemical participated are Louis de Rochemont's "Lost Boundaries," Ida Lupino's "Not Wanted" and Laurel Films' Edmund I. Dorman's "Guilty By Stander."

Chemical entered into "Lost Boundaries" after it was completed. It took over a \$300,000 advance made by a New York financing syndicate. Teletop Budget is understood to have been around \$300,000 and the film, at present indications, may hit \$1,500,000 in the domestic market. Bank is understood to have received almost half its cost back already.

Chemical reportedly put up \$125,000 of the \$150,000 budget on "Not Wanted." That amounts to (Continued on page 15)

Par's Divorce Alimony: Acquires 106 Houses, 500G in Partnership Splits

Trailerizing Own Staff

Paramount is seeking to hop up its own sales staff in the field on the grossing potential of "Samson and Delilah." Technicolor spectacular of Cecil B. DeMille by the trailer method. Company has forwarded a seven-minute trailer to every exchange with instructions for the branch manager to screen it for his salesmen.

Pursuing a policy of keeping the pic under wraps until it is sprung early next year, Par has directed its exchange heads not to show the trailer to any exhibitors.

Majors' Sweeping Win Over Dipson Makes 3 in Row

Buffalo, Sept. 27

Majors won a sweeping victory here in the \$1,000,000 anti-trust action brought against them by Dipson Theatres when Federal Judge John Knight handed down a decision today (Tues.) dismissing the action. In tossing out the action after a lengthy trial, court ruled that the eight majors had not violated the anti-trust laws by discriminating against Dipson's flickeries.

Decision makes it three straight for all majors except Paramount, RKO and Warner Bros. in the Buffalo area. In the past year, the Rivoli theatre's suit for treble damages was also dismissed, while the Borden Bros. action ended in victory for all but the three theatre-owning defendants.

Dismissal is considered by industry legalities as all the more significant because Judge Knight had previously sat as trial judge in the Government action against the Schine circuit. In that case, court ordered divestiture of a large number of houses after ruling Schine a monopoly.

Many Buffalo and vicinity exhibitors sat in on the Dipson trial with the obvious intention of preparing their own cases. Hence, the decision becomes important as a discouraging factor to a threatened raft of anti-trust actions to the Buffalo area.

Small's N.Y. Sales Staff Now Supervising 5 Pix

Edward Small's New York office is fast taking on aspects of a major operation with sales of five films currently being supervised by tipper Harry Kosiner. Small has a direct interest in two of the pix and is providing the services of his office on a fee basis for the other three.

The Small pix are "Black Magic," which is already in release in United Artists, and "If This Be Sin," which UA will send out shortly. Latter was made by Sir Alexander Korda and Gregory Ratoff in England with Myrna Loy starred. Small recently acquired an interest from Ratoff in the western hemisphere rights.

The other pix are "Anna Lucasta," produced by Phil Yordan's Security Pictures and released by Columbia, and "Gun Crazy" and "Red Light," both being distributed by United Artists. Latter two were produced with Monogram financing by Roy Del Ruth and the King Bros., respectively. Monogram handed them to UA for release, feeling it could get better grosses out of them because budgets are higher than most Monogram product.

In its partnership-fiasco maneuvers which took their start last year with the division of the Mullin & Pizanski New England chain, Paramount has raked in to date a total of 106 wholly-owned theatres plus a cash profit of \$500,000. Of these, 61 have been acquired in post-decree negotiations, taking place from early spring on, while 45 came from the M & P breakup. Other deals, reportedly those of Tri-States circuit and the Maine & New Hampshire, are in the making.

Disclosure was made this week by Barney Ralaban, Par's prez, in a letter to stockholders that the company will receive \$1,700,000 in cash and notes from M. A. Lightman in the division of the Malco chain. Added to the \$2,300,000 forked out by Frank Walker and other parids in the Comerford chain, cash receipts to Par total \$4,000,000. Meanwhile, it has agreed to pay E. V. Richards \$3,500,000 to acquire complete interest in 47 houses and a partial cut in 33 more.

On the Malco breakup, Ralaban said, Par takes nine theatres from a total of 50. In its split of the Dominion (Hunter Perry) circuit, three largest flickeries go to the company, while 12 land with Perry. No cash passed hands in the latter deal.

Under its consent decree, Par must sell one Comerford house, leaving 113. It also must place on the block 44 of the Richards theatres while holding 36. Adding the three from Dominion, 45 from M & P, and nine from Malco, the future United Paramount chain will have a total of 106 wholly-owned theatres from dickering to date.

New Paramount chain is permitted a total of 624 completely owned houses by the consent decree. From its partnership holdings of 995 theatres, it can wind up with 248 houses after disposing of the rest. Since these totals apply to the situation after the M & P split, Par still has a leeway of 187 theatres, allowing for the 61 post-decree acquisitions.

It is also permitted to hold on the 380 flickeries while selling the remaining 69 of the 449 which it now operates solo.

AMERICANS IN PARIS JOIN PIX INVESTORS

Paris, Sept. 27

William Auten whose Benagosa Productions acquired rights to "The Moneyman" recently is continuing his efforts here to find the financing for filming the novel in France. He's reportedly lining up financier Henry Rogers Benjamin and American actress Germaine Cussler. Pix would be shot in several languages, including English.

Another source of new money for picturemaking here has come to light: Marcel Boussier. He made his money in textiles and has been lavish in spending it on his stables and on backing Christian Dior, the couturier. He has gone into a deal with Ben Barkay for shooting of "Rachel" with Edna Bonney to act the title role of the glamor girl.

AA Very Popular

Strong interest in doing a film based on Alcoholics Anonymous has been shown this year with the Motion Picture Assn. of America currently holding three registrations of the AA title. However, according to AA, any producer who plans using the trademarking outfit as the basis for a picture must agree to give AA final approval on the finished product.

Latest AA label registered with the MPAA was made by UA for an undisclosed producer. Prior entries were made by Anson Bond's Emerald Films and W. Lee Wilder.

Miniature Reviews

"Flame of Youth" is a small melodrama based on juvenile delinquency. (Continued on page 15)

LONDON FILM SHARES TUMBLE

Sole Latino Ozoner Distills Coin Out Of Whiskey (Not Popcorn) for Elite

Running the only drive-in open to the auto trade in Latin America, Ello Ulivi doesn't see much difference in his owner and those operated in the States except that he shoots for well-to-do patronage in the better suburbs of Caracas, Venezuela, rather than the customary bargain hunters-on-wheels that roll into the Yank drive-ins. In New York to book product before showing off for Rome, Ulivi said his operation has been consistently profitable.

Operator of 23 standard houses in Venezuela, Ulivi exacts the same bite on open-air customers as he gets in his first-run deluxers in downtown Caracas. Drive-in tab is \$1.25 per person with a minimum \$2.50 charge per car. Which should have Yank ops crying into their 7-Up since competition has forced the price down to \$1 per car, regardless of capacity.

Ulivi has another leg on the profits cup. Besides the customary sandwiches, icecream, soda pop (but no popcorn) which he dishes out along with U. S. ozoners, Latino also peddles whiskey and other fermented beverages to the customers. His gross on food and drink represents about 20% of his entire take. Matters are made easier because the ozoner is laid out with tables placed in front of the auto section.

Latino's 230-car operation offers no shares by way of laundromats. (Continued on page 15)

Gamble-Coston Chain To Run Own Munch-Crunch Theatre Concessions

Standard Theatres, the circuit co-owned by Ted Gamble and James Coston, will swing over to its own operation of concessions in the belief that "running the candy stand is indivisible with good theatre management." The 30-theatre web will not make more coin out of personalized vending of drinks and sweets, according to Gamble, but the decision was made because that end of the theatre biz "is part of the attraction of the house."

Col. Robert Haynes, who reps the Coston interests in Standard, will handle all concessions. Haynes recently made a tour of top theatres in the country to study equipment used. Changeover takes effect Nov. 1.

"We've found," Gamble said, "that the only way a theatre operator can guarantee the right quality drinks and candies is by taking over the concessions themselves. As far as our drive-ins are concerned, a good hot dog is almost as important as a good picture when you add up the boxoffice receipts." Gamble admitted the possibility that the chain may not make as much money on its own operation of concessions than it does presently. He does believe, however, that b.o. payoff would make up any gap in munch-crunch coin.

Writer Phil Rapp Also Directing Kaye Pic

Hollywood, Sept. 27. Warners hoisted Philip Rapp from writer to writer-director as a result of his script on "The Inspector General," designed as a starrer for Danny Kaye.

Rapp's first job in his new status will be "Stop, You're Killing Me," another Kaye starrer, with Harry Kurnitz producing and Sylvia Fine as associate producer.

Lana Accepts Script On 'Life of Her Own'

Hollywood, Sept. 27. Lana Turner goes to work next week in "A Life of Her Own," as her first job since returning to the studio after a long layoff.

For a time the star refused to accept the script, but was finally convinced by Louis B. Mayer and Dore Schary.

It Says Here

United Artists is hiring a quintet of "female Dr. Kinseys" to plug the Hakim Bros. "Without Honor." All the femmes are graduate sociologists "with considerable legitimate background in sexual and social studies." They will be stationed in the lobbies of theatres playing the Laraine Day-Franchot Tone-Dane Clark starrer in key cities, to pick up comment on women coming out.

They will then be available for interviews by the local press and radio stations on reactions of the femmes of the town to sexual situations. It's a not-so-subtle method, of course, of flack Ben Serkovich to point up certain angles of the film.

Devaluation, Hiked Film Earnings Up Show Biz Stocks

Devaluation of the British pound coupled with widespread devaluation of other currencies brought added speculation into the stock market last week, with Wall Street making an unusual spurt upwards. Apparently the Street was in a mood to gamble, feeling that the worst had passed despite considerable bad news and uncertainty during the past 10 days.

Booming prices of many Wall Street shares also pushed the film group upwards. Picture stocks, too, were helped by favorable reports and dividend prospects. Columbia Pictures resumed payments on the common, with a 50c dividend. This pushed the shares up near the year's high during the past week.

Miniature boom in Warner common apparently stemmed from a report that net profit for the fiscal year ended last Aug. 31 would not be so unfavorable as compared with previous fiscal year. WB shares went up 50c reaching 12 1/2, or very close to 1949 peak. Report current in the Street was that Warners would better \$3,800,000 net profit, or about \$1.25 on the common for the recently concluded fiscal year. This compares with \$1.62 in previous fiscal year.

At the same time, one source intimated that WB earnings currently are running considerably higher than the final quarter of last year. Profits from such pictures as "Silver Lining" and "White Heat" plus generally upped revenue from all sources apparently is back of this optimistic report.

Both Universal and RKO came in for fresh attention although the action of 20th-Fox common was outstanding besides Columbia Pix and WB. 20th went up to 22 1/4 recently, where it was only two points off from the year's high.

New interest in U. apparently stems from the fact that the corporation appears headed for a better fiscal year than first thought. Principal attention on RKO is focused on the manner in which the theatre and production-distribution will be split up into two companies.

GLORIA WITH BOGIE

Hollywood, Sept. 27. Gloria Grahame will costar with Humphrey Bogart in "In a Lonely Place" for Santana Productions with Columbia Pictures releasing.

It will roll Oct. 18 with Robert Lord producing and Nick Ray directing.

RANK'S REPORT MAY CUE CRISIS

London, Sept. 27.

Decline in stock market value of cinema shares, which in the first eight months of this year runs into millions of dollars, is expected to become more marked after the publication of the Rank consolidated balance sheet due early in October.

At the present time, the results of the Rank group are a closely guarded secret, but informed opinion in authoritative circles in the City (London's Wall Street) believes that the crisis in the British film industry will be reflected in the balance sheet. It is anticipated that profits will be well down from last year and that the production side will be very much in the red.

Slump in film shares on the London Stock Exchange, which first became evident in the latter part of last year, has continued throughout 1949. In only small measure can this be attributed to the general market decline, and speculators freely blame the big groups, the results of which affect the quotations for all other entertainment shares.

Following analysis of current market quotations gives the clearest picture of the City's reaction to the motion picture industry. In every case the values are on the downgrade, and in the case of Odeon alone, the present day value is precisely one-third of the 1948 year ago at \$6.30. The peak for this year was \$4.43 and the current rating is \$2.10. As the company (Continued on page 20)

Rank's New Idea Of Testing U.S. Tastes Via Series of Previews

In a revived drive to shape British pix for the American market, J. Arthur Rank's U. S. wing is engaging in a systematic series of sneak previews before loosening the Anglo films to U. S. theatres. Purpose of the trial runs, now ruled as standard procedure for all of Rank's releases in the States, is to scissor out any Angloisms which Yank audiences are not hep to and so would not understand.

In the past few weeks Rank's officials here, headed by exec-veepee Jock Lawrence, have sneaked five recent British pix before New York audiences. Metropolitan theatres have been chosen because the N. Y. market is considered the most important in the country for Anglo imports.

Working with Lawrence on the project has been Michael Truman, one of Rank's top editors. He planned back to England this week with prints of "Passage to India," "Tight Little Island," "Obsession," "Madness of Heart" and "Kind Hearts and Coronets." All these pix will be redubbed at the Ealing studio following their test sneaks.

While some of the British films have been hammered down considerably as result of the previews, most have survived, with only minor editing, which extracts the too-British dialog or action. System of postcards are used at the sneaks, with request for the customers to indicate what's right or wrong with the pic.

Rank's pix invaded the U. S. market in force late in '46 but no system of sneak previews was set up until the last few weeks.

Ont. Exhibs to Convene

Toronto, Sept. 27. Motion Picture Theatres Assn. of Ontario holds its annual meeting Nov. 1 at the King Edward hotel, here. Pres. H. C. D. Dick Main will preside at the conclave.

Chief item on the agenda will be reports on the Oct. 12-13 meet of the National Committee of Motion Picture Assn. of Canada. Latter organization convenes in Ottawa under the chairmanship of J. J. Fitzgibbons.

Pros and Cons on Skouras' Desire For Heavier Film Selling in Reich

More Derring-Do

Motion Picture Assn. of America broke down for the second time this year and made an exception to its rules that "hell" cannot be used in a title. MPAA board voted to permit Columbia to label a short "Hell Drivers."

Previous exception was for Republic's "Hellfire."

Govt. Mulls Ways To Split B. O. Tax With States, Cities

Boston, Sept. 27.

U. S. Treasury Department thinking runs along the line of sharing the admissions tax field with the states, rather than of surrendering this area of taxation to the state and local governments.

Indication of this position was given last week by Thomas J. Lynch, general counsel of the Treasury Department. In his address before the National Tax Assn. He made clear that the drive by the state and local governments to take over the entire admissions tax, particularly the tax on motion picture tickets, is unlikely to get approval of the Federal government.

Lynch told the association much study is being given to alternatives, such as reducing the Federal 20% bit and allowing the taxpayers credit for whatever local and state admissions taxes they pay.

"There are several alternative methods of removing Federal tax obstacles to the exploitation of the admissions tax by the state and local governments," he explained. "The Federal tax might be reduced, for example, from the current 1c for each 3c of admissions to the prewar rate of 1c for each 10c."

"Federal reduction could also take the form of exemption from Federal tax of admission prices below a certain level, leaving the taxation of the lower admissions to the state and local governments."

"Another possible method includes the use of the tax credit device. The Federal government could continue to levy the admissions tax at present rates but give a credit to taxpayers for similar taxes paid to state and local governments. Precedent for this device is found in the estate and gift tax and unemployment insurance tax."

Flock of Paramounts On Drumbeating Tours

Paramount's personal appearance bally drive was upped another notch this week when the studio dispatched four of its stars and one producer to New York to drum up publicity for some of its upcoming pix. Producer-director William Wyler pulled into Gotham Monday '26 for radio and press interviews in advance of the world prem of "The Heiress." Oct. 6 at Radio City Music Hall, Gloria Swanson, recently emerging from retirement for Par's "Sunset Boulevard," also hit the metropolis last week on the first stopover in a swing through the hinterlands for the Wyler pic.

Dean Martin and Jerry Lewis are on hand, personating at the Paramount theatre, Broadway showcase, in conjunction with "My Friend Irma," which opens today (Wed.). Marie Wilson, another star in "Irma," trekked from the Coast to join the comers on the Paramount stage.

Proposal is currently being pushed by Spyros Skouras, 20th-Fox prez, that the majors drop their self-imposed limit of 15 pix each to be sent to Germany annually. Skouras, who this week predicted that the German film market would ultimately prove to be the "third most important in the world," wants the member-companies of the Motion Picture Export Assn. to have a free hand in the face of a threatened deluge of product shipped to Germany by indie producers.

Opposition on the part of some other majors to the plan has already developed. Consequently, MPEA will meet this week or next to mull the matter further. Company prexies will be asked to decide whether to adopt the Skouras proposal, continue with the present 15-per-company limitation, or raise the restricted quantity to a higher total.

Battle of the past few weeks revolves around an increase in the amount of coin which the Economic Cooperation Administration is making available to pay for films sent to Germany. Of the ECA appropriation for all information media, some \$2,500,000 is expected to go to the U. S. film industry on a per-picture basis. Majors are aroused over the threat of indies to grab off the lion's share of that fund by dispatching a flood of pix to Germany.

One important factor, aside from price. All quotations are given at (Continued on page 20)

'Task' Forces 'White Heat,' Beaucoup in the Black, Out of the B'way Strand

A release date jam on upcoming pix is forcing Warner Bros. to move "White Heat" out of the N. Y. Strand this week despite the James Cagney starrer's steady grossing power in its fourth week. Pic pulled over \$200,000 in its four-week stand but exits Friday '30 in favor of "Task Force," which was pencilled in for that date several weeks ago.

Release date on the Gary Cooper starrer was moved up to take advantage of the national promotion on "Task Force" being carried on with the cooperation of the U. S. Navy. Naval service has been going all-out in plugging the film via multiple aircraft exhibitions in various cities. Warner execs also didn't want to lose the publicity impact of the recent open press battle between the Air Forces and the Navy over allocation of armament funds.

Warner is also clearing the way for an early release of the new Bette Davis vehicle, "Beyond the Forest," which is slated to follow "Force." Tabloid version of "Make Mine Manhattan" packaged by General Artists Corp. will be the stage show attraction with "Beyond the Forest," following "High Button Shoes" which accompanies "Task Force."

Price Nixes Selznick's 3-Pic Farrar Loan Deal

London, Sept. 27. Michael Powell-Emeric Pressburger deal with David O. Selznick to loan David Farrar out for a three-picture deal in Hollywood on verge of completion has flopped.

Selznick wasn't prepared to pay \$75,000 for first pic, \$90,000 for second, and \$120,000 for the third, even at new rate of exchange.

Geo. Marshall Makes New Deal With Par

Hollywood, Sept. 27. George Marshall signed a new director contract with Paramount calling for one picture a year with the privilege of making outside films.

His most recent job on the Paramount lot was "Fanny Pants," starring Bob Hope.

Too Many Holdovers Slough L.A. Biz But 'Force' Wham \$64,000, 3 Spots; 'Highway' Slow 34G, 10 Days in 4

Los Angeles, Sept. 27. "Task Force" is grabbing first-run attention here this week, sighting a mighty \$64,000 in three Warner theatres after buff weekend. Other spots are laggard. "Thieves Highway" is staying only three days beyond the first week in four houses, with only \$34,000 expected in 10 days.

Vaudeville headed by the Sportsmen with screen bill of shorts and newscasts is giving the Orpheum a smart \$23,000.

Holdovers are slipping sharply. "Roseanna McCoy" is not too bad at \$19,000 in two spots but "Madame Bovary" shapes slow \$19,500 for six days of second week in three locations. "Top O' Morning" looks only \$18,000 in second stanza for two Paramount sites.

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Hall (Prim-Cor) (34): 902, 1,108, 512, 55-81—"Red Light" (UA) (2d wk). Thin \$15,000. Last week, \$22,300.

Chinese, Loew's, State, Loyola, Uptown (F-W) (2,040, 2,404, 1,249, 1,719, 60-81)—"Thieves Highway" (20th) and "Jackpot Jitters" (Mono). Light \$34,000 in 10 days. Won't hold.

Downtown, Hollywood, Wilshire (WB) (1,757, 2,356, 2,344, 60-81)—"Task Force" (WB). Mighty \$64,000. Last week, "White Heat" (WB) (3d wk), \$21,800.

Egyptian, Los Angeles, Wilshire (F-W) (1,538, 2,096, 2,296, 60-81)—"Madame Bovary" (M-G) (2d wk). Slow \$19,500 in 6 days. Last week, \$31,500.

Million Dollar, Belmont, El Rey, Iria, Culver (D'own-F-W) (2,003, 1,332, 861, 828, 1,145, 60-81)—"Desperadoes" (Col) and "Renegades" (Col) (reissues). Thin \$18,000. Last week, "Stampede" (Mono) and "Angels in Disguise" (Mono) (2d wk, 4 days), \$3,100.

Pantages, Hillstreet (RKO) (2, 812, 2,890, 50-81)—"Roseanna McCoy" (RKO) and "Strange Bargain" (RKO) (2d wk). Down to \$19,000. Last week, below average \$30,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398, 1,451, 60-81)—"Top O' Morning" (Par) and "Castaway" (Rep) (L. A. only) (2d wk). Only \$18,000. Last week, okay \$25,700.

United Artists, Ritz, Studio City, Vogue (UA-F-W) (2,100, 1,370, 885, 60-81)—"That's My Baby" (U) and "Arctic Manhunt" (U) (2d wk). Dull \$12,500. Last week, light \$26,000.

Orpheum (D'own) (2,210, 50-95)—Shorts and newscasts, plus eight acts of vaude headed by Sportsmen (4). Smart \$23,000. Last week, "Skyliner" (SG) (2d run), with vaude headed by Rose Marie, nifty \$23,000.

Fine Arts (F-W) (679, \$120-\$240)—"Red Shoes" (EL) (39th wk). Near \$4,000. Last week, \$4,300.

Four Star (UA-F-W) (900, 74-81)—"Lost Boundaries" (FC) (8th wk). Down to \$3,500 or less. Last week, \$3,800.

Laurel (Rouner) (890, 85)—"Quartet" (EL) (18th wk). Off to \$2,000. Last week, okay \$2,500.

'Brave' Brightens Drab Indpls., Robust \$15,000

Indianapolis, Sept. 27. Biz is one-sided at first run spots here this week. "Home of Brave," also playing at the Avenue, is taking the only important coin at Loew's and looks headed for extra time. "Meet the Killer" at Indiana and "Slattery's Hurricane" at Circle are way down.

Estimates for This Week
Circle (Gamble-Dodge) (2,800, 44-85)—"Slattery's Hurricane" (20th) and "Jackpot Jitters" (Col). Slow \$8,000. Last week, "One False Step" (U) and "Calamity Jane" (U), \$8,500.

Indiana (G-D) (3,300, 44-85)—"Meet the Killer" (U) and "Trail Yukon" (Mono). Dull \$8,500. Last week, "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep), nice \$13,000.

Loew's (Loew) (2,427, 44-85)—"Home of Brave" (UA) and "Devil's Henchman" (Col). Hefty \$15,000. Last week, "Last for Gold" (Col) and "Johnny Allegro" (Col), \$8,500.

Lyrie (G-D) (1,600, 44-85)—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep). Rep. m.o. Okay \$5,000. Last week, "Stampede" (Mono) and "Angels in Disguise" (Mono), \$4,500.

Broadway Grosses

Estimated Total Gross
This Week \$551,000
(Based on 18 theatres)
Last Year \$922,500
(Based on 15 theatres.)

'Jolson' Wows Mpls., Giant 22G

Minneapolis, Sept. 27. Loop houses got off to fast start thanks to perfect weekend weather and a heavy influx of transients for Minnesota - Washington football season opener, game pulling \$8,000 at \$3.50 per. Standout is RKO-Pan's "Jolson Sings Again," with sensational week. "Rope of Sand" also is showing strength at Radio City. Another important entry, "Roseanna McCoy," is also giving a good account of itself at RKO-Orpheum.

Estimates for This Week
Century (Par) (1,000, 50-70)—"Since You Went Away" (EL) (reissue). Light \$5,000. Last week, "House of Strangers" (20th), \$6,000.
Lyrie (Par) (1,000, 50-70)—"Kid from Cleveland" (Rep). Dull \$3,000. Last week, "Calamity Jane" (U) (2d wk), mild \$4,700.

Radio City (Par) (4,000, 50-70)—"Rope of Sand" (Par). Fairly good \$14,000. Last week, "One Last Fling" (WB) with Edgar Bergen. De Marcus onstage, hyping to smash \$26,000 at 50-85 scale.
RKO-Orpheum (RKO) (2,800, 50-70)—"Roseanna McCoy" (RKO). Pair \$10,000 in prospect. Last week, "White Heat" (WB), good \$13,000.

RKO-Pan (RKO) (1,600, 50-70)—"Jolson Sings Again" (Col). Box-office knockout here with terrific \$22,000 likely. Last week, "Never Give Sucker Break" (Indie) and "Bank Dick" (Indie) (reissues), fair \$7,300.
State (Par) (2,300, 50-70)—"Midnight Kiss" (M-G). Mild \$9,000. Last week, "Portrait of Jennie" (EL), \$11,000.

A.&C. Pacing Prov. New Pix, \$12,000; 'Heat' Big 11G, Crosby Dim 8G, 2d

Providence, Sept. 27. Nothing to shout about here this week with most spots below average. "White Heat" at Majestic is showing the most stamina on hold-over. "Meet the Killer," new Abbott-Costello comedy, is top newcomer.

Estimates for This Week
Albee (RKO) (2,200, 44-85)—"Meet the Killer" (U) and "Temptation" (Mono). Okay \$12,000. Last week, "Lady Gambles" (U) and "Flaming Fury" (Rep), good \$13,500.
Fay's (Fay) (1,400, 44-85)—"Down Dakota Way" (Rep) and El- (Continued on page 18)

'Kentuckian' Wow \$21,000, Best Bet In Det.; 'McCoy' Loud 19G, 'Stable' 33G

Detroit, Sept. 27. "Come to Stable" at Fox will land top coin this stanza but stand-out with terrific session is "Fighting Kentuckian" at the Palms. "Roseanna McCoy" also looks well at United Artists. "White Heat" at Michigan is holding up best among holdovers. "Great Sinner" will be ok at Adams.

Estimates for This Week
Fox (Fox-Mich) (5,000, 70-95)—"Come to Stable" (20th). Fine \$33,000. Last week, "Father Was Fullback" (20th) and stagehands headed by Alan Young, Liberace and Louis Armstrong combo, terrific \$30,000.

Michigan (United Detroit) (4,000, 70-95)—"White Heat" (WB) and "Make Mine Laughs" (RKO) (2d wk). Okay \$18,000. Last week, well \$27,000.

Palms (U-D) (2,900, 70-95)—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Mono). Great \$21,000. Last week, "Rope of Sand" (Par) and "Hold That Baby" (Mono) (3d wk), \$12,000.

'Summertime' Warm 14G, Toronto; 'McCoy' 15G, 2d Toronto, Sept. 27.

With "Good Old Summertime" the only major newcomer and big, stratus are housing holdovers to sturdy business, with "Rope of Sand" top grosser in second round. "Fallen Idol" shows no sign of slipping much at two houses. "Roseanna McCoy" still is hefty in second week.

Estimates for This Week
Capital, Nortown, Shea's (FP) (1, 079, 959, 2,386, 40-70)—"Roseanna McCoy" (RKO) (2d wk). Hefty \$15,000 after last week's big \$20,000 in 8 days.

Downtown, Glendale, Seabrook, State (20th) (1,059, 955, 898, 694, 35-60)—"Crooked Way" (UA) and "Air Hostess" (Col). Satisfactory \$12,000. Last week, "State Fair" (20th) (reissue) and "Just William's Luck" (UA), light \$9,000.

Exhibition, University (FP) (1,060, 1,556, 40-70)—"Fallen Idol" (SRO) (2d wk). Holding at steady \$10,000 after last week's stock \$14,000.
Hyland (Rank) (1,358, 40-60)—"Portrait from Life" (EL) (2d wk). Hefty \$4,000 after last week's \$5,000.

Imperial (FP) (3,373, 40-70)—"Rope of Sand" (Par) (2d wk). Still lusty \$16,000 after last week's smash \$19,000.

Loew's (Loew) (2,096, 40-70)—"Good Old Summertime" (M-G). Big \$14,000. Last week, "Stratton Story" (M-G) (3d wk), great \$11,000.

Odeon (Rank) (2,390, 35-51)—"Gone With Wind" (M-G) (reissue) (3d wk). Holding up at \$12,000 after last week's \$15,900.

Towne (Taylor) (800, 40-70)—"Lost Boundaries" (FC) (2d wk). Steady \$4,000 after last week's heavy \$4,500.

Uptown (Loew) (2,743, 40-70)—"That's My Baby" (U) (2d wk). Light \$5,000 after last week's satisfactory \$7,500.

'Bride' Pitt Ace, 17G; 'Young' 13G

Pittsburgh, Sept. 27. Fulton has the big guns this week in "Male War Bride," giving that house its biggest business in two years and looks set for a long run. "Task Force" is only fairly sturdy at the Stanley, and may hold. "Mighty Joe Young" is sock at Warner. "Sword in Desert" looks fine at the Harris.

Estimates for This Week
Fulton (Sheel) (1,700, 45-85)—"Male War Bride" (20th). Cary Grant-Ann Sheridan starrer tapping out best box symphony here in a couple of years, smiting \$17,000. That's terrific for this spot. Holds. Last week, "Meet Killer" (U), \$6,200.

Harris (Harris) (2,200, 45-85)—"Sword in Desert" (U). Fine \$12,000. Last week, "Come to Stable" (20th) (2d wk-9 days), \$14,000.

Penn (Loew's-UA) (3,300, 45-85)—"Home of Brave" (UA) (2d wk). Not holding up too well with about \$11,000. Last week, strong \$20,000.

Stanley (WB) (3,800, 46-85)—"Task Force" (WB). Doing all right but not as much as looked for from this. Sturdy \$19,000, and may hold if it gets that figure. Last week, "White Heat" (WB) (2d wk), \$12,000.

Warner (WB) (2,000, 45-85)—"Mighty Joe Young" (RKO). Mighty \$13,000, and probably will stick. Last week, "Impact" (UA) and "Cover Up" (UA), \$5,000.

'Danube' Swift \$39,000; 2 Hub Spots; 'Kentuckian' Sturdy 23G, 'Heat' 20G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,612,000
(Based on 24 cities, 201 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,663,000
(Based on 23 cities and 212 theatres.)

'Danube' Bright \$22,000, Frisco

San Francisco, Sept. 27. Circus and heat failed to dampen the Warfield on big preem of "Red Danube" which brought personal by Carey Wilson, Peter Lawford, Ava Gardner, Ann Miller, Van Johnson, Jane Powell and others who made trek from Hollywood for teoff. Also these adverse factors are failing to keep "Male War Bride" from big session at the Fox. "That's My Baby" shapes good at Orpheum while "Red Light" will give United Artists a nice week.

Estimates for This Week
Golden Gate (RKO) (2,844, 60-85)—"Lost Boundaries" (FC) and "Old Fashioned Girl" (EL) (2d wk). Fair \$11,000. Last week, strong \$19,000.

Fox (F-W) (4,651, 60-85)—"Male War Bride" (20th) and "Brother Jonathan" (Mono). Big \$28,000 or near. Last week, "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep), \$19,500.

Warfield (F-W) (2,856, 60-85)—"Red Danube" (M-G). Fine \$22,000. Last week, "Brimstone" (Rep) and "Post Office Investigator" (Rep), thin \$11,500.

Paramount (Par) (2,646, 60-85)—"Great Feeling" (WB) and "Mr. Hez" (Mono) (2d wk). Okay \$11,000. Last week, fair \$15,000.

St. Francis (Par) (1,400, 60-85)—"Rope of Sand" (Par) (2d wk). Still big \$11,000. Last week, \$14,000.

Orpheum (No Coast) (2,448, 55-85)—"That's My Baby" (U) and "Woman Hater" (U). Good \$11,000 or close. Last week, "Mr. Soft Touch" (Col) and "Barbaric Pirate" (Col) (2d wk), only \$6,500 in 6 days.

United Artists (No Coast) (1,207, 55-85)—"Red Light" (UA). Nice \$10,500. Last week, "Once More, My Darling" (U) (2d wk), \$5,000.

Stagedoor (Acherman) (370, \$120-\$2)—"Red Shoes" (EL) (18th wk). Good \$7,000. Last week, \$7,500.

Esquire (No Coast) (955, 55-85)—"Movie Crazy" (Indie) and "Silver Butte" (U). Pulled after 3 days with only \$1,500. Last week, "Hangover Square" (20th) and "Lodger" (20th) (reissues), 6 days, \$3,300.

Clay (Roemer) (400, 65-85)—"Never Give Sucker Break" (Indie) (can't fool honest man) (Indie) (reissues) (2d wk). Okay \$3,000. Last week, \$4,000.

'Stable' Socko \$18,000, Port.; 'Bovary' Oke 7½G

Portland, Ore., Sept. 27. "Come to Stable" is coming top dough at Paramount and Oriental. "Madame Bovary" and "Meet Killer" are also okay at United Artists and Broadway. Biz in general is holding up nicely.

Estimates for This Week
Broadway (Parker) (1,532, 50-85)—"Abbott-Costello Meet Killer" (U) and "Arctic Manhunt" (U). Okay \$8,500. Last week, "Silver Lining" (WB) and "House Across Street" (WB), big \$11,700.

Oriental (H-E) (2,000, 50-85)—"Come to Stable" (20th) and "Air Hostess" (Col), day-date with Paramount. Sock \$7,800. Last week, "Top O' Morning" (Par) and "Forgotten Women" (Mono), solid \$5,100.

Orpheum (H-E) (1,750, 50-85)—"Top O' Morning" (Par) and "Forgotten Women" (Mono) (2d wk). Good \$7,000. Last week, \$8,800.

Paramount (H-E) (3,400, 50-85)—"Come to Stable" (20th) and "Air Hostess" (Col), also Oriental. Sock \$11,000. Last week, "Male War Bride" (20th) and "Sky Liner" (SG) (2d wk), terrific \$12,000.

United Artists (Parker) (893, 50-85)—"Madame Bovary" (M-G). Okay \$7,500. Last week, "Blue Lagoon" (U), \$7,000.

Boston, Sept. 27. Personal appearances of Janet Leigh and Peter Lawford proved a big assist at opener of "Red Danube" at State and Orpheum, with solid session in view. Vaude at Boston is still holding up okay. "Fighting Kentuckian" at Paramount and Fenway is shaping sturdy.

Estimates for This Week
Astor (Jaycox) (1,200, 40-85)—"Roseanna McCoy" (RKO) (4th wk). Good \$5,000. Last week, \$8,000.
Boston (RKO) (3,200, 55-85)—"Mr. Soft Touch" (Col) plus vaude, Average \$21,000. Last week, "Red Stallion Rockies" (EL) and vaude, \$19,500.

Fenway (NET) (1,373, 40-85)—"Fighting Kentuckian" (Rep) and "Post Office Investigator" (Rep). Okay \$8,000 or near. Last week, "Rope of Sand" (Par) and "Down Dakota Way" (Rep) (3d wk), \$4,500.
Memorial (RKO) (3,000, 40-85)—"Come to Stable" (20th) and "Make Mine Laughs" (RKO). Good \$16,500 in fourth week. Last week, okay \$18,500.

Metropolitan (NET) (4,367, 40-85)—"White Heat" (WB) and "Counter Punch" (Mono) (2d wk). Solid \$20,000. Last week, after slow start built to big \$27,000.
Orpheum (Loew) (3,000, 40-85)—"Red Danube" (M-G) and "Rusty's Birthday" (Col). Hefty exploitation should draw strong \$24,000 or better. Last week, "Sword in Desert" (U) and "Holiday in Havana" (Col), \$20,000.

Paramount (NET) (1,700, 40-85)—"Fighting Kentuckian" (Rep) and "P. O. Investigator" (Rep). Rousing \$15,000. Last week, "Rope of Sand" (Par) and "Down Dakota Way" (Rep) (3d wk), \$10,000.

State (Loew) (3,500, 40-85)—"Red Danube" (M-G) and "Rusty's Birthday" (Col). Sturdy \$15,000. Last week, "Sword in Desert" (U) and "Holiday in Havana" (Col), \$12,500.

'Steal' Slick \$14,000 In St. Loo; 'Bride' Sockeroo \$19,000, 'Lucasta' 16G

St. Louis, Sept. 27. Baseball still is holding main interest here and hurting biz at most firstruns. Even vaude with "Doolins of Oklahoma" at huge Fox is suffering. Big exceptions to mild trend are "Male War Bride" at the St. Louis and "Big Steel" at the Missouri. Latter is fairly fancy while "Bride" is socko with best session at St. Louis in many months.

Estimates for This Week
Ambassador (F&M) (3,000, 50-75)—"Come to Stable" (20th) (m.o.). Nice \$11,000. Last week, "Top O' Morning" (Par) and "Special Agent" (Par) (2d wk), \$10,500.

Fox (F&M) (5,000, 50-75)—"Doolins of Oklahoma" (Col) and vaude. Okay \$19,000. Last week, "Black Book" (EL) and vaude, \$20,000.

Loew's (Loew) (3,172, 50-75)—"Anna Lucasta" (Col) and "Law Barbary Coast" (Col). Mild \$18,000. Last week, "Scene of Crime" (M-G) and "Mr. Soft Touch" (Col), \$17,000.

Missouri (F&M) (3,500, 50-75)—"Big Steel" (RKO) and "Ringside" (SG). Rousing \$14,000. Last week, "Streets Laredo" (Par) and "Man-handled" (Par), \$10,500.

St. Louis (F&M) (4,000, 50-75)—"Male War Bride" (20th) and "Post Office Inspector" (Rep). Socko \$19,000 or over. Last week, "Come to Stable" (20th) (2d wk), \$12,500.

'Feeling' Great \$21,500, Denver; 'Irma' Hep 16G

Denver, Sept. 27. Showing at two drive-ins and downtown Broadway, "Great Feeling" is getting top money this week. It holds at Broadway and moves over to two other drive-ins. "Friend Irma" is making best showing for single theatre at Denham, being sturdy enough to hold. "White Heat" is highly disappointing in three houses.

Estimates for This Week
Broadway (Wolfberg) (1,500, 55-74)—"Great Feeling" (WB), day-date with North South Drive-In. Good \$7,500. Last week, "Roseanna McCoy" (RKO) (2d wk), \$4,500.

Denham (Cockrill) (1,750, 55-74)—"Friend Irma" (Par). Fine \$16,000. Last week, "Top O' Morning" (Par) (4th wk) and "Blue Skies" (Par) (reissue), \$8,000.

Denver (Fox) (2,525, 55-74)—"White Heat" (WB), and "The (Continued on page 18)

Irma'-Stafford Big \$62,000 Tops Chi; 'Kentuckian' Hot 17G; 'Highway' Fast 16G, 'Living' Same; 'Touch' Neat 8G

Chicago, Sept. 27

Loop boxoffice has picked up here currently under the impetus of new product, six new pix, plus strong holdovers. Best of new ones appears to be "Friend Irma," at Chicago, backed by Jo Stafford heading stageshow for tasty \$62,000. "Thieves' Highway" at United Artists is rolling to brisk \$16,000, while "Easy Living" at Palace is getting the same.

"Fighting Kentuckian" is smash \$17,000 at Roosevelt, Garrick, with "Soft Touch" and "Kazan," appears neat with \$8,000. Reissues of "Slave Girl" and "Black Mari" at Rialto shapes okay \$10,000.

In holdover section, "Lost Boundaries" at Grand looks sock \$16,000 in fourth and final night. "Joison Sings Again," at Woods, fifth week, is holding smash with \$28,000. "Task Force," at State-Lake, second frame seems staunch \$18,000. "Male War Bride," at Oriental, plus Pearl Bailey, looks bright \$37,000, third week.

Estimates for This Week

Chicago (B&K) (3,900, 50-98)—"Friend Irma" (Par) with Jo Stafford personal. Big \$62,000. Last week, "Great Feeling" (WB) with Sid Caesar p.a. (2d wk), \$41,000.

Garrick (B&K) (900, 50-98)—"Soft Touch" (Col) and "Kazan" (Col). Tidy \$8,000. Last week, "Brimstone" (Rep) and "Post Office Inspector" (Rep) (2d wk), \$5,500.

Grand (RKO) (1,500, 50-98)—"Lost Boundaries" (FC) (4th final wk). Terrific \$16,000. Last week, \$17,500.

Oriental (Kassner) (3,400, 50-98)—"Male War Bride" (20th) with Pearl Bailey heading vaude (3d wk). Bright \$37,000. Last week, \$47,000.

Palace (RKO) (2,500, 50-98)—"Easy Living" (RKO) and "Woman Hater" (U). Trim \$16,000. Last week, "Johnny Stool Pigeon" (U) and "Tucson" (20th), \$14,000.

Rialto (Indie) (1,500, 50-98)—"Slave Girl" (U) and "Black Mari" (U) (reissues). Oke \$10,000. Last week, "Cover Girl" (Col) and "Never Lovell" (Col) (reissues), (2d wk), \$7,000.

Roosevelt (B&K) (1,500, 50-98)—"Fighting Kentuckian" (Rep). Wow \$17,000 in view. Last week, "Slattery's Hurricane" (20th) (2d wk), \$12,000.

State-Lake (B&K) (2,700, 50-98)—"Task Force" (WB) (2d wk). Strong \$18,000. Last week, \$27,000.

United Artists (B&K) (1,700, 50-98)—"Thieves' Highway" (20th) and "The Creeper" (20th). Crisp \$16,000. Last week, "Midnight Kiss" (M-G) (2d wk), \$11,000.

Woods (Kassner) (1,073, 98-91-25)—"Joison Sings Again" (Col) (3th wk). Dandy \$28,000. Last week, \$32,000.

World (Indie) (587, 80)—"Symphony Pastoral" (Indie) (2d wk). Lush \$6,000. Last week, \$7,000.

YOUNG' LOFTY \$8,500, OMAHA; 'ROPE' HOT 12G

Omaha, Sept. 27

"Rope of Sand" and "Mighty Joe Young" are away out ahead of field this week. Former is looking for hot session at Paramount. "Young" shapes sturdy at Brandies would be a holdover if RKO didn't have so many pictures set for release here. "Male War Bride" moved to Omaha where surprisingly big and not from first week at Par.

Estimates for This Week

Paramount (Tristates) (2,800, 16-65)—"Rope of Sand" (Par). Very hot \$12,000 or near. Certain of moveover. Last week, "Male War Bride" (20th), big \$11,000.

Brandies (RKO) (1,500, 16-65)—"Mighty Joe Young" (RKO) and "The Clay Pigeon" (RKO). Mighty \$8,500 or over. Last week, "Easy Living" (RKO) and "Secret St. Ives" (Col), \$7,500.

Orpheum (Tristates) (3,000, 16-65)—"House of Strangers" (20th) and "Forbidden Street" (20th). Okay \$10,500. Last week, "City Across River" (U) and "Arctic Manhunt" (U), \$10,000.

State (Goldberg) (865, 16-65)—"Johnny Stool Pigeon" (U) and "Hold That Baby" (Mono). Started Sunday (25). Last week, "Edward, My Son" (M-G) (2d wk), nice \$5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Kentuckian' K.C. Leader, Forte 15G

Kansas City, Sept. 27

Boxoffices are just holding their own this week despite new film fare. "Fighting Kentuckian" in Fox Midwest theatres is best with nice session. "Song of Surrender" looks light at Paramount but "Easy Living" rates an okay at Missouri.

Estimates for This Week

Require (Fox Midwest) (820, 45-65)—"True Glory" (Indie) and "Burma Victory" (Indie) (reissues). Billed as semi-documentaries, getting nice play at \$4,000. Last week, "Not Wanted" (FC) and "C-Man" (FC) (2d wk), big \$4,500.

Midland (Loew's) (3,500, 45-65)—"Scene of Crime" (M-G) and "Mr. Soft Touch" (Col). Topping average but still mild at \$13,000. Last week, "Madame Bovary" (M-G) and "Devil's Henchman" (Col), \$14,000.

Missouri (RKO) (2,650, 45-85)—"Easy Living" (RKO) and "Sky Dragon" (Mono). Okay \$11,000. Last week, "Roseanna McCoy" (RKO) and "Strange Mrs. Crane" (EL), about same.

Paramount (Par) (1,900, 45-65)—"Song of Surrender" (Par). Mild \$10,000. Last week, "Top O' Morning" (Par) (3d wk), oke \$8,500.

Rexy (Durwood) (900, 45-65)—"Black Book" (EL) and "Lady at Midnight" (EL) good \$4,500. Last week, "Tornant" (Indie) and "Pasciella" (Indie), \$2,700.

Tower-Uptown-Palway (Fox Midwest) (2,100, 2,043, 700, 45-65)—"Fighting Kentuckian" (Rep). Nice \$13,000 or close. Last week, "Once More, My Darling" (U), \$12,000.

'Rope' Rousing \$11,500, Ace in Fairish Cincy, 'Force' 12G, 'Girl' 7 1/2 G

Cincinnati, Sept. 27

Trade generally at major stands this stanza is in seasonal stride, with usual loss of weekend juve play apparent because of rash of high school and college night football games. "Task Force" is okay at Albee but "Rope of Sand" shapes standout with big week at Keith's. "Slattery's Hurricane" is mild but "Doctor and Girl" will be fairish.

Estimates for This Week

Albee (RKO) (3,100, 55-75)—"Task Force" (WB) and "Rusty's Birthday" (Col). Okay \$12,000. Last week, "Come to Stable" (20th) and "House Across Street" (WB), excellent \$18,000.

Capitol (RKO) (2,000, 55-75)—"Doctor and Girl" (M-G). Fairish \$7,500. Last week, "Midnight Kiss" (M-G), \$9,000.

Grand (RKO) (1,400, 55-75)—"Male War Bride" (20th) (2d wk). Strong \$9,000 on heels of terrific \$16,000 bow.

Keith's (City Inv.) (1,542, 55-75)—"Rope of Sand" (Par). Swell \$11,500. Holds. Last week, "Agitator" (Indi. blab \$4,000.

Palace (RKO) (2,000, 55-75)—"Slattery's Hurricane" (20th) and "Leave It to Henry" (Mono). Mild \$9,500. Last week, "Abbott-Costello Meet Killer" (U) and "Lost Tribe" (Col), \$11,000.

Shubert (RKO) (2,100, 55-75)—"Come to Stable" (20th) and "House Across Street" (WB) (m.o.). Solid \$7,000. Last week, "Top O' Morning" (Par) and "Song of India" (Col), third downtown session, so so \$4,000.

'Rope' \$17,000, 'Stable' 19G, Both Big in Buff

Buffalo, Sept. 27

"Rope of Sand," at Paramount, and "Come to Stable," at Center, shape as standouts this session, both being great. "Home of Brave" looks nice at Buffalo. "Sword in Desert" is doing okay in second Lafayette week.

Estimates for This Week

Buffalo (Loews) (3,500, 40-70)—"Home of Brave" (UA). Nice \$15,000 or near. Last week, "Scene of Crime" (M-G) and "Vic Damone" (Jan Murray on stage plus Dr. I. Q. broadcast one night, big \$25,000).

Paramount (Par) (3,000, 40-70)—"Rope of Sand" (Par). Great \$17,000. Last week, "It's Great Feeling" (WB) and "House Across Street" (WB), \$15,500.

Center (Par) (2,100, 40-70)—"Come to Stable" (20th). Sock \$19,000 or close. Last week, "Top O' Morning" (Par) (3d wk), \$7,500.

Lafayette (Basil) (3,000, 40-70)—"Sword in Desert" (U) and "In This Corner" (Mono) (2d wk). Good \$8,000 after strong \$14,500 opener.

Century (20th Cent.) (3,000, 40-70)—"Tarzan's Desert Mystery" (RKO) and "Tarzan Triumphs" (RKO). Oke \$7,500 in 4 days. Last week, "Fighting Kentuckian" (Rep) and "Angel in Exile" (Rep), big \$15,000.

'Bride' Lusty 25G, D.C.; 'Force' 20G

Washington, Sept. 27

Midtown has on upswing in current session, with more accent on exploitation stunts and cool weather helping. "Task Force" at Warner tops recent months at the company showcase. "Roseanna McCoy" looks solid at Keith's. "Male War Bride" shapes great at Palace. National hit new high with "Devil in Flesh" to launch new policy.

Estimates for This Week

Capitol (Loew's) (2,434, 44-85)—"You're My Everything" (20th), plus vaude. Nice \$22,000 with Edith Fellows and Tommy Dix topping stage layout. Last week, "Manhandled" (Par) plus Frankie Laine topping vaude, husky \$25,000.

Keith's (RKO) (1,939, 44-85)—"Roseanna McCoy" (RKO). Solid \$15,000, and best in weeks. Last week, "Easy Living" (RKO), nice \$11,000.

Palace (Loew's) (2,370, 44-74)—"Male War Bride" (20th). Great \$25,000 and best in months. Last week, "Top O' Morning" (Par) (2d wk), nice \$13,000.

Playhouse (Loew's) (432, 50-85)—"Spring in Park Lane" (EL). Firm \$5,500. Last week, "Girl in Painting" (U) (4th wk), \$4,200.

Warner (WB) (2,164, 44-74)—"Task Force" (WB). Torrid \$20,000, above anything here in recent weeks. Last week, "Fighting Kentuckian" (Rep), \$16,000.

Trans-Lux (T-L) (634, 44-80)—"Black Magic" (UA) (2d wk). Slipped to slim \$4,500 after big \$8,000 last week.

National (Heiman) (1,800, 44-80)—"Devil in Flesh" (Indie). New record for French Import at \$15,000. Holds. Playing grind. House switched to new first-run policy after several months in rut with subsequent-run and lesser pix. This is rated best week since turning spot from legit into pix.

'Young' Mighty \$18,000, Mont'l; 'Morning' 23G

Montreal, Sept. 27

In spite of holdovers in all except two of the deluxers, biz still is on upbeat. Of newcomers, "Top O' Morning" looks big at Loew's. But greatest smash is "Mighty Joe Young" at the Princess.

Estimates for This Week

Loew's (C.T.) (2,855, 40-65)—"Top O' Morning" (Par). Big \$23,000. Last week, "Neptune's Daughter" (M-G) (3d wk), \$14,000.

Capitol (C.T.) (2,412, 34-80)—"Great Feeling" (WB) (2d wk). Good \$12,000 after sock opening at \$19,000.

Palace (C.T.) (2,625, 34-60)—"Sorrowful Jones" (Par) (2d wk). Down to \$14,000 following smash opener at \$21,000.

Princess (C.T.) (2,131, 34-60)—"Mighty Joe Young" (RKO). Mighty \$18,000. Last week, "Johnny Allegro" (Col) (2d wk), \$10,000.

Imperial (C.T.) (1,839, 36-45)—"Meet the Killer" (U) and "Devil's Henchman" (U) (3d wk). Off to \$8,000 after strong second at \$9,000.

5 New Bills Up B'way; Sock \$92,000 For 'Highway'-Sullivan, 'Kiss'-Krupa \$70,000, 'Pigeon'-Vaude Sky-High 27G

Launching of five new bills and the Jewish holidays are combining to provide Broadway first-run theatres with a brisk tone this session. After a near-normal Saturday (24), most houses picked up smartly on Sunday (25), giving the Street a solid weekend. Interest in the Yankees-Red Sox crucial battles for the American League flag, greatly heightened Monday (26) when the Yanks returned to N. Y., as well as too many extended-runs, naturally cut in somewhat. N. Y.-Boston game at the Stadium Monday drew more than 66,000 while thousands of others hovered about radio and TV sets.

"Thieves' Highway," with a great stage boost from Ed Sullivan plus his TV revue, and "Harvest Moon" dancers, is the brightest newcomer. First week at the Romy appears headed for a big \$92,000, with Saturday and Sunday being especially sock.

Combo of "Midnight Kiss" and Gene Krupa band topping stageshow is giving the Capitol a re-sounding \$70,000 or a bit better. "Once More, My Darling" is very light at \$10,000 or under at Globe, staying only one week.

Palace, with vaude and "Johnny Stool Pigeon," is climbing to sock \$27,000, one of bigger weeks at this house. "I Married a Savage" looks to hit great \$13,000 or better at Rialto via sexy ballyhoo. Seven-foot high animated figure of Zorita, who figures in the film, along with all-girl front, is spelling the difference between routine and sock trade.

"Joison Sings Again" continues in the high brackets with smash \$35,000 for sixth frame at the State, not far from fifth week's figure. "Fighting Kentuckian" is down to \$16,000 in second session at Mayfair after big initial round, and stays a third. "Under Capricorn," with stageshow, is holding okay at \$117,000 on third Music Hall week, or enough to win a fourth stanza. After four big weeks with "White Heat" and Xavier Cugat band heading stage bill, Strand is trying a condensed version of a legit musical starting Friday (30). Miniature "High Button Shoes," successful Broadway musical, opens that day with "Task Force."

Estimates for This Week

Astor (City Inv.) (1,300, 60-91-50)—"Lost Boundaries" (13th wk). Not far from recent weeks with \$12,000 after nice \$14,000 for 12th frame. Stays on.

Bilou (City Inv.) (589, 91-20-22-40)—"Red Shoes" (EL) (49th wk). Still near recent gait with \$10,000 after \$9,700 last week. Continues indef.

Capitol (Loew's) (4,820, 55-91-50)—"Midnight Kiss" (M-G) plus Gene Krupa orch. Jack E. Leonard, Kitty Kallen, others, on stage. Reaching for re-sounding \$70,000. Holds, natch! Last week, "Madame Bovary" (M-G), with David Rose orch, others on stage (4th wk), \$34,000.

Criterion (Mono) (1,700, 50-91-75)—"Sword in Desert" (U) (6th wk). Fifth stanza ended last night (Tues.) stayed up in fine fashion at nearly \$17,000 after strong \$19,000 week ahead.

Globe (Brandt) (1,500, 50-91-20)—"Once More, My Darling" (U). Not going any place with modest \$10,000 or under. Stays only one week with "Blue Lagoon" (U) opening Saturday (1). In ahead, "Meet Killer" (U), dim \$9,500.

Gotham (Brandt) (900, 44-99)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (3th wk). Down to about \$8,000 after \$9,500 last week. Holds for sixth session.

Mayfair (Brandt) (1,738, 50-91-20)—"Fighting Kentuckian" (Rep) (2d wk). Down to \$16,000 after big \$22,000 first week. Stays for third frame.

Palace (RKO) (1,700, 55-91-20)—"Johnny Stool Pigeon" (U) and vaude. Pushing up to one of stand-out weeks here with sock \$27,000. Last week, "Stampede" (Mono), with vaude, very good \$20,500.

Paramount (Par) (3,664, 55-91-50)—"My Friend Irma" (Par) with Dean Martin-Jerry Lewis. Dick Stable orch. 4 Step Bros. Carolyn Grey on stage plus p.a. of Marie Wilson on opening today (Wed). Last week, "Top O' Morning" (Par) with Carmen Cavallaro orch heading stage bill (4th wk), slipped to around \$52,000 after okay \$57,000 last week.

Park Avenue (U) (583, 91-20-22-40)—"Hamlet" (U) (33d wk). Continues doing okay at nearly \$8,000 after \$7,100 last round. Continues with second year starting tomorrow (Thurs.).

Rialto (Loew's) (1,500, 51-20-22-40)—"Red Shoes" (EL). Winding up after 49th week, a new record for film attraction here. Closing notice, helping to \$17,000 or close. Last week, \$4,200.

fellers) (\$945, 80-92-40)—"Under Capricorn" (WB) and stage bill (3d wk). Doing very well as compared with second session with \$117,000 likely, second week hit \$125,000. Stays a fourth. "The Heiress" (Par) being advertised as next, with opening set for Oct. 6.

Rialto (Loew's) (594, 44-98)—"I Married a Savage" (FC). Girly house front putting this over for sock \$13,000 or better. Holds. Last week, "Ringade" (SG), thin \$7,000.

Rivoli (UAT-Par) (2,092, 60-91-25)—"Come to Stable" (20th) (9th final wk). Down to slight \$10,000 or less after only \$12,000 last week. "Pinky" (20th) opens tomorrow (Thurs.).

Romy (20th) (5,886, 80-91-50)—"Thieves' Highway" (20th) with Ed Sullivan revue, "Harvest Moon" dancers, Irish show. Strong stageshow helping pic to big \$92,000 or less. Last week, "Male War Bride" (20th) with Jack Haley topping stageshow (4th wk), nice \$68,000.

State (Loew's) (3,450, 50-91-80)—"Joison Sings Again" (Col) (7th wk). Sixth frame concluded last night (Tues.) held up in sterling fashion with \$35,000 or near after \$39,000 last week, also smash. Continues on.

Strand (WB) (2,756, 50-91-25)—"White Heat" (WB) plus Xavier Cugat orch heading stageshow (4th final wk). Solid \$40,000 or close, after fine \$46,000 previous stanza. "Task Force" (WB) with condensed version of "High Button Shoes" on stage opens Friday (30).

Sutton (R & B) (541, 70-91-20)—"Quartet" (EL) (27th wk). Finished 26th week ended last Monday (26) night at okay \$7,000 after \$7,200 for week ahead. Continues.

Victoria (City Inv.) (1,060, 95-91-50)—"The Window" (RKO) (8th wk). Continues to slide with around \$7,000 likely after \$9,500 last session. Stays on, with "Christopher Columbus" (U) opening Oct. 12.

Eckstine Lifts 'Street' Sock \$40,000 in Philly; 'Rope' Brisk at \$25,000

Philadelphia, Sept. 27

First-run biz is keeping at a steady level, with the Jewish holidays giving an extra lift to weekend grosses. The Earle is town's leader with the Billy Eckstine-Henny Youngman stageshow plus "House Across the Street." Sock stanza looks.

"Rope of Sand" shapes brisk at the Stanley. "Task Force," at Mathau, is just okay. Top hold-over is "Male War Bride" in second Fox week.

Estimates for This Week

Aldine (WB) (1,203, 50-99)—"Miss Grant Takes Richmond" (Col). Okay \$13,000. "Madame Bovary" (M-G) (4th wk), neat \$10,000.

Boyd (WB) (2,700, 50-99)—"Midnight Kiss" (M-G) (4th wk). Biz over weekend topped last week's same period. Fancy \$23,000. Last week, \$24,500.

Earle (WB) (2,700, 50-99)—"House Across Street" (WB) plus Billy Eckstine, Henny Youngman on stage. Buff \$40,000. Last week, "Big Deal" (RKO) (2d wk), \$12,500.

Fox (20th) (2,250, 50-99)—"Male War Bride" (20th) (2d wk). Great \$23,000. Last week, \$30,000.

Goldman (Goldman) (1,300, 50-99)—"Sword in Desert" (U) (2d wk). Strong \$13,000 after big \$22,000 opener.

Karlton (Goldman) (1,000, 50-99)—"Johnny Stool Pigeon" (U). Light \$9,000. Last week, "Mighty Joe Young" (RKO) (3d wk), fine \$8,500.

Mastbaum (WB) (4,360, 50-99)—"Task Force" (WB). Special preem added take-off but only fairly good \$25,000 looks. Last week, "White Heat" (WB) (3d wk), \$14,000.

Stanley (WB) (2,950, 50-99)—"Rope of Sand" (Par). Brisk \$25,000. Last week, "Top O' Morning" (Par) (3d wk), cool \$12,000.

Stanton (WB) (1,475, 50-99)—"Fighting Kentuckian" (Rep) (2d wk). Down to \$9,000 after great \$15,500 break-in.

Trans-Lux (T-L) (500, 91-20-22-40)—"Red Shoes" (EL). Winding up after 49th week, a new record for film attraction here. Closing notice, helping to \$17,000 or close. Last week, \$4,200.

Visit to Czecho Now Depressing; Red Hand Weighs Everything Down

By VIRGINIA DAVIS

Prague, Sept. 13.

Five days in Czechoslovakia leaves one depressed. The people are obviously getting circuses, but no one knows how much bread. The circuses consist of Communist propaganda in the form of endless bookstores, exhibitions, flags, large slogans tacked on buildings, and pictures of Stalin and President Gottwald in every conceivable spot.

No newspapers and magazines other than Communist can be bought. However, the U. S. Information Centre is still open. All the Czechs I met told me they listen to the English and American radio.

Food and clothes are rationed at low prices for workers in socialized industry, but the ration is very limited: 150 grams of butter a month, three pounds of meat a month. Clothes are on a stringent point system, as in the Russian zone of Germany.

A hairdresser owning his shop is only allowed to charge 10c for a shave, the same price as four years ago, but he must pay \$8 for a pair of shorts for his seven-year-old son, an increase in price of several hundred percent. In this way all are obliged sooner or later to work for the state in order to exist. Many workers labor 12 hours a day. Their wages are \$1 to \$1.50 a day. Other workers in factories work eight straight hours, without stopping. They are then fed in the factory.

The exchange rate for a dollar has been set at 50 crowns, and the punishment for possessing dollars is severe. People are so anxious to obtain them that they pay up to 450 crowns for one (\$9 official). At legal exchange some items I priced were: \$51 for a short-sleeved bathing blouse; \$31 for a knitted shantung suit; \$15 for a silk scarf; \$6 for a man's tie made literally from canvas. Hotel rooms and food come out to about U. S. prices.

Tough to Leave

Leaving the country legally is almost impossible now, and a check is made at the U. S. Embassy of all who apply for immigration visas. It is possible to bribe your way out through the government, or to pay a guide to lead you out under cover of darkness at secluded border spots. Others try such schemes as running an armored truck through the road border, or traveling on sealed orders.

I went to the opera, now retitled "The Fifth of May Theatre." It was poorly attended, and this after I had been told by a city guide that it was so crowded with workers you couldn't get in. The Ministry of Information keeps a box for foreigners and friends. The performance was mediocre of two second-rate Czech operas. Incidentally, the Ministry of Information was helpful to me in finding folk songs and records, and offered to ship back anything I bought.

COMMITTEE TO PROBE INDIA FILM INDUSTRY

Madras, Sept. 14.

A six-man committee, including two film producers—V. Shantaram (who is also a leading Indian film director) and B. N. Sircar, owner of Calcutta's New Theatres—has been appointed by the Indian government to conduct an inquiry into the Indian film industry. The committee, which had its first meeting at Bombay drew up lines on which to work. After obtaining initial data, the committee hopes to visit all film-producing centers in India to get first-hand information.

The committee is headed by S. K. Patil, Bombay Congress leader and present Mayor of Bombay.

Press Helps Columbia

Get West End Booking

London, Sept. 27.

Enthusiastic press notices have helped Columbia get a West End booking for "The Dark Past," co-starring William Holden, Nina Foch and Lee J. Cobb.

Although presented in nabe situations, Col. had failed to get a West End booking and took the initiative of showing it to lay press critics. Notices were unanimous in their praise, and as a result, it was booked to open at the London Pavilion last Friday (23).

CEA Continues Fight Against TV-Booked Pix

London, Sept. 20.

Reaffirmation of the principle that a film booked for TV should be banned by exhibitors and any contracts entered into should be null and void, was made at the September meeting of the general council of the Cinematograph Exhibitors Assn. here last week.

CEA rejected representations by producers and distributors made in the joint renter-exhibitor-producer-committee that such action was premature, and will raise the issue strongly at the next REP meeting.

In pursuance of that policy, the CEA advised a producer, asking what their attitude would be to a proposed production on which the BBC held TV rights, their members should not book it.

8 Rome Legit Houses, Shuttered All Summer, Make Early Autumn Bow

Rome, Sept. 20.

Business is picking up in Rome. Several theatres have opened an early fall season with dramas, revues and variety.

The Eliseo has "Papa," with the Luigi Cimara company. Bernini has "Rouge et Noir," headed by Edouardo Passerelli, who has just returned from South America. Arli offers a comedy starring Uberto Melnati, "Le Sorprese del Divorzio" ("The Surprise Divorce"). Romano has "Il Cacio Dui Maccheroni" ("The Cheese on the Biscuit"), with Atrio Lico Visconti. Adriano presents the Compagnia Reviste Biancaneve in "Snow White," along with a film, "Walls of Jericho." Alhambra has "La Mano della Morte" ("The Hand of Death"). Cola di Rienzo offers a revue, "Bloody Mexico" ("Inaugurato Mexico"). The Manzoni has a company revue, and the "10 Little Indians" film. All of these houses have been closed for the entire summer.

The Quirinetta theatre, which has shown foreign films in the original, presents "Mr. Sheffington" this week. Walt Disney's "The Three Caballeros" opened at the Corso Capitale (19).

Israeli Army Revue To Operate as Civvie Unit

Tel Aviv, Sept. 20.

Under the supervision of its directors, Shmuel Bunim, Nathan Shama and Chaim Finer, the Chizbatron, an army entertainment unit, is planning to continue its operation as a civilian revue. Organized by Finer in January, 1948, the Chizbatron became part of the Army Education Corps, recruiting performers from the ranks, and working under severe and dangerous conditions. The outfit now feels they have a fairly large following among civilian audiences.

All the lyrics used by the group are written by Finer, while Avraham Abramowitz is responsible for most of the music. At present the outfit is touring army camps.

Krumgold Back in Israel

Tel Aviv, Sept. 13.

Joseph Krumgold, associate producer of Norman Lourie, arrived in Israel after an absence of six months.

He will remain in the country to finish shooting of the picture, "The Blessing and the Curse."

Mike Burger to Rio

Michael Burger, Universal's foreign chief in Brazil, planned to Rio last week after a two-month visit to the U. S.

Burger recently recuperated from an operation which he underwent during his stay in this country.

Joseph Lindberg, director of the two Swiss films, "The Last Chance" and "Marie Louise," has arrived in Israel. He'll direct a play for the Ohel theatre during his stay.

Hidalgo Disney?

Madrid, Sept. 10.

Has Walt Disney Spanish blood? According to the Madrid weekly, Digame, Disney's real name is Jose Luis Guiron Zamora y Asensio. He was born, it adds, in the village of Mojacar, on the outskirts of the coast town of Almeria (south of Spain), celebrated for its dry fruits production.

Baby Jose Luis was taken to the States by relatives, who later changed their names and his, it claimed, the whole clan becoming U. S. citizens.

Now every film fan is boasting about the Spanish origin of the creator of Mickey Mouse.

Hungary Pic Tops U.S. in Arg. Draw

Buenos Aires, Sept. 17.

Record pix grosses in Buenos Aires for the month of August had the Hungarian picture "Valahol Európában" (Cosmos) topping all records, having run into its fifth week with a gross of \$62,100 (U. S.) for the first three weeks running simultaneously at the Luxor and Libertador theatres.

M-G's "On an Island With You" also scored record grosses with \$54,280 for a three-week stay at the Metropolitan, while the biggest surprise was RKO's reissue of "Bambi" at the nabe Gaumont theatre, which grossed \$46,920 in four out of five weeks. At the Gran Rex, "Good Sam" (RKO) was held over for three weeks and grossed \$51,950, while "Sorry Wrong Number" (Par) grossed \$52,210 in a run of five weeks.

A Mexican picture, "Los Niños," distributed by Interamericana, held on for four weeks at the Monumental, for a total of \$32,260.

"Ole Torero," a local production with comedian Luis Sandrini, lasted only two weeks at the Gran Rex, grossing \$23,920, which is only 50% of what a good Hollywood release can do at that super first-run house. On the other hand, another local comedy, "Avivato," with Pepe Iglesias as comedian, now in its second week at the Rex, grossed \$23,000 in the first week alone.

The French picture, "La Belle et la Bete" (AAA) at the Ambassador, is now in its third week and grossed \$16,150 in the first week's run.

The past week has seen the first release of a German postwar picture in Argentina since World War II started going badly for Nazi Germany. This is "Die Nordsee Sind Unter Uns" (EIA), released simultaneously at the Premier and Ideal theatres Sept. 15. This is another symptom of the scarcity of U. S. pix for release. The Opera theatre, of the same circuit as the Premier and Ideal, is currently showing a mediocre Italian pic, "Giovinezza Perduta."

Current London Shows

Figures show weeks of run

London, Sept. 27.

"Annie Get Gun," Col'm (12); "Bean Strategem," Lyric (22); "Brigadoon," Majestic (24); "Black Chiffon," West (22); "Daphne," Wyndham (27); "Death of Salesman," Phnx (9); "Edwina Black," Ambas. (11); "Fading Mansion," Duchess (4); "French Without Tears," V. (15); "Harvey," Prince of Wales (20); "Heiress," Haymarket (35); "Her Excellency," Saville (14); "Joe Vogue," Stoll (11); "King's Rhapsody," Palace (2); "Lady's Burning," Globe (21); "Latin Q. Revue," Casino (27); "Love Albania," St. James (11); "Male Animal," New (14); "Master of Arts," Strand (4); "Oklahoma," Drury Lane (12); "On Monday Next," Comedy (17); "One Wild Out," Garrick (43); "Sauce Tartare," Cambridge (19); "Summer Dream," St. Mart (3); "Third Visitor," York's (16); "Tobacco Road," Playhouse (7); "Together Again," Vic Pal (129); "Tough at Top," Adelphi (11); "Treasure Hunt," Apollo (2); "Traveler's Joy," Criterion (68); "Western Wind," Piccadilly (3); "Worm's View," Whitehall (127); "Young Wives Tale," Savoy (11).

Portugal Coin Crisis Puts Colossal Crimp in Legit, Films, Night Life

By HAROLD MYERS

Lisbon, Sept. 15.

Mex XEB Goes On Though Struck; XEFT Still Out

Mexico City, Sept. 20.

Strike of entertainers has failed to shutter local radio station XEB, mouthpiece of the French-owned El Buen Tono Cigarette Co. Programs are continuing with bands, disks by singers unaffiliated with the regular entertainers' union, and announcers.

Jorge Negrete, pic actor-radio singer, speaking as head of the national actors' association, said the strike was called because XEB pays its entertainers "starvation wages." XEB asserts it pays rates contracted for with the entertainers, and says bad biz prevents fancy wages.

Efforts to end the total staff strike against station XEFT, Chihuahua City, that rounded out a year (17), are being made in talks with federal labor chiefs here by Francisco Ernesto Duran, stations' owner-manager. Staff demands a 100% pay lift. Duran offers a 25% boost, which the strikers steadily nix.

Real Diamonds as Prizes In Exploitation Stunt On Brit. 'Diamond City' Pic

Cape Town, Sept. 20.

An oldtime "diamond rush" with eight genuine diamonds as prizes was staged here to exploit the new British film, "Diamond City," having its world premiere Sept. 22.

A 1,000-foot area was cordoned off on a large piece of waste ground and was strewn with about 2,000 numbered disks. Stunt was timed for the lunch hour to encourage maximum participation, and over 2,000 "claim jumpers" lined up at the start to be sent off by pistol shot of typical "old time sheriff."

Resulting mad scramble by both sexes for disks was given wide publicity by press and newsreels. At end of "rush," a board was uncovered listing eight lucky numbers as winners of diamonds, with 40 consolation prizes.

Stunt was organized by Capt. J. H. Stodel, local director of African Consolidated Theatres.

Argentine DX O'seas Folds; Fears Inquiry

Montevideo, Sept. 20.

Destined to fold end of the month, Argentina's shortwave broadcasts, beamed to the U. S. in English, to Europe in French and Spanish, and to all the other American Republics, are continuing in only desultory fashion. The squad of foreign announcers, which had been recruited early in the year by ex-radio emcee Jorge Horner del Rio, when he took over the directorship of the International Division, has been served notice of termination of the broadcasts.

Apparently the International Division will shut down owing to lack of funds, and the government Press Secretariat prefers to allow the "Voice of Argentina" to withdraw from the air-planes, rather than solicit money from Congress to keep it going, and have uncomfortable questions asked by the Opposition as to its purpose, and the identity of some of its guiding spirits who worked in the Latin-American division of the "Voice of Berlin" broadcasts from Germany, before Hitler's fall.

Seek Mex-Arg. Pix Pact

Mexico City, Sept. 20.

Making a Mexican-Argentinian pic pact to iron out difficulties that beset mutual exhibition, is being sought here by Angel Mentasti, chief of Argentina Sono Film. He came here at the invitation of Felipe Mier, of Mier & Brooks, producers-distributors, and is conferring with Andres Serra Rojas, pres. of the Mexican pic trade's bank, the Banco Nacional Cinematografico.

Arranging the exhibition swap of 20 Mexican and 20 Argentinian pix is another aim of Mentasti's visit.

Portugal, wartime centre of prosperity and intrigue, is now in the grip of an economic crisis which for a time shut all legit theatre in the capital, has slashed boxoffice takings in picture theatres by 60% and has reduced night life to the barest minimum.

The main entertainment centers are, of course, Lisbon and Oporto, in the north, but both these cities are feeling the depression acutely. British holiday makers, restricted to a maximum of \$200, have little left over for amusements, while the American tourists, very limited in number, have the cash, but not the desire to be cooped up in old-fashioned theatres.

In 1947 the Motion Picture Export Assn. concluded an agreement with the Portuguese government restricting the amount of currency that could be transferred by American distributors to Hollywood. Amounts were calculated on the basis of individual company earnings over the previous years, and were around \$75,000 to \$100,000 for the major outfits. At the time the pact was inked, the amount transferable was regarded as totally inadequate, and left a substantial amount of local currency. So drastic has been the change in the situation, however, that the amounts allowed are now more than adequate to meet the net earnings of the majority of Hollywood companies.

Change at Estoril

The Portuguese depression also extends to the swank resort of Estoril, which is on the coast about 15 miles west of Lisbon. One time an almost exclusive retreat for wealthy British and American visitors, it has now been invaded by the Portuguese themselves, who not only stay there for their vacations, but come up from the capital as day-trippers.

The swagger Casino, for six days a week, is almost a deserted wilderness. The gaming rooms are inhabited mainly by the cautious professional players, who retire for the night once they have won their quota of \$3 or \$4. Only occasionally is there some wealthy gambler who is prepared to stake and lose heavily. The adjacent restaurant, where a first-class meal with dancing facilities and floor show, can be obtained for less than \$2, rarely has more than a dozen customers. The Yacht Club, show place of the Casino with accommodation for 500 to 600 and with open-air dancing, is very often in the same position. In both cases there is a minimum charge of \$1.00, and this has effectively kept out the locals, who would sit and dance through to the morning on a 10c cup of coffee.

'MAORIS,' NEW ZEALAND UNIT, SET FOR LONDON

London, Sept. 20.

Jack Hilton has signed "The Maoris," New Zealand troupe of 18 women and 12 male singers and dancers, to open here for four weeks' season sometime in June.

Team was not permitted to tour outside of New Zealand by the government before excreting being during Coronation year (1936) when allowed to visit England. They are likely to visit the Continent after their London appearance, with a tour of U. S. to follow next fall.

Venice Film Festival

Director to Do Own Pic

Rome, Sept. 20.

Antonio Petrucci, director of the 10th annual Film Festival at Venice, will produce and direct a film end of October. Film is titled "Bella di Notte" ("Beauty of the Night"), and will be made in Venice.

This is Petrucci's first film venture. He's been a journalist in Venice for many years prior to becoming a Festival director.

Polio Outbreak Cools Anzac Pix

Melbourne, Sept. 13.

Polio outbreak in this territory is hurting film biz somewhat. Government authorities warned parents to keep kids away from crowds.

Current outbreak is nearly the worst here in a long time.

Union Moves to Stop Rank Studios Sale; Staff Layoffs Continue Big

London, Sept. 27

A move to stop the sale of the Gainsborough Studios at Shepherds Bush and Islington, which have recently been put on the market by the Rank Organization after being closed since the beginning of the year, has been made by the Assn. of Cinematograph and Allied Technicians at their executive meeting last Wednesday (21). They decided to make representations to Board of Trade proxy, Harold Wilson, to insure that the studios remain available for film production.

This action has been taken because of widespread reports that the two outfits will probably be sold for industrial purposes and will cease to operate as filmmaking plants.

Meantime, axings at the two Rank studios which are open, Denham and Pinewood, continue unabated. Recent dismissals of more than 100 technical staffers from Denham has been followed by 150 notices at Pinewood, which go into effect end of this week. The axed workers at this studio, who see no hope for reabsorption in the British production industry, have asked Wilson to intervene.

Claims Italo Producers Only Europe Pix-Makers Aiming at U.S. Market

Italian producers are the sole filmmakers in Europe who are slanting their product for the American market, according to Joseph Green, co-owner of Green-Hyams circuit of art houses in New York. Green, recently returned from overseas, said Italo producers are turning to American actors for leads in their films as a way of earning much-needed dollars.

French producers, on the other hand, seem to be more interested in the German market, Green claimed. General interest in foreign market is indicated by the increasing number of bi-lingual and tri-lingual films in the major languages. Green said that high prices being charged U.S. distributors for foreign pix has narrowed the market, with buyers taking chances now only on "sure things."

Deals made by Green while abroad include two operatic pix by Italian film director Carmine Gallone, "Il Trovatore" and "Force of Destiny," both given dramatic treatment in France. Green arranged a financing deal with Boris Zaitouff for the production of several 30-minute pix with Ballet Russe company. In England, Green made a deal for "Windmill Theatre Murder" and "Tinker Tatter."

Arg. Pix Union Wins All Points in Brief Strike

Buenos Aires, Sept. 15. Argentina's film industry has simmered down again after the excitement of the general strike called by the film workers' union (SICA) early last week. The walk-out lasted only 24 hours, with the strikers gaining all their demands, which included reinstatement of some dismissed workers at Mopol Studios, and the dismissal of the studio manager, whom the union accused of adopting arbitrary and reactionary policies towards the personnel.

Although the strike lasted so short a time, work in the local studios is anything but normal as the few stock difficulties are as acute as ever.

SICA now seems determined to take a hand in maneuvering the government into granting financial protection to the local studios, so that some of those recently shuttered through an economic breakdown and internal spafus, like San Miguel and Eusebio, can start in operating once again.

ABOAF OFF

America Abroad, Universal's Latin America supervisor, shaved off last week on a southern swing with Mexico as first stop.

He will supervise arrangements of simultaneous preems of J. Arthur Rank's "Christopher Columbus" in every Latin capital Oct. 12.

UA Gives Franchise In Lebanon, Syria Areas

Continuing its move toward reducing foreign losses by giving territorial franchises on its product to local distributors in areas where its own offices have proved unprofitable, United Artists last week concluded such a deal for Lebanon and Syria. Licensee for its pix in those territories will be Societe Orientale Pour le Commerce de Beyrouth, Lebanon.

Other countries where UA pix are distributed via a licensee include Egypt, Finland, Holland, India, Iraq, Israel, Italy, Mexico, Norway and Portugal.

New Zealand Plans Big Pix Loop Curbs

Auckland, N. Z., Sept. 20.

Although the New Zealand government has proposed legislation prohibiting exhibitors from operating above 10 theatres in a bid to stop future monopolies, the two major loops, Kerridge and Moodabe, just about tying up the act N.Z. playing zones, won't be affected. Legislation will not affect the minor exhibitors either, because it's impossible to erect even one new house in this sector.

Legislation brought on pressure from indie exhibitors, is aimed at the future, when and if there's greenlights for new buildings. Then the figure will be 10.

J. Arthur Rank holds a 50% interest in the Kerridge loop, with 20th-Fox holding a similar percentage in the Moodabe loop. Both loops have vigorously denied any monopoly or plans to grab off minor exhibitors.

MUNICH PLANS RADIO, PIC EXPO NEXT SUMMER

Washington, Sept. 27.

An International Photographic Motion Picture and Radio Exposition is being planned for Munich, Germany, next summer as bait for the tourist dollar, reports Nathan D. Golden, chief of the motion picture-photographic branch of the Department of Commerce. The exposition is being built up for the benefit of a Munich artists' relief fund, with details to be announced in about two months.

The preparatory committee expects to receive the sponsorship of the city of Munich and obtain an initial credit of 100,000 Deutsche marks, said Golden. "A minimum attendance of 800,000 visitors is anticipated. The Reichsbahn has agreed to run special trains and the Deutsche Post to issue a commemorative stamp for the occasion."

'Jennie' Tops Mex Grosses Despite Local Competitish

Mexico City, Sept. 27.

"Portrait of Jennie" (SRO) topped local filmdom in its first week (15-21) of simultaneous exhibition at the Chapultepec and Savoy, grossing \$20,000, despite stiff competition from three strong Mexican pictures, according to Alfred Holquin, SRO Latin-American chief. Record is the bigger because "Jennie" played at the new high for here of \$3c at both cinemas.

Pix is in its second week at that price at the Chapultepec alone. Holquin is readying a revival of "Duel in the Sun" here in October. Pix was sunk on lengthy run here three years ago.

Chaplin's Israeli Smash

Tel Aviv, Sept. 12.

The Israeli premiere of United Artists "Monsieur Verdoux," starring Charles Chaplin at the Arnon theatre, Haifa, last week was received very enthusiastically.

First week not only broke all house records, but also represented the highest take of any picture in any theatre in Israel in one week's showing.

Wrong Signals

Vienna, Sept. 17.

A minor riot started off the Italian and Austrian amateur boxing meet held at the Maert Arena here recently. The management, as a welcome to its Italian guests, borrowed a recording of the Italian national anthem from a local radio station.

Unfortunately, the disk turned out to be "Giovanezza," Mussolini's Fascist youth hymn, and the ensuing furor wasn't quieted till the disk was yanked.

Toscy Tickets Rationed At Venice Fest; Music Flourishing in Italy

Music is flourishing everywhere in Italy, according to Dario Soria, head of Cetra-Soria Records, who just returned from an eight weeks' trip to Italy. He conferred with top officials at Cetra's headquarters in Turin, heard performances in Naples, Rome and Venice, and spoke with artists, conductors and radio and concert executives in the various music centres of the country. Black-market tickets for the Arturo Toscanini concert which opened the Venice Festival were selling briskly at 60,000 lire (\$100) each, while parquet tickets at the boxoffice were rationed off at one to a person at 10,000 lire, or about \$16 each.

Within the next few months Cetra-Soria hopes to release, on its LP catalog, major works featured at the Venice Festival, such as the opera, "L'Incoronazione di Poppea," of Claudio Monteverdi, musically revived and edited by the composer Francesco Malipiero, whom Soria visited at his home in Asolo, as well as two Vivaldi "novelities." In Milan, Sept. 10, Soria attended the opening of the big international radio and television fair, at which most of the countries of Europe as well as the U.S. were represented. Italy does not yet have LP.

Soria also saw the widow of the composer Ottorino Respighi, whose Suite No. 2 of "Ancient Airs and Dances" and whose score, "The Birds," Cetra-Soria is releasing this month. Mme. Respighi is working on a series of colored slides to be used at children's concerts in connection with such programmatic works as her husband's "Pines of Rome" and "Fountains of Rome."

GREEKS AGAIN O.K. 500G FOR U.S. PIX IMPORTS

Washington, Sept. 27.

An order has been issued in Greece regulating imports of American films up to June 30, 1950. For the third straight year a \$500,000 fund has been established to pay the film companies for the pictures they send into Greece. Over and above this the American companies have about 4,000,000,000 drachmas (10,000 drachmas to one U.S. \$1) accumulated in local coin. On July 30 last the Greek Currency Committee said that these funds could be used for production and trade in Greece.

Approved items included purchase of film rights and motion picture patents, purchase and construction of theatres and other motion picture real estate, loans to Greek studios.

New Canadian Film Co. Rolls in Montreal Soon

Montreal, Sept. 27.

Setback Productions, newly-formed Canadian film company, will use the city of Montreal and the St. Lawrence River scenery as a background for its first production, "Forbidden Journey," which will roll in a few weeks.

Director of production will be Nantel David of Montreal, and initial effort will be directed jointly by Richard Jaffe and Cecil Mander, who have collaborated in the writing of the script.

Jaffe comes by Setback from Quebec Productions, where he worked with Paul Langston on "Whispering City," "Cure de Val-Jarvis" and others. Mander, former London writer, handled a script for the RAF during the war. Renaissance Films will handle distribution, and all interviews for "Forbidden Journey" will be done in this company's Montreal studio.

Italo Pix Production Brightens With Ample Coin Now Available

Rome, Sept. 20.

U. S. Pix Rate Strongly In India Film Houses

Madras, Sept. 13.

Business on English pictures has picked up remarkably well in recent months. This is probably due to the poor quality of Indian films being turned out. "Arch of Triumph" opened Sept. 9 at Madras Midland as Metro's 25th anniversary week offering. Picture ran full week with good business.

Fine business held "Calamity Jane" over for a second week at Bombay's Eros. "Belvedere Goes to College" proved a big hit with Bombay film fans. Picture was held over for a third week's run at the Strand. M-G's "Take Me Out to the Ball Game" entered its second week at the Metro.

Taxes Nix Dutch Pix Production

Washington, Sept. 27.

Heavy taxation has just about crushed the production of films in the Netherlands, reports Nathan D. Golden, chief of the motion picture-photographic branch of the U.S. Dept. of Commerce. The country's Cinestone Studio at Amsterdam has blacked out as a production center and its technicians and carpenters have been building wooden houses and houseboats. The Bioscoop Bond (the trade association) is trying to obtain reductions in the exhibition taxes. For example, the Bond is attempting to have the city of Amsterdam drop its ticket tax from 35% to 20%. If this drive succeeds, there is hope that other Dutch towns might follow suit.

In Iraq the Baghdad Studio has turned out its first picture and is readying to shoot another. The initial home-made film earned the equivalent of \$12,000 in American money for its first 45 days of screenings—a large figure for the country. However the picture cost the equivalent of about \$160,000. The studio will try to bring in its next picture considerably cheaper.

Spain's Superior Council of Cinema Orientation is reviewing fewer pictures for censorship. This, according to Golden, indicates lower domestic production and a strong curtailment of available import licenses. It appears, Golden warns, that U.S. imports may be limited to about 25% of what might be considered a normal of 200 pictures a year. Business in the Spanish firstruns is reported off 5% to 10% compared with a year ago but attendance is increasing in the lower-priced subsequent-run houses, particularly in the sticks.

MONO SETS NEW SUBSID WITH MOREY IN CHARGE

With a view toward improving the domestic revenue of its overseas film imports, Monogram Pictures has formed Stratford Pictures Corp. which will be exclusive U.S. distributor for the majority of Associated British-Pathe product.

New Mono subsidiary's initial release is the Phyllis Calvert-Michael Rennie starrer "The Golden Madonna."

Stratford will be under the supervision of Edward Morey, executive assistant to Monop prez Steve Brody. Company's new art theatre department will headquarter in New York under management of John J. Dorvin. He formerly was a district manager with United Artists.

Color Bar for Cape Town

Cape Town, Sept. 12.

"Europeans Only" exact by board of trustees of Lubia theatre, Cape Town, has caused further animosity. Half was recently found by public subscription to house local audience and reprieve itself.

Management is vested in a board of trustees representing both English and Afrikaans speaking sections of the population and the board has a "Europeans only" clause in the lease.

With ample financing now available, almost 30 Italian films are now before the cameras and trade observers predict that about 100 native-made pictures will be on the market within a year. Renaissance of local production stems from the fact that filmmakers can now secure money from the government fund set up by the dubbing tax imposed on foreign films shown in Italy.

Wealthy industrialists, the nobility and anyone else with ready cash, want to step into the film industry. On the other hand, only 12 months ago it took a genius to raise coin for picture ventures. Rosy situation is further enhanced by a new interest shown by filmmakers in some of the recent Italian pix.

Meanwhile, the dubbing tax legislation which puts a 2,500,000 lire (\$4,000) duty on any film brought into Italy that must be dubbed into Italian will undoubtedly result, it's felt, in fewer imports for the coming year. Obviously it's impractical to spend \$4,000 on a film which is a questionable boxoffice entry in the first place. Thus inferior product will be kept off the market.

Impact of the dubbing bite will be a hard one, according to local film toppers. They estimate that picture imports for 1950 will be sliced by at least 25% or 30%. Such a drop would mean a reduction of 300 pix from the usual 800 features that annually have flooded the market in the past. All foreign films are affected by the new duty, although U.S. imports lead by far. Sole exception is Argentina, which recently negotiated a reciprocal trade deal.

Cannes Festival Brings World Market Awareness To French Pix Industry

Cannes, Sept. 20.

A much greater awareness of the world market has been the keynote of French action at the Cannes Film Festival. A new organization, Uni-France-Film, has been set up under the sponsorship of the cinema industry to deal only with foreign distribution problems. Its program is to make French films an important part of the film fare in other countries, and to circulate the best of the French films and documentaries abroad. The organization is wooing all foreign newsmen, and information on films is available at all times.

The big problem is the language barrier, and the industry is now trying to cope with this in other ways besides sub-titling. Already some films have been made in two versions, using bilingual stars to offset the evils of dubbing. French will also try dubbing on English sound track for the first time.

A new sound service has been offered to the internationally-minded French producers at the Festival. It is called "Sonorocal Bilingue," and consists of a male and female commentator telling the story and motives at various intervals, by breaking in on the French sound tracks. "Jenny Lamour" was shown in this manner and was found to be a bit irritating, due to the snap opera-like manner of the speakers. However, all processes are being applied upon by French producers in bringing their product to American eyes and ears.

Austria May Obtain 3 U.S. Radio Stations

Vienna, Sept. 20.

U.S.-controlled Red-White-Red radio stations at Linz, Salzburg and Vienna may be handed over to the Austrian government if the latter agrees to three stipulations. These are that they be used for Austrian programs only; that no other control is exerted and that present employees be allowed to keep their jobs.

U.S. officials declared that no compensation was asked for the early installations, made after the war, including \$1,500,000 for reconstruction of the Salzburg station.

"Guess who's ready
for new boom times
with the greatest
line-up in film
history!"



There has been no production lull, no Studio shutdown at M-G-M! Leo's confidence in your future and his loyalty to your theatre's needs kept things humming while others hesitated. The result is that M-G-M HAS THE PICTURES, the biggest backlog of great star-studded hits in the history of show biz. Good times ahead! Look up with Leo!



NIFTY!

"RED DANUBE" Frisco and Boston Premieres sensational. Next Memphis and Houston.

"BATTLEGROUND" Long-range campaign starts in N. Y. for big Astor World Premiere.

"ADAM'S RIB" The comedy that's the talk of Hollywood.

"THAT FORSYTE WOMAN" 5 big stars! Technicolor! A great attraction! Soon at Radio City Music Hall.

"MADAME BOVARY" Box-office eyeful!

"THAT MIDNIGHT KISS" Technicolor musical joy!

"DOCTOR AND THE GIRL" A sleeper! Watch!

"INTRUDER IN THE DUST" One of the year's outstanding triumphs! Coming to thrill!

AND A VAULT-FULL OF MORE! MORE! MORE!

Inside Stuff—Pictures

New theatre television projection unit, said to eliminate the necessity for the standard cathode-ray tube, is now under work at the new plant of the Skiatron Corp., successor to Scophony Corp. of America. Skiatron was recently granted patents on the unit by the courts in a Government anti-trust suit involving Paramount and General Precision Equipment Corp., latter a wholly owned 20th-Fox subsidiary.

According to Skiatron prez Arthur M. Levey, the theatre TV system incorporates a standard carbon arc lamp as a light source and can produce well-lighted pictures on a full-size theatre screen. Called the Supertron system, it was described by Levey as the only alternate method to the cathode-ray tube and might sell for as little as \$5,000. Thus he pointed out, it will be within reach of most exhibitors and should help establish a competitive nation-wide theatre TV system.

Skiatron units were in operation in two London theatres prior to the war. Patents were tied up in the lengthy court fight immediately following the war and the sets have not reached the market.

First solid year's run of J. Arthur Rank's "Hamlet" at the Park Avenue theatre, New York, has brought in Universal's till a net of \$415,000 above the necessary outlay for the theatre's operating net and rental. Since the theatre, operated by U for several years under a lease from circuit owner Walter Reade, proved to be a white elephant before "Hamlet" opened, major is even more to the good than the bare figures indicate. In its 32 weeks to date "Hamlet" grossed \$675,000 exclusive of admission taxes. Rental on the Reade lease is \$2,500 weekly and operating expenses another \$2,500, leaving the \$415,000 for divvy between U and Rank.

Warners had a heavy job on its hands rounding up permission for the use of names, plays, places and newspapers mentioned in the script of "Always Leave Them Laughing." List includes Fred Allen, Al Jolson, Jack Benny, Bob Hope, Red Skelton, Dorothy Kilgallen, Ed Sullivan, Louis Sobel, Burns and Allen, Danton Walker, Monte Proser, George Abbott, Moss Hart, Billy Rose, Danny Kaye, Rodgers and Hammerstein, Cole Porter, Ed Wynn, Jack L. Warner, Walter Winchell, Leonard Lyons, Sid Skolsky, Abe Lastfogel, the William Morris office, "South Pacific," "Kiss Me Kate," the Friars Club, the Gaiety Delicatessen, Lindy and VARIETY.

Tour of thespian Henry Wilcoxon through U. S. and Canadian cities as a lecturer pitching for Paramount's "Samson and Delilah" is garnering both kind words and considerable attention from a number of mags. Latest issue of Tide, ad-marketing weekly, plays up the addresses to women's clubs, civic groups, etc., as getting away from "stunt promotions, burlesque ads, and the inevitable emphasis on sex or sudden death, often both." Tide believes the approach invests the picture, its producers and possibly even the entire film industry with an air of much needed dignity. Time, some issues back, broke with a closely-parallel treatment of the tour.

Briefs were due yesterday (Tuesday) in the year-long hassle among the major companies over divvy of about \$9,000,000 in coin received from the French government for the period ending June 30, 1947. Issue recently wound up six months of arbitration before Will H. Hays. Answering briefs to the ones filed yesterday are due from all the majors Oct. 11.

International Unity

Continued from page 1

of conferences in each of the film producing countries he will visit."

Other members of the MPAA board of directors said that they thought Skouras was "doing some thoughtful thinking." The 20th-Fox prez has been a leader in the U. S. industry in attempting to promote better understanding with foreign countries, and the purported Johnston effort at setting up film councils is said to be something that Skouras would like to see done, rather than anything that is to be attempted at this time.

It was pointed out, for instance, that production in France and Italy is completely disorganized and in the hands of a dozen or more "extreme individualists" who each turn out only a relatively small proportion of their country's films. It is doubtful that any authorized spokesmen could be found among them.

The best that the MPAA exec could accomplish, it is thought, is some sort of informal conference setup where mutual interests might be discussed in generalities. What is most unlikely is that there could be any closed huddles like those of the six-man Anglo-U. S. committee where specific deals between the two film industries can be worked out.

Another important factor that Johnston would have to reckon with is the Society of Independent Motion Picture Producers. Latter raised a howl with the Dept. of Justice last spring after the Anglo-U. S. meeting, claiming that the Motion Picture Export Assn. (now through which the majors operate overseas) "had gone beyond the Webb-Pomeroy act, under which it was organized, and was violating the anti-trust laws." SIMPP, it can be said authoritatively, is watching the new moves in Johnston and is ready to squawk again the moment it feels he is setting up the mechanics for making deals in any foreign country without consulting the indie. SIMPP's cry is that the MPAA is not the U. S. industry, but only a segment of it, and attempts by Johnston to indicate he can speak for the entire business will be resisted.

Skouras' report to the stockholders added that the effort to heighten American film prestige abroad "is particularly apropos at

this time because of the very great progress made under the leadership of Mr. Eric Johnston and Mr. Ned Dwyer, president of RKO, and other important industry leaders, in creating the recent Chicago All-Industry Conference toward unity in behalf of good will for our pictures and our business in the United States. We cannot enjoy a full measure of esteem abroad unless we earn it at home."

Skouras also stated that in his opinion Germany will be a very important film market "and eventually the third greatest in the world." 20th he said, is striving to increase motion picture patronage everywhere "and we look forward to the time when our foreign income will be equal to that of the United States."

Report otherwise reviewed Skouras' trip overseas, carrying to the stockholders' views that the 20th-Fox chieftain had already communicated to the industry through the trade papers.

Zanuck Sticks

Continued from page 1

recent months, topped by whirlwind personal appearance tours throughout the N. Y. metropolitan area by three actors from the east. Latest to make the three-day rounds of Skouras, RKO, Republic and Warner theatres is Ethel Waters, who started her swing Monday night (26). She is accompanied by pianist Fletcher Henderson and film commentator Martin Starr. Other p. a. tours were taken separately during the last two weeks by Jeanne Crain and William Lundigan.

In a final pre-opening boost, 20th booked a total of 341 separate spot announcements on "Pinky" on 15 metropolitan N. Y. radio stations for today (Wed) over a 19-hour period. It is believed to be the most heavily-saturated radio campaign yet and breaks down to one plug for the film every two-and-a-half minutes.

Twentieth has been plugging the opening in the metropolitan daily newspapers for the last three weeks. Film also received tremendous space in the Negro press because of its anti-Negro discrimination theme.

Devalue May Mean More British Pix in S. Africa

Cape Town, Sept. 20.

The devaluation of the pound, with the consequent increase in the cost of U. S. films may result in fewer American pictures being imported into South Africa. It is almost certain that the industry couldn't stand the additional expense without an increase in admission charges, which can only be done with sanction of the Price Controller.

The solution would be to import more British films, and American producers may have to make more of their pictures in England to bring them into the sterling area.

All this is of course, conjecture at present and nobody in the film industry in South Africa is, as yet, in a position to make an authoritative announcement.

U. S. Distribs

Continued from page 1

agreement, with the price generally reported to be about \$3.

Losses in English rental receipts received in this country will be further tempered by the Anglo-U. S. pact, which states that the British treasury will permit the conversion of \$17,000,000 yearly—that figure is stated in dollars, not in pounds.

So the Americans will be getting the same number of dollars as before. It will take 30% more pounds, however, to make up the \$17,000,000, leaving less residue in London for production and other uses.

Natural tendency of the American distrib— as with the producers of all types of articles for export—is to push up prices in the foreign market to compensate for the reduction in coin received here when local currencies are converted to dollars. Impractical part of that, it is said, is that exhibs abroad generally do not make the same high profits as they do in the U. S., so there's little room for jacking up prices.

While the overall average of film rentals paid in the U. S. is probably around 30%-35%, in England even the big circuit deals are on sliding scales that often start at 35% and go up to 45%. Smaller theatres are said to pay nearer 50%. In Italy many deals are at 50% and some even at 60%.

Aside from the fact that it is manifestly impossible to get much more than that unless admission prices are increased—also considered pretty impractical at the moment—the factor of competition enters in. That's particularly true in England, where the majors get only a portion of their top films played on the three prime circuits. There'd obviously be cut-throating, it is said to get additional p. a. played at lower rentals by some companies if others attempted to lift their prices.

Devaluation Further Downbeats Down Under

Sydney, Sept. 27.

With 30% of their earnings here already going into deep freeze, American distributors were hit a heavy blow by the 30% devaluation of last week. According to Ralph Doyle, RKO topper, whose opinion was echoed by other distribution execs, the new turn of events "makes it barely worth bringing out pictures to Australia."

While the actual amount of U. S. film coin frozen here is kept a big, dark secret, it is known that quite a sizable sum has been used for local investments. Metro, for instance, has bought the de luxe St. James theatre and commercial building in Sydney and the Minerva, King's Cross, presently run by Whitehall Productions with legit. Company is also reported having other deals on in several Aussie keys. It runs its own theatres here, as well as distribution.

Universal sank a good chunk of frozen coin in production of Charles Chauvel's "Sons of Matthew." It will probably go ahead with more p. a. if "Matthew" clicks in the overseas market. RKO put some of its frozen money into a local processing lab and Warners has acquired a choice slice of real estate in Sydney, hoping one day to get a green light on building its own showcase.

Swanson in Hen Roost Tour to Blame H'wood Eggs on Bluenose Clucking

Canadian Coin Stymie

Los Angeles, Sept. 27.

Charles Laughton's tour of the hinterlands to give readings of the Bible and Shakespeare has been postponed until Oct. 8 because of the Canadian devaluation announcement. On his schedule were a number of Canadian stopovers, but the devaluation of the Dominion's dollar from parity to \$1.10 has made it necessary to reshape his itinerary. Laughton is booked for 12 weeks with St. Louis as his closing date.

Canadian promoters signed Laughton at the prevailing rate. Devaluation, however, has upset the price so much that certain smaller towns can no longer pay a profit to the entrepreneurs if Laughton is still to collect the figure on his contract. Film actor has the contractual right to insist on compliance with the original terms, but is agreeing to shelving some dates instead.

He was originally slated to start his tour Sunday (2).

AUSTRIANS OFFERING FILMING FACILITIES

Hollywood, Sept. 27.

Hollywood producers were offered the use of Austrian motion picture facilities as a means of liquidating more frozen coin abroad. Offer was made by Dr. Eugene Lanske and Dr. Harald Langer-Langer, representing the Austrian Ministry of Commerce, at a luncheon on the Paramount lot.

Lanske reported two modern studios in Austria, one in Vienna and the other in the Tyrolean yodel district.

Miller Would OK Filming 'Salesman' Only as a Pkge.

Any film studio that wants screen rights to "Death of a Salesman" will have to come up with a package deal that includes a star, or stars, director, and terms that will give the author and producer a break on taxes. That's the word given to companies interested in the rights by Music Corp. of America, which represents author Arthur Miller.

Miller and producers, Kermit Bloomgarden and Walter Fried, have not encouraged bidding by Hollywood for the hit legit, currently in its 33d week on Broadway. They feel that there is plenty of time and meanwhile are reaping heavy profits from road companies in Chicago and London, as well as from Broadway. Further road troupes are contemplated.

Knowing the reticence about selling screen rights to the property, none of the major companies has attempted to make a firm offer for it. Tentative feelers for a price have received the answer from MCA that it is "willing to listen" if anyone chooses to propose a package deal. It is thought that there would be extra appeal for Miller in the package if it included Lee J. Cobb, star of the Broadway edition of the play, and Elia Kazan, who directed it but MCA has not stipulated that explicitly.

Al Rogell's 4 for UA

Deal by which Al Rogell would produce four pix in two years for United Artists distribution was among projects discussed by the company's board at a meeting in New York last Friday (23). Rogell's unit, Roxbury Productions, would spend \$500,000 to \$700,000 on each of the pix. Number of other releasing deals were considered, but none was to the stage for final approval.

Praxy Grad Sears reported on his continued efforts to set up a source of second-money financing for UA producers. Exec v.p. Arthur W. Kelly outlined plans he had in mind for production deals in Europe. He leaves Friday (30) for England and the Continent, where there's a possibility that U. A. funds will be invested in production.

The role they themselves play in weakening the quality of films because of their yen to wield the censor's blue pencil will be laid on the line to women's clubs throughout the country by Gloria Swanson in the next couple months. Vet star, who is scheduled to leave shortly on a six-week tour of the y-a-t-a circuit, is preparing to shoot the bolt on censorship and point the finger at the women themselves the moment they come up with the expected bromide query "Why are Hollywood pictures so poor?"

The Helen Hokin brigade is recognized throughout the industry as having long been responsible for many of the tabus facing filmmakers. The organized clubwomen, through preview groups and discussion sessions, exert plenty of pressure on Hollywood in the interest of their conception of morality.

"How can anyone make an adult picture with a dozen different people standing over him with a whip telling him a thousand things he can't do?" Miss Swanson declared in New York this week, where she is prepping her cross-country trek. "We must free the screen to improve the quality of films. Instead of depriving grown audiences of adult pictures, it is up to parents to discriminate in what they want their children to see. They don't let them read any book that they want, why should they not exercise the same care about pictures? There are plenty of westerns and other suitable films to which they can send the kids without bringing all of Hollywood's production down to their level."

Miss Swanson, being a mother and a grandmother, claims she has reason to know whereof she speaks. Her tour is being sponsored by Paramount on behalf of "The Heiress," but she will also do a pitch for the industry in general. It's part of Hollywood's developing public relations motif of sending celebs into the hinterlands for heart-to-hearing rather than the old-fashioned p. a.

Silent screen star is not in "The Heiress," but recently wound up a top role in "Sunset Boulevard" for Par. She said she was anxious to go out on behalf of the William Wyler pic, however, because she feels it is the type of adult picture-making for which the women's clubs and civic groups which she'll address should plump—although the censorship angles do not apply to it.

Tour will start in a couple of weeks and carry her to key cities throughout the country. She'll be accompanied by Maria Van Slyke, of Par's h.o. flackery. Itinerary is now being set up.

General Pro-Industry Pitch

Miss Swanson said she expects to have no prepared speech, but will ad lib as the situation dictates. It is her intention to plug the general quality of product and then gradually segue into "The Heiress" story. She plans freely to mention "Pinky" (20th), "Battleground" (M-G), and similar top product from other companies, despite the fact Par is picking up the tab on the trip.

The actress' role in "Sunset Boulevard" is that of a silent picture star, but it is in no sense biographical. It is Miss Swanson's first appearance before a camera in 15 years, aside from a two-week stint for RKO in 1941. She said she has been handed a number of scripts for possible follow-ups to "Sunset," but prefers to wait until the film is released and reactions are in. Among the ideas on tap is one for a mother-daughter film co-starring her 17½-year-old daughter, Michelle Bridget Farmer. Latter was recently tested by Metro for a term part and a deal is now pending.

She has also been discussing, Miss Swanson said, a possible television show on the Coast. It would be done live there and kinescoped for eastern stations. She did a regular program last year for WPIX, N. Y.

\$30,000 Theatre Blast

Watervliet, N. Y., Sept. 27.

Fire believed to have been caused by a cigaret dropped on a stairway caused damage estimated by theatre officials at \$30,000 to the interior of the Strand theatre last week. Strand is operated by American Theatres, Inc.



**TASK FORCE IS HITTING
LIKE A TASK FORCE HITS!
AND AGAIN YOU KNOW
WARNERS ARE GEARED TO GO!**



'TASK FORCE' STARRING GARY COOPER

WITH JANE WYATT • WAYNE MORRIS • WALTER BRENNAN
Written and Directed by DELMER DAVES • Produced by JERRY WALD

Original Music by
FRANZ WAXMAN



This is an unevenly treated story of a made-for-TV movie. Bernard Leduc's passion of the inquiry (Paul Bernard) attempts to find out why Miss Delair (Bernard) wears white gloves, hence the film's title. Most of Miss Delair's standing in her husband and other events, may distress enough. Film is on the whole rather depressing. Bernard is more as a lover. Leduc is plausible and Miss Delair up to par. Direction is fair.

Strong exploitation campaign will be needed for U. S. art houses. Vog Film Co. has U. S. distrib rights. Mark.

Capitol, N. Y.

Gene Krupa Orch. (18) with Do-
lors Hawkins, Billy Black, Jack E.
Leonard, Kitty Kallen, Tommy
Wander, "That Midnight Kiss"
(M.G.), reviewed in VARIETY, Aug.
24, 49.

Current layout at the Capitol,
neatly contrasting to the film fea-
ture's accent on longhair music, is
a jumping package of solid en-
tertainment values. With Gene
Krupa supplying the drive and
Jack E. Leonard dishing out the
yocks, it's fast-moving all the way.

Krupa's orch, comprising a
standard setup of nine brass, five
reeds and four rhythm, is dabbling
in bop chords, which is somewhat
unusual for this type of house. The
bop is sufficiently commercialized,
however, to satisfy the average pop
music fan. Aside from the occasion-
ally flattened-fifth notes, the orch plays
with a clean style. Roy Eldridge
on trumpet, proves to be a valu-
able sideman in several solo riffs,
but Krupa himself is the band's
chief asset. His furious skateboarding
solo at closing is a terrific applause-
getter.

Band's two vocalists, Dolores
Hawkins and Billy Black, impress
with several straight and novelty
numbers. Miss Hawkins' handling of
the bop type of singing neatly
cashes in on the humorous aspects
of these racy numbers. Both vo-
calists also duel on an okay tune,
"Swiss Lullaby," with Eldridge sup-
plying some background instru-
mental high-jinks.

Leonard is a solid comedy show-
man. Exploiting his roundly and
surprising with his agility, he runs
through a versatile routine of gag-
ging, singing and hoofing. He flips
across his lines with flawless tim-
ing in a machine-gun series of
gags. His vocalizing is strong, al-
though it's used strictly as a com-
edy peg. Capping his routine,
Leonard runs through his familiar
hoofing routine, with those tricky
jitterbug gestures and ballet which
which seem impossible for one of
his bulk.

Kitty Kallen tees off nicely with
the show tunes, "Wonderful Guy"
and "How Are Things in Gloria"
Merrill, but reserves her big punch
for the closing series of impres-
sions. She does tonight caricatures
of Ethel Merman, Ella Logan and
Lena Horne, moving particularly
heavy mulling with the latter im-
pression. Her encore, "I Wish I
Had a Daddy in the White House,"
is a cute rib of Margaret Truman.
Tommy Wander does nicely with
his softish hoofing in the opening
spot. Initial section of his act in
which he renders a blues ballet
with gliding steps, is tops. He
closes weakly, however, with a
state ballroom bit featuring a life
like dummy tied to his shoes.
Horn.

Adams, Newark

Newark, Sept. 21.

Sensator Murphy, Paul Nivell,
Crusby Sisters, Walter Walters,
Jr., Tyler, Thurn & Roberts, How-
ell & Bowser, The Whitwinds,
Al & Connie Fontaine, Joe Foster
House Orch., "Post Office Inter-
ceptor" (Rip).

This show's got everything but
a marimba band. It has in Sen-
sator Murphy, a time-honored
punchologist who has a snapper for
every development on the political
scene. Just now, he's hitting hard
on the British devaluation paper
and getting good laugh returns.
He's a genial guy and his timing
is on the ball.

The trained animal department
is well placed in the hands of Paul
Nivell, who only needs three little
fox terriers to put on a display of
skill and humor many flashier acts
would envy. First two mutts were
a complete joy to their statuesque
pones and obedience, with no sign
of anything but affection. There
was some untoward reaction to
handling of third canine, a cute
little thing that seemed too tiny
for the pushing around it gets
from its master. This aside, it's a
class turn.

Comedians getting best crowd on
the laugh meter are Howell and
Bowser. Two casual relaxed artists
of great talent in a dozen fields,
including songs, musical instru-
ment playing, basketball, pantom-
ime and the snicker forms of
blues. They go from one to an-
other with flawless transitions.

Quite unusual is the Tyler
Thurn-Roberts trio, who fall about
in cute limbo-chore. Their drunk
stuff is never objectionable, but
they off to loud patty-caking. Wal-
ter Walters, Jr., ventriloquist has
a boy doll who spends too much
time weeping, and a girl doll who
has a squinty cracked voice. Two
big tricks are enjoyed, one a duel
in which the strange Walters voice
given an illusion of being double,
the other a crying baby that's real
live.

The Whitwinds whirl like crazy
on roller skates. The business

looks dangerous and probably is.
For noise, flash and peril, this act
would be hard to beat. The Crus-
by Sisters, trying too hard, project
routines including impersonations
of players, notably Joan Davis.
They would be better off to de-
velop their own personalities and
tricks. But their turn is pleasant
and it rounds out a notably well
balanced program. Bron.

Keith's, Syracuse

Syracuse, Sept. 21.

Dick Contino Show, with Verne
Hackney, Mystery Four (4),
Johnny Mungall, Nadine Jansen,
Ewing Sisters (2), Don McIlvaine,
Glenn Pigott, Luanne Simms and
Richard Melari, "The Green Prom-
ise" (RKO).

The Dick Contino unit, headed
by the personable young accordi-
onist who was the 1948 grand
finalist on Horace Heidt's Philip
Morris air show, brightens things
this week at RKO-Keith's with its
galaxy of youthful amateur talent
assembled under the Heidt banner.

Backed by a solid six-piece Dixie-
land band working on stage, the
show spotlights the talents of Con-
tino, nimble fingered soloist, who
opens with his familiar "Lady of
Spain" and then registers smartly
with his arrangement of "Lover."
Several other Contino solos are
worked into the program, with
"Canadian Capers" and "Taratella"
getting the biggest reception when
caught.

Supporting acts include the Mys-
tery Four, hit-billy quartet who are
lively on guitars, washbouts and
jugs, the Ewing Sisters, cute vocal
pair, tapster Verne Hackney, John-
ny Mungall, Irish tenor, Luanne
Simms, pert vocalist, Nadine Jan-
sen, a versatile gal who sings, sits
in at the piano and then winds up
with a trumpet solo, and Glenn
Pigott, band accompanist, who
plays hot boogie woogie.

Most of the fun is supplied by
Don McIlvaine, youthful comic who
riffs radio commercials, soap
operas and stories with his im-
pression of Victor Berger's chatter.
Richard Melari got a big reception
too, with his clever vocal impres-
sions of Crosby, Sinatra, Vaughn
Monroe and a socko version of
Frankie Laine for a closer.

The show is fast moving and de-
lightful all the way and remem-
bering that it is built from am-
ateur talent evidences good staging.
Opening day audiences were es-
pecially enthusiastic and business
was big. Hayd.

Orpheum, L. A.

Los Angeles, Sept. 23.

Robert & Renee, Jan Rubin,
Lionel Kaye & Kathleen Shirley,
Sharon & Wanda, Joann Garay,
Frank Fontaine, The Sportsmen
(4), The Nonchalants (3), Rene
Williams House Orch. (11).

Jack Benny's radio singers, the
Sportsmen and the Nonchalants,
make the Orpheum's current offer-
ing a top-notch vaude show. In the
seven and eight spots, respectively,
the two turns are smooth working,
applause-grabbing acts.

Sportsmen quartet come on with
a neat takeoff on Benny's commer-
cials, freely throwing around the
sponsors' LSMT. It's an excel-
lent warmup that sets the pace
for showmanly presentation of
"Adobe Hacienda," "Teabucklet
Jim," "Goodnight Ladies" and a
medley of four "South Pacific"
tunes for the encore. Foursome
appears to advantage, showing
plenty of forethought in choice of
material and how to present it.

Nonchalants have been around
a long time and their comedy pat-
ter and roughhouse acrobatics con-
tinue to improve. Lifts, spills and
other muscle work are neatly laced
with laugh-chatter. Current bill
is prepped by an audience sing
conducted by Herb Kern at the
Wurlitzer. First on is the tramp-
poline duo of Robert & Renee.
Art has plenty of bounce for the
opener.

Jan Rubin fills the dreary spot
with his fiddle. Violinist was on
too long at opening show. Lionel
Kaye, assisted by Kathleen, earns
good share of applause with his
comedy magic and audience gim-
micks. Shirley Sharon & Wanda
three lookers, chain their ankles
together before warming up some
okay tumbling acrobatics.

Joann Garay, better known as
a nitery singer, gave the bill a blue
note at the first show by an un-
fortunate choice of material. The
saloon humor got the hook for
later performances. He's a hard
working, tune salesman, though,
and came through strong in sub-
sequent shows after the bad start.
Frank Fontaine is a personable
mimic that captures audience fan-
cy with vocal impersonations. He
comes on fast and knows just how
long to stay around.

Rene Williams continues his pro-
fessional backstopping of the acts
from the Orpheum pit. Brog.

Roxy, N. Y.

Ed Sullivan's "Toast of the
Town" revue, with Sonny Howard,
Joe Laurel, Manuel & Marita Viera,
Terry Brewer, Toni Arden, Fran-
cis Kohler, Eddie & Tony, Harvest
Moon Winners (Margaret Lukas &
David Kolmi, Julie Maher & Jack
Pappas, Lena Work & Joseph La
Verchia, Anne & Jack La Hoff,
Alan Fred & Alfred Rose, Jessica
Samuels & James Outlaw), Carol
Lynne, Arnold Shoda, Line, Paul
Ash House Orch., "Thieves High-
way" (20th), reviewed in VARIETY,
Sept. 7, 49.

Current show at the 20th-Fox
flagship is a massive layout with
the stage about as populated as
Grand Central station on a Labor
Day weekend. But despite its size
it runs off at top speed with plenty
of variety and crack turns crowd-
ing into the 75-minute running time.
It's a bargain bit for the customers,
who are getting several extras this
round on top of the usual Roxy
stage spectacle.

Ed Sullivan headlines with a
solid package of acts culled from
his video show. Although compris-
ing seven items, this "Toast of the
Town" revue is neatly paced, with
the lesser talent showcasing their
wares in fast on-and-off stints. Sul-
livan, handling the emcee chores
for the revue, also does the step-by-
step gab for the Harvest Moon
dance contest winners.

In the "Toast" lineup, Sonny
Howard has the top billing, and
deserves it with his delivery of
clever song impressions. Howard,
the sole performer allowed to do
a full turn, uses the opportunity
to the hilt with his remarkable
carbons of Billy Eckstine, Frankie
Laine, Rose-Murphy, etc. Joe
Laurel, the Scotch hooper, also
scores heavily with one tricky
dance routine and a neat takeoff
on Charlie Chaplin.

Manuel and Marita Viera's
mimics act is okay but runs
slightly too long for its strength
as compared to the other turns.
Terry Brewer, for example, gets
a more powerful hand with a first-
rate rendition of a single tune,
"Old Man Mose," while Toni
Arden stops the show with her
superb, operatic warbling of
"You're Breaking My Heart." Both
these gals could use brief encores.
Opening turns in the "Toast" re-
vue include Eddie and Tony, in a
cleverly-executed pantomime to a
recording by Buddy Clark and
Dinah Shore, and Francis Kohler
in a snappy telephone solo.

Initial section of the layout is
highlighted by a sock lee number
delivered by Carol Lynne, a regular
at this house, and Arnold Shoda,
introduced by a production number
with Chinese motif. Miss Lynne
performs impressively in a blade
ballet based on "Limehouse
Blues."

Closing section spotlights the
Harvest Moon winners in the vari-
ous categories. Contest's top
hoopers are Margaret Lukas and
David Kolmi, langu, Julie Maher
and Jack Pappas, chumba; Lena
Work and Joseph LaVerchia, fox-
tro; Anne and Jack La Hoff, waltz;
Alan Fred and Alfred Rose, polka
and Jessica Samuels and James
Outlaw, jitterbug.

Each team takes about a two-
minute spin around the stage in
its specialty in a rather subdued
and over-refined hoofing exhibi-
tion. Only the polka and jitterbug
teams sparkle with vitality and
earn strong audience response. As
emcee, Sullivan modestly keeps
out of the limelight but displays
an affable and assured personality
that seems to be losing that dead-
pan shell.

Bob Boucher, first violinist with
the house orch, pinbitching for
Paul Ash who's ill does a good
batoning job. Horn.

National, L'ville

Louisville, Sept. 27.

Wong Sisters, Bob King, Run-
well Sisters, Smith & Allen, Diana
Lure, Bud Dodson's Monks, Fran-
cisco & Dolores, Tiny Tornado's
Orch. (9), "Perils of Pauline"
(Pat) and "Shaggy" (Pat).

Balanced bill is on tap this week,
and plays smoothly. There's no
headline turn, and the way the
seven-act lineup pleases the cus-
tomers, no featured act is neces-
sary. It's big entertainment value,
considering the dual film bill in
conjunction with the vaude.

Wong Sisters, petite Chinese
girls, open with their clever acro-
batic dancing. Then go into hand
balancing, lifts, and the like, for
good returns.

Ventrilo Bob King brings out the
usual brash, gabby dummy. Works
while smoking a cigarette, and
sings while puffing. Also warbles
while drinking a glass of milk,
which registers with the customers.
Followed by Runwell Sisters, couple
of well-grounded lookers who
blend smoothly in piping "Two Lit-
tle Sisters," "Whiffenpoof Song,"

"Tony From Mexico," and a yodel-
ing novelty "In a Swiss Chalet."
Off to nice response.

Comedy team of Smith and Al-
len, making music with various
household utensils, balloons, etc.,
are typical family time turn. Gays
intersperse some corn-fed chatter
that keeps audience happy.

Applause hit of the show is
Diane Lure, tapster. Gal is a tall
blonde who starts slowly with her
terps. But when she eases into the
rhythm taps she really goes to
town. Customers went for her heel
and toe stuff in a big way, and
particularly her impress of Bill
Robinson.

Dod Dodson, with his trained
monks, provides plenty laughs via
putting his charges through line of
tricks.

Closer, Francisco & Dolores,
with femme working atop a bal-
ancing pole, was bright, and held
audience interest. Gal has a flair
for comedy, and sells the bal-
ancing stuff for top returns.

Wied.

RKO, Boston

Boston, Sept. 24.

Skating Marks (4), Roy Douglas,
Hi, Lo, Jack & Dame, Jack Powell,
Will & Gladys Ahern, Gaudsmith
Bros., Cy Reeves and Kuda Bux,
"Mr. Soft Touch" (Col).

Current layout offers nothing
outstanding but overall results are
satisfactory. Patron response fairly
solid down the line.

Four Skating Marks get bill off
to fast start with sack of better
than average roller skating tricks.
Wind up with two gals dangling
from crosspiece suspended from
partners' shoulders while they
career around stage. Goes big.
Roy Douglas, singing ventro, start-
ed slowly but wound up solidly in
a duet with dummy for nice re-
sults.

Hi, Lo, Jack & Dame were not
outstanding in their handling of
pops, but scored nicely with slick
arrangements. Jack Powell, with
his "educated drumsticks" is also
okay with his w.k. routine drum-
ming on anything handy. Will and
Gladys Ahern get nice response
in their rope-twirling dancing and
chatter routine.

Oldtimers Gaudsmith Bros.
with their French poodles win
yucks with their racy turn, futile
efforts to entice dogs to do tricks
grabbing solid returns. In next-
to-closing spot, Cy Reeves, had
difficulty warming up staidholders at
show caught, his deadpan delivery
not enough to sell warmed over
gag.

Kuda Bux closed bill with stand-
ard mystic routine ignoring blind-
fold stilt he used on video.

Big fair at opener. Elic.

Fox, St. Louis

St. Louis, Sept. 22.

Marimba Aires, Pann Merryman,
3 Danwoods, Bob Sidney, Tien Tai
Lin, 4, Doty Bennett, Ray Eng-
lish, Russ David Orch., "Doodles of
Oklahoma" (Col).

Vaude devotees are still support-
ing this policy at the huge mid-
town house and although, at ses-
sion caught, payees only half filled
the house, probably due to the in-
terest of the Cardinals in the Na-
tional League pennant scramble,
every act copped hefty audience
approval.

Ray English, a comic in the clos-
ing slot, snared top returns for his
execution of slick comedy falls.
He also has a nifty line of chatter,
does some eccentric dancing and a
drunk "stunt" that was liberally re-
warded by the stub holders.

The Marimba Aires, a gent and
a blonde looker, offer nice session
of tunes on musical wooden blocks,
climaxed by male playing "Flight
of the Bumble Bee" on the wood
with his fingertips.

Pann Merryman contrives an acro-
dance routine that scores solidly.
Three Danwoods, two gents and
gal, start-off with an adagio rou-
tine that is quickly turned into a
balancing act that the mob liked.

Bob Sidney, comic and impres-
sionist started slowly with some
mediocre gab but closed fast with
his impression of Edward G. Rob-
inson, Ronald Colman, Boris Kar-
loff, Winston Churchill, Humphrey
Bogart.

The Tien Tai Lin Four present
a fast acro act with one of the gals
twirling a barrel with her toes.
One of the lads whams over a
shoulder spinning turn for neat re-
turns.

Russ David scores solidly with
his piano interp of "Waraw Con-
certo" and "Doll Dance," and then
battens the listeners through "South
Rampart Street Parade" to good
applause. Joe Schirmer, banjoist
with the band, keeps the pain-
pounders in action with a red hot
"St. Louis Blues" rendition.

Doty Bennett, the local lass
who clicked solidly last week in
her debut is continuing with "Big
Wide Wonderful World" and "Let
Her Go, Joe." Sabu.

Palace, N. Y.

Berk & Hollow, The Chords (2),
Fanny & Kitty Watson, Bob Ham-
mond's Birds, Mack, Russ & Owen,
Wally Brown, Dolinoff & Rayn Sisters
(3), Pat Rooney, Sr.; Don Al-
bert House Orch.; "Johnny Stead-
Pigron" (U) reviewed in VARIETY
July 20, 48.

The unit, which gave 13 cities
their first taste of Palace-type
vaudeville, came in for a reprise
at the N. Y. flagship coincident
with the opening of National
Vaudeville Week. This roadshow
probably was given more accolades
than any other vaude unit which
hit the provinces in recent years.
The adulation continues here both
from an audience viewpoint and
from the visiting celebrities which
are filtering onto the stage at every
show.

This show comprises the pick of
availabilities of the first few bills
which played this house, and it's
a good show worthy of exhibition
throughout the country.

As a matter of fact, there's only
one lapse as far as the N. Y. au-
dience are concerned, although this
particular act did well in the ma-
jority of hinterland situations. The
Chords (2) do not display the
finesse and polish of other turns.
Their too obvious bids for show-
manship, endless grimacing and
purposeless bits of business are
somewhat jarring on a bill gen-
erally marked by good playing
values. Their instrumental and vo-
cal impressions, however, have a
good deal of fidelity.

The rest of the bill rightfully
nabs its measure of appreciation.
Berk & Hollow open with a fetching
dance turn, the Watson Sisters in
the duce show an assured brand
of showmanship, and in order, the
rest of the bill, consisting of Ham-
mond's Birds, Mack, Russ & Owen,
Wally Brown, Dolinoff & the Rayn
Sisters, and Pat Rooney come into
the money.

Three of the turns on this unit
were on the Palace's first bill. Pat
Rooney, Chords and Dolinoff-Rayn.
Others were selected from subse-
quent layouts.

It's probable that the decision
to book this unit into the Palace
inspired the creation of National
Vaudeville Week. The Palace is
taking on the atmosphere of a gala
this semester. Virtually every act
in town is showing up for a brief
turn on stage and with it a tribute
to the variety's entertainment
prowess. On show caught, N. Y.
Post columnist Earl Wilson and
William Lundigan used the RKO
Palace rostrum to put in a few
plugs for vaudeville and for Lundig-
an's starrer, "Pinky" (20th-Fox).
Singer Freddie Stewart rounded
out the list of guest entertainers.

Virtues of vaudeville were re-
cognized by Governor Thomas E.
Dewey and Mayor William O. Dwyer,
former sending a congratulatory
message while the mayor is-
sued a proclamation. It's probable
that this will be an annual affair
so long as the Palace plays its
present policy. There's little doubt
roadshows will continue and ex-
pand with the development of
more talent.

The vaude revival at the Palace
and subsequently throughout the
country is in a great measure due
to the initiative of RKO theatre
veepes Sol A. Schwartz, who went
ahead with the vaude revival
against the judgment of many who
believed the venture was impos-
sible. Booker Danny Friendly also
rates kudos for the job of getting
credible acts within the short
budget for this house, and further
bows fall to Dave Bines, who stages
the Palace shows and road units,
and to Don Albert, who does a fine
job of batoning the Palace shows.
Joss.

Apollo, N. Y.

Echoes of Harlem, Sonny Thomp-
son band (7), George Kirby, Ames
Bros. (4), "Man From Texas"
(E.L.).

An amateur musical revue is-
sued "Echoes of Harlem," inspired
by three good acts, makes up the
bill at the Apollo this week. Stand-
out attraction is George Kirby,
whose ace impersonations are
greeted with tremendous pain-
approval. Kirby conducts himself
with ease and assuredness, and for
the most part is the master of the
voices he imitates.

His mimicry of the late Wallace
Beezy's drawl is down pat, as is
his takeoff on Amos 'n' Andy, Jim-
my Durante, Rochester, Dennis
Day, Vaughn Monroe, Nellie
Lutcher, Rose Murphy and others.
His tough guy skit, employing the
voices of Jimmy Cagney, Hum-
phrey Bogart, Edward G. Rob-
inson and Peter Lorre gets such re-
sponse.

Featured on Arthur Godfrey's
radio and tele show, the Ames
Bros., an offy quartet, blend their
voices pleasantly in rendering
"Cretello Lindo," "Because" and
"Who Built the Ark." The first two
(Continued on page 64)



DARRYL F. ZANUCK
PRESENTS

Pinky

ENTERS THE
RANKS OF
THE ALL-TIME
SCREEN GREATS

TOMORROW

EXTENDED RUN
PRE-RELEASE
ENGAGEMENT

RIVOLI

NEW YORK CITY

WATCH IT!

20TH CENTURY-FOX

"PINKY" Produced by DARRYL F. ZANUCK • Directed by ELIA KAZAN • starring JEANNE CRAIN • ETHEL BARRYMORE • ETHEL WATERS • WILLIAM LUNDIGAN with Basil Ruysdael • Kenny Washington • Nina Mae McKinney • Griff Barnett • Frederick O'Neal • Evelyn Varden • Raymond Greenleaf • Screen Play by Philip Dunne and Dudley Nichols • Based on a Novel by Cid Ricketts Sumner

Elsa Maxwell Scores

(Continued from page 3)

cording every major disaster in that unhappy land, from bushfires to floods and hurricanes. The producers could hardly expect people to rush to Australia after seeing this dull and disastrous film. The Committee could have done better by seeing it first before they ran it.

"House of Strangers," (20th-Fox), opened the second half of the program, with Eddie Robinson, who attended after dining with me. Eddie got a great welcome. He was the only American star at the Festival. We are accused of not taking these festivals seriously, and I don't think we do. Two years ago when Frank McCarthy and Rupert Allen ran the American show here, we did a great job by entering into the spirit and throwing a big cocktail party as a finale. In Europe they value the social as well as the technical end of these affairs. This time the absence of American representation caused a scandal, and our film producers who enter films for competition had better change their minds; for the absence of goodwill and public relations unconsciously reflects on the jury.

Even Mexico Throws Party
Even little Mexico threw a good party. So did the Italians; in fact, every country except the U.S.A. The great exception was Darryl Zanuck, who, when I said I would like to throw a cocktail party to end all cocktail parties, but couldn't afford it—privately and generously helped me out. And my party at the Palm Beach Casino was a wow! Darryl also sent 20th's representative, Francis Harlow, to the Festival. Robinson came over from San Remo, where he is making a new picture. He got the best actor's award, of course, for "House of Strangers" (20th).

The British, who have a sound and hardworking delegation, have done better than anyone, in pictures and public relations, with four good films to their credit. Alexander Korda and Carol Reed ran their "Third Man," starring Yvonne, Joseph Cotten and Orson Welles. This got the best-picture honors. Public interest in it was so great that they ran a paid performance for the Cannes public, who were infuriated because they were unable to buy a ticket or get into the beautiful new white elephant which their taxes paid for. Also there was such a great scandal over the ticket distribution that one of the functionaries of the Festival committee, Ramond Nodel, was challenged to a duel. Seconds were appointed and it was only narrowly averted in the end.

There were too many cooks in the Festival broth, and they ran around in circles, but personally I think Robert Faivre is Bret. Secretary General of the Festival, is a talented young man, but how he takes this general disorder and confusion, I can't see.

Send 'Em Pix, Stars

Of course, we are doing a great job with the Marshall Plan, the Atlantic Pact and European Economic Cooperation, but all that is no more important than the fact of sending the French some of our stars to accompany our pictures, and also by sending better pictures. The fly in the ointment, of course,

is the Cannes Festival coogles too late in the season to enter our best pictures because these have already been shown at Brussels, Locarno and Venice. If the Cannes Festival took place after Easter, in April, instead of in tired September, worn out by its summer tourists, we could have priority on better pictures; and with some small cooperation from Eric Johnston and the American producers we could do a lot of good instead of leaving a bad taste in the mouth, as we have done here this year.

Orson Welles, whom I have lately seen in several European pictures, and whom I feared was on his way out as a screen actor, does a fine bit of acting as Harry, the black-marketeer and killer in "Third Man." Carol Reed gave Orson what he needed most—great direction. Orson did none of his old tricks, such as turning up his left eyebrow and curling down his lower lip, when he had nothing better to do. When I saw him in "Third Man" I realized he is, indeed, a fine actor. Those in the "know" from Venice tell me his "Othello," which he is shooting there, will be his best picture.

Cheyfitz

(Continued from page 3)

various countries. These are arrangements similar to a number which the MPAA has already made for thawing funds by buying products for resale in other countries.

Johnston went overseas on a mission for the Economic Cooperation Administration and has also been at some sessions of the United Nations Education, Social and Cultural Organization in Paris. He is on the U. S. committee, as is Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers and former governor of Georgia, who is also in Paris for the sessions. There is some strain between MPAA and SIMPP because of Arnall's objection to Johnston talking films to government officials during this European tour rather than letting the State Dept. be prime party to all foreign negotiations for the industry.

Johnston left Paris this week for Germany and the Scandinavian countries. He's due back in France, Oct. 15.

Par's Suit

(Continued from page 3)

agreeing with the consent decree are required under the state law to file their objections within 60 days. Period, according to Paramount lawyers, has expired.

Nonetheless, Par is confronted with the possibility of longdrawn and expensive proceedings in the event it does not win on appeal. Three appraisers have already been named by the court to investigate corporate assets and fix a fair price for the stock. Trio are Robert J. Fitzsimmons, Joseph P. Kelly and Edward R. Cohn.

Action is brought under the State Stock Corporation law which grants minority stockholders to obtain an appraisal of their stock and a payoff in cash when a corporation voluntarily transfers assets. In the current suit, appellate court must decide whether the settlement on the consent decree in the Government anti-trust suit was voluntary. Paramount is arguing that it was compelled to divorce its theatres despite the settlement, since it acted under a U. S. Supreme Court ruling, and that any action taken under anti-trust laws is outside the state law under any circumstances.

It is Paramount's contention that Justice Hammer failed to rule on the point, confining himself to an order without opinion. Should the appellate division affirm the appraisal, Par's lawyers will then oppose a minute and expensive inspection of books and theatres. They will argue that where a common stock is widely held and openly traded, the market price should control. That tab is the price quote on the New York stock exchange.

Under the plan of reorganization, stockholders receive one-half share of production-distribution stock and one-half share of theatre stock for every share held in the parent company.

GEO. GOMPERTS WINS \$1,500 FROM BRANDT

Tola Productions, outfit officered by Harry Brandt, Martin Levine and Oliver Unger, was hit with a \$1,500 jury verdict, yesterday (Tues.) won by George Gomperts, indie unit's erstwhile publicity director. Gomperts won his suit in N. Y. city court on a contract covering "The Roosevelt Story," film produced by Tola.

Plaintiff successfully claimed that his ticket provided for a \$1,500 bonus if the film was handled through a major distrib. Pic was taken over by United Artists three days after Gomperts was dismissed by Tola.

Two-day trial was handled for Gomperts by Harvey Lewin.

Last Legal Stab

(Continued from page 3)

shows which is made more complete by the decree's proposed barring of theatre ownership by all defendants.

If the theatre ban stands, UA will not be able to close four-wall deals and thereby obtain higher admissions on big pix. Only this ban could be important enough to lead the company into another appeal, it was said. However, it is problematical that even this prohibition would lead to another Supreme Court plea.

While the 18-month deadline on divorce fixed by the decree plus the ban on theatre ownership bulks as a large consideration, a hot court battle is also brewing over the proposed findings of fact put forth by the Government. In the opinion of most attorneys, the findings which adjudge all defendants guilty of monopoly in the 92 leading U. S. cities will be a main bone of contention.

According to one legalite, "The real disturbing element is in those findings. I don't know of any one of those 92 cities where a judge wouldn't be authorized to direct a verdict on their basis to an exhibitor in a treble-damage action. We're put in the position where we go into court every time with dirty hands."

Industry is already riddled with over 50 anti-trust actions spelling damages which run into \$90,000,000, it is noted. These suits have not had the support of a final decree in the Government suit. If the tough decree stands, total of treble-damages will mount, it is predicted, with chances of exhib success also heightened.

Government is charged with taking an unconscionable advantage by asking a ban on theatre ownership against the present defendants while passing up that provision in the RKO and Paramount consent decrees. Defendants are expected to make a major point out of that "discrimination." At the same time, some industry stills believe that the majors will still be able to come into court at any time and ask for relief from the ban. Such relief, it is said, could be based on a change in industry conditions which would make show-case operations essential.

Distinction would be that the burden is on the six defendant companies to prove the need for show-cases. Neither Paramount nor RKO must shoulder a similar burden when acquiring theatres providing, of course, result is not a local or national monopoly.

London Express

(Continued from page 3)

an important step. She has separated exhibitors and producers. It has meant the breaking up of many powerful corporations. But it works. It would work in Britain too. The same system would give equal opportunity and even chances to all producers and directors. Talent would then tell, as well as the weight of money.

The Expr as editorial is only a facet of the tremendous interest shown by British newspapers in the future of the domestic film industry. London dailies regularly spotlight full reports on the industry's predicament because, as one paper put it, "it is a necessary part of the national armory." The London Times recently ran a long editorial comparison between U. S. and British films with a recommendation that British filmmakers adopt the pace of American pic while retaining the character detail of their past productions.

Picture Grosses

PROVIDENCE

(Continued from page 3)

ton Britt heading vaude. Good \$7,500. Last week, "When Baby Smiles at Me" (20th) (reissue) and Helmut, Dantine heading stage-show, nice \$8,000.

Majestic (Pay) (2,200; 44-45)—"White Heat" (WB) and "They're Off" (WB) (2d wk). Big \$11,000. First week was \$17,000.

Metropolitan (Snider) (3,100; 44-45)—"Black Book" (EL) and "Miranda" (EL). Meek \$6,500. Last week, "Johnny Stool Pigeon" (U) and "An Act of Murder" (Indie), \$5,500.

State (Loew) (3,200; 44-45)—"Home of Brave" (UA) and "Cisco Kid" (UA). Fair \$16,500. Last week, "Good Old Summerline" (M-G) (2d wk), neat \$15,000.

Strand (Silverman) (2,200; 44-45)—"Top O' Morning" (Par) (2d wk). Disappointing \$4,000, or near for new Bing Crosby. First session also was slow \$12,000.

L'ville Dullish Albeit

'Stable' Strong \$14,000;

'Pigeon' So-so \$11,000

Louisville, Sept. 27.

Fresh product is on tap at all firstruns this week, but big generally is slow. "Come to Stable" at the Rialto is an exception being strong. "Task Force" at Mary Anderson is pulling action fans and fairly good. National has been sold and report is that house will reopen with policy of films and vaude for colored patrons. House is currently on vaude-film policy.

Estimates for This Week

Mary Anderson (People's) (1,400; 45-45)—"Task Force" (WB). Pleasant \$7,000. Last week, "Once More, My Darling" (U). \$6,500.

National (Standard) (2,400; 50-75)—"Perils of Pauline" (Par) and "Shaggy" (Par) (reissues) plus vaude. Medium \$6,500. Last week, "Dear Ruth" (Par) (reissue) and "Angry God" (UA) and vaude, \$7,000.

Rialto (Fourth Avenue) (3,000; 45-45)—"Come to Stable" (20th). Neat \$14,000. Last week "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep). Nice \$15,000, and mo.

State (Loew's) (3,000; 45-45)—"Johnny Stool Pigeon" (U) and "One Last Fling" (WB). Modest \$11,000. Last week, "Doolins of Oklahoma" (Col) and "Walking Hills" (Col). \$12,000.

Strand (FA) (1,000; 45-45)—"Window" (RKO) and "Roughshod" (RKO). Mildish \$4,000. Last week, "Impact" (UA) and "Siren Atlantis" (UA), about same.

Co. Fair Bops Seattle;

'Fullback' Trim \$11,000

Seattle, Sept. 27.

Major opposition this week is the big county fair, the state's biggest. Every spot is reflecting this competition. Only pic doing half-way well is "Father Was Fullback," big at Music Hall. "Fighting Kentuckian" also is strong at Music Box.

Estimates for This Week

Colliseum (H-E) (1,877; 50-84)—"That's My Baby" (U) and "I Lived Too Long" (FF). Good \$8,500. Last week, "Stampede" (Mono) and "This Was Woman" (20th), slow \$5,000 in 6 days.

Fifth Avenue (H-E) (2,349; 50-84)—"Male War Bride" (20th) and "Follow Me" (RKO) (4th wk). Solid \$8,000 and may hold again.

Liberty (Theatres, Inc.) (1,650; 50-84)—"Top O' Morning" (Par) (2d wk). Oke \$7,000 in 6 days after \$6,000 last week.

Music Box (H-E) (850; 50-84)—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) (mo). Big \$4,000. Last week, "Rope of Sand" (Par). \$5,200 in 10 days for third week downtown.

Music Hall (H-E) (2,200; 50-84)—"Father Was Fullback" (20th) and "Treasure Monte Cristo" (SG). Big \$11,000. Last week, "Black Magic" (UA) and "Brother Jonathan" (Mono) thin \$7,200 in 10 days.

Orpheum (H-E) (2,600; 50-84)—"Scene of Crime" (M-G) and "Angel in Disguise" (Mono). Mild \$7,000. Last week, "White Heat" (WB) and "House Across St." (WB) (2d wk). \$6,000, oke in 6 days.

Palomar (Sterling) (1,350; 40-40)—"Cover Up" (UA) and "One Last Fling" (WB) (2d wk) plus stage-show headed by Roscoe Ate. Okay \$5,500. Last week, Cah Calloway revue plus "Africa Screams" (UA) (2d wk). great \$10,700.

Paramount (H-E) (3,039; 50-84)—"Abbott Costello Meet Killer" (U) and "Masked Raiders" (RKO).

Slow \$6,000. Last week, "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep). Big \$13,000 in 10 days.

Roosevelt (Sterling) (800; 50-84)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Nice \$3,500. Last week, "Stratton Story" (M-G) and "Son of Best" (M-G) (2d wk), fairish \$3,400.

DENVER

(Continued from page 3)

Fan" (20th), day-date with Esquire, Webber. Light \$12,000. Last week, "Male War Bride" (20th), fine \$18,000.

Esquire (Fox) (742; 35-74)—"White Heat" (WB) and "Fan" (20th); also Denver, Webber. Mild \$2,000. Last week, "Male War Bride" (20th), fine \$4,000.

North Drive-In (Wolfberg) (850 cars; 74)—"Great Feeling" (WB), also Broadway, South Drive-In. Solid \$7,000. Last week, subsequent-run.

Orpheum (RKO) (2,600; 35-74)—"Scene of Crime" (M-G) and "Secret Garden" (M-G). Thin \$10,000. Last week, "Madame Bovary" (M-G) and "Rusty Saves Life" (Col), same.

Paramount (Fox) (2,200; 35-74)—"Once More, My Darling" (U) and "Big Fight" (Mono). Dim \$6,000. Last week, "Lust for Gold" (Col) and "Angels Disguise" (Mono), \$6,500.

South Drive-In (Wolfberg) (1,000 cars; 74)—"Great Feeling" (WB), also Broadway, North Drive-In. Nice \$7,000. Last week, subsequent-run.

Webber (Fox) (750; 35-74)—"White Heat" (WB) and "Fan" (20th); also Denver, Esquire. Slim \$2,000. Last week, "Male War Bride" (20th), fine \$4,000.

\$185,000 BUTTE BLAZE DESTROYS FOX 2D RUN

Butte, Sept. 27.

Fire sirens awakened Fox-Western Montana v-p E. E. (Bucky) Harris soon enough to allow him to escape from building housing the Park theatre. Resulting blaze brought \$185,000 damage to theatre. Subsequent-run house, leased from Meyer estate by Fox-Intermountain had been dark for six weeks.

Fox city manager Bob Anderson announced immediate rebuilding plans. Most of projection equipment is salvageable, and walls and foundations are intact. Spectacular fire marked 25th annl. to the day of \$98,000 blaze to same theatre, then known as the Peoples.

Metro's Bastogne Pic's

4 Belgian Premieres

"Battleground," Metro's feature on the battle of Bastogne, is getting simultaneous prems in four Belgian cities on Armistice day (Nov. 11), same date the pic has its U.S. prem at the Astor theatre, N. Y. Two of the theatres, the General Patton and Ardennes, are in Bastogne itself.

Three others are the Metro, Antwerp; Marivaux, Luxembourg; and Forum, Liege. Dore Schary, Metro production veepee, and a number of the cast will attend the N. Y. opening.

P.A. Groups IA Charter

Hollywood, Sept. 27.

Temporary officers were chosen by the Motion Picture Publicists Assn. Local 818, under a new IATSE charter, to serve until a NLRB election determines whether the new local or the present Screen Publicists Guild will have jurisdiction over studio flacks.

Officers are: Johnny Campbell, 20th-Fox, president; Carlisle Jones, Warners, first veepee; Willoughby Speyer, RKO, second v. veepee; Abe Greenberg, Paramount, third veepee; Burke Harris, Screen Actors Guild, secretary; Jean Bosquet, U.I. treasurer, and Betty Burke, Republic, recording secretary.

Pushes French Pix

The French film industry, bent on hyping distribution of its pix in U. S., has sent over legalite Jean Rapoport to look into the situation.

Rapoport is attorney for Chambre Syndical, a producer's organization, and for the Confederation Nationale, whose members are recruited from all branches of the French film industry.

New York Theatres



"THIEVES' HIGHWAY"
A Link Center Eye Picture
Starring: Richard Widmark, Valentina Cortese, Lee J. Cobb
Co. Variety: Stage: D. Sullivan - in
LOST OF THE TOWN - Tomorrow: Bruce
HARVEST MOON BALL - WEDNESDAY
Plus Big to See!

ROXY
RADIO CITY MUSIC HALL
Blockbuster Color
Starring: Richard Widmark, Valentina Cortese, Lee J. Cobb
Co. Variety: Stage: D. Sullivan - in
LOST OF THE TOWN - Tomorrow: Bruce
HARVEST MOON BALL - WEDNESDAY
Plus Big to See!

SPECTACULAR STAGE PRESENTATION



CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.



The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA533 PD — CX DETROIT MICH 19 538P
ANDREW SMITH, 20TH CENTURY-FOX FILM CORP=

DEAR ANDY.

TELL YOUR GANG TO MAKE WAY FOR NEW BOXOFFICE CHAMPION. FIRST THREE DAYS RECEIPTS PROVE THAT "FATHER WAS A FULLBACK", WHICH PREMIERED HERE FRIDAY, WILL BE AMONG GREAT BOXOFFICE GROSSERS OF YEAR. BUSINESS EQUALS "SNAKE PIT", SIX THOUSAND MORE THAN "BABY SMILES AT ME", FIVE THOUSAND MORE THAN "GENTLEMAN'S AGREEMENT", EIGHT THOUSAND MORE THAN "MOTHER WORE TIGHTS" AND TEN THOUSAND MORE THAN "BELVEDERE". ALMOST DOUBLE RECENT GROSSES FOR SAME DAYS ALL COMPANIES PICTURES. AUDIENCE REACTION — CONTINUOUS LAUGHS FROM BEGINNING TO END, AND MANY PATRONS EXPRESSED DESIRE TO SEE PICTURE AGAIN. PRESS REACTION EQUALLY ENTHUSIASTIC. DETROIT NEWS, "BEST SCREEN ENTERTAINMENT IN YEARS, EXCEPTIONAL BRIGHT DIALOGUE AND COMEDY." DETROIT TIMES, "DELIGHTFUL MOVIE, SPARKLING WITH FAST DIALOGUE AND HIGH GOOD HUMOR." DETROIT FREE PRESS, "JAMS SCREEN WITH CHUCKLING SUSPENSE AND CRACKING GOOD DIALOGUE. ANOTHER MOVIE THE WHOLE FAMILY WILL ENJOY." THANKS AGAIN FOR ANOTHER GREAT BOXOFFICE PICTURE.=

DAVE IDZAL.

ARE YOU IN
\$7,500 ALL-
AMERICAN
PREMIERE
CONTEST
SEPT. 28-DEC. 4

There's No Business Like **20** Business
CENTURY-FOX

Clips from Film Row

NEW YORK

Mary J. Wolf's Y & W Management Corp. recently reported leasing the Idaho and Swan from Mrs. G. R. Reinberg, actually rented the houses from Arthur H. Ratcliffe, of Terre Haute, who has owned the houses since built.

Cormack G. Keeney, former manager of Rajah, Reading, Pa. Shad circuit house, retired on full pay, succeeded by George N. Shell, who moves from manager spot at Garden Hills theatre, also Reading.

Alfred W. Schwalberg, Paramount's distribution veepee, and E. K. Ted' O'Shea, his chief aide, pull out for Chicago next week to attend a company sales meet. Duo are confabing with divisional chiefs Hugh Owen, J. J. Donohue, George Smith and Gordon Lightstone. Sales execs will discuss terms on Paris upcoming product.

Charles B. Fogle, formerly Metro's moving maintenance chief for exchange operations, rejoins company as San Francisco office manager. He succeeds John Coyne, given another assignment.

Lippert Productions scheduled three regional sales meetings with first here this week. Chicago conference will open Sept. 30 with San Francisco contact Oct. 7.

Columbia tries off three-month sales drive Friday '30 in honor of company's division managers. Nine division chiefs are being palmed. Cash awards will be for increased sales over each branch's quota.

MINNEAPOLIS

Invitation acceptances received by North Central Allied from W. F. Rodgers, Metro general sales manager and George Murphy and Phil Willis, film players, to attend national Allied States convention here Oct. 24-26.

North Central Allied meeting called to try to get Minneapolis members to agree on curbing dishes which has increased to point in independent neighborhood houses where even A films are being used on twin bills.

Al Stern, RKO office manager, bedeviled by throat ailment. Robbieries at Richfield and Heights, independent suburban

houses, netted burglars \$3325 and \$200, respectively.

Despite warnings from North Central Allied about ruffing their own throats by boosting their own rentals, a number of the Minneapolis independent exhibitors continue to bid competitively for runs and double feature "A" pictures.

Distributors here are refusing to sell the second film on twin bills for less than the top film.

Despite the fact that North Central Allied group of indies decided to let down the bars for theatre collections on Northwest Variety club's heart hospital fund drive, Minnesota Amus Co., which permitted them in its houses in previous years, turned thumbs down this time.

North Central Allied still unable to keep Minneapolis independent exhibitor members in line on dualing of "A" pictures and competitive bidding for runs.

KANSAS CITY

Commonwealth circuit completed extensive remodeling of its Summit, west side subsequent-run. Circuit recently acquired the house.

Downtown stores resumed winter policy of staying open Thursday nights.

Durwood circuit opening new offices on Film Row Sept. 23.

Mrs. Lynn Peck appointed manager of Orpheum of the Durwood chain in St. Joseph, Mo.

Public affairs luncheon by the Chamber of Commerce featuring film industry last week largest of 20-week series. About 400 attended with Joe Green guest speaker. He tossed body blows at foreign films, declaring American-made product far superior.

Annual convention of Kansas Missouri Theatre Assn. at Muehlebach hotel here last week elected Dale Duntelton pres. He operates theatres in Russell, Kans. and succeeds Elmer Ballis, Salisbury, Mo. Other officers include C. E. Cook, Maryville, Mo. veepee, Leo Hayab, Marshall, Mo. secretary, and Fred Meyn, Kansas City, Kans., treasurer.

Jack Braunagel, Commonwealth circuit drive-in chief, walked off

with low honors in third annual Film Row Golf and Stag at Santa Fe Hills Country Club last week.

Marie Wilson, in town plugging "My Friend Irma," was honor guest at Chamber of Commerce luncheon and also at a dinner party given by Station KMBC and Paramount theatre.

WASHINGTON

There is no likelihood of admission tax being reduced this year despite decline at boxoffice. Senator Alexander Wiley (R. Wisc.) has notified exhibitors of his state. His "Special Report No. 1 to Wisconsin Theatre Exhibitors," advises his constituents on Washington developments affecting their business. He points out in this "sad, unfortunately, because of Administration opposition, it does not look as if this Congress session will be able to do anything about cutting picture admission prices."

Selznick exchange lauded "Fallen Idol" due at Trans-Lux next month with invitation preem and party, flacked by Bill Michaelson.

Preview of "Quiet One," under aegis of Lopert's Jerry Wagner, garnered reps from every social agency in town, including the police department.

"Joison Sings Again" booked into Metropolitan, the Warner small-seat movieover house which will depart from its usual policy for an extended-run basis for this film.

Slick stunt for RKO's "Roseanna McCoy" staged at National Press Club when Tony Terry Hatfield, descendant of famous food clan, and currently on a tub thumping tour for the film, tongue-lashed Virgil Carrington (Pat) Jones, author of the newest Hatfield-McCoy tome, for the benefit of the press and lensers.

LOS ANGELES

Distribution outfit to handle British and foreign-language films is currently being set up here by circuit operator Sidney Pink. Fred Stein, who formerly supervised sale of British films for Eagle Lion, is associated with Pink in the project. Stein resigned from EL several weeks ago. As a starter, new company will concentrate on handling the refuldion imports on the Coast. Additionally, Pink is now organizing a buying-bookings combine which is already grooving product for five L. A. theatres plus the Art Cinema, Salt Lake City, and the Ken theatre, San Diego. Pink is negotiating with surewater ops in Denver, San Francisco, Pasadena, Seattle, Portland, Tacoma and Oakland for a cooperative combo which would blanket the Far West.

Jack Chazen and Ol Olender increased their string of film houses on Central Avenue with purchase of Savoy from Harry Hollander.

Pat also operate the Bill Robinson, Florence Mills and Rosebud theatres on same street.

Ralph Carmichael, former Republic branch manager in San Francisco, now sales manager of Paramount's exchange here.

Monogram's Jiggs and Maggie in Jackpot Jitters, produced by Barney Gerard is booked for four of Fox West Coast's local first-run houses, the Chinese, Uptown, Lovela and Luau's State. This is the first time the series has crashed any of the FWC deluxe houses.

ALBANY

Paul Wallen transferred from Leland to Grand to Fabian circuit as manager, succeeding Milton Schomburg, resigned. Wallen is son of Clarence Wallen, associate of the late F. F. Proctor in vaudeville operations, started in New York, later serving at Palace, New York. Schomburg had been with Selznick and Paramount before joining Fabian.

Fred Heits, who has been managing the Strand in Philadelphia for Harry Leland, will resume operation of that house's own theatre Oct. 1.

Lengel police filed ban on stand-out in theatres which had been in effect two months. Houses again permitted to have stand-uppers in rear and in lobbies provided aisles are kept clear.

Another N.Y. Filmhouse

Joins Foreign Pic Policy

Alvadia, N. Y., today (Wed.) withdrew to an art policy with the Swedish import "Sunshine Follows Rain." Picture stars Mai Zetterling and Alf Kjellin, now Christopher Kent at Metro.

Previously a last run house, the Arcadia will undergo a \$40,000 refurbishing next month. Theatre is on East 39th street, opposite Bloomingdale's department store. Operator Marie Valli hired Arthur Davis Associates to handle advertising, publicity and booking arrangements.

London Shares

Continued from page 7

has issued 3,787,966 shares in this group, the decline in market value over the 12 months represents a loss to investors of \$15,809,457.

Odeon Associated Theatres 4 1/2% cumulative preference shares have dropped from their high in the current year of \$1.93, to their current price, which is around \$1.22. There are 1,250,000 of these shares and the consequent overall market drop is therefore \$912,500.

Gaumont British Picture Corp. shares issued at \$1.42, were quoted in 1948 at \$2.59. Their peak this year was \$1.52, and their present rating is 91c. There are 5,000,000 of these shares, and the drop since the top quotation in 1948 is \$8,400,000.

Provincial Cinematograph Theatres 10% cumulative preference shares are now quoted at \$2.23. Their highest quotation this year was \$3.12 compared with their 1948 peak of \$4.10. The 12-month loss on each share is therefore \$1.87—and with 2,000,000 issued the aggregate loss is \$3,740,000.

All the companies mentioned above are in the Rank orbit, and their results will be published in the organization's consolidated balance sheet.

Associated's Problem

Associated British Picture Corp. stock has also shown a downgrade tendency which reflects the market's attitude to film shares generally at the present time. The corporation's balance sheet, which was published a few months ago, played an important part in allaying investor's anxiety about film and theatre groups operating within the industry.

ABPC shares which came on the market at 70c and were quoted at \$2.94 last year, can now be bought at around \$1.54. There are 8,000,000 such shares, which means that investors have suffered a decline exceeding \$11,000,000 in a year. Their cumulative preference shares issued at \$2.80 reached a 1948 peak quotation of \$4.55 and are currently quoted at \$4.20. There is thus a loss of 35c on each of the 5,000,000 shares in this group. There are also 2,000,000 6% cumulative preference shares in the corporation which have declined \$1 in the last 12 months.

Granada theatres 4 1/2% preference shares are now priced at \$2.34 compared with their present year high of \$2.55. This results in a market loss for the 800,000 shares of \$160,000. British Lion Film Corp. has also suffered on the stock market, and its 14c shares quoted last year at 84c have now dropped to 21c, with a peak for this year of about 58c. There are about 5,000,000 shares of this class issued. The same corporation's 7 1/2% participating preference shares priced at \$1.40 are now quoted at 70c although they reached a 1948 record of \$1.78. There are slightly more than 230,000 of these preference shares.

London and District Cinemas, which has 160,000 shares issued at 70c, has seen their value drop from \$1.22 last year to 77c at the current rate.

Pros and Cons

Continued from page 7

The new sterling exchange rate of \$2.80 to the pound.

Odeon theatres shares originally issued at 70c were quoted at the year that the German government will slap a quota on films is working against the Skouris plan. At present dubbing facilities in western Germany are at bare minimum, permitting only 75 films yearly to be processed in the country. Expansion of facilities is under way, but no solid improvement is expected for several years.

Should the majors lift their restriction, German labs would not be able to handle all imports. In that event majors would be forced to dub in the U. S. or elsewhere, using hard cash instead of frozen marks. That would knock off a fair share of the ECA subsidy.

Number of film insiders predict the imposition of a quota by the Bonn government if the film battle is not settled on a system of limited pic exports to Germany. Move by the Germans would be dictated by a desire to protect their own fledgling film industry. Passes in that direction were made several months ago, but were dropped on intervention of American military authorities.

Record \$69,619,000 B.O. For '48 Can. Filmgoing

Toronto, Sept. 27.

In an all-time record to date for this country's motion picture industry, Canadian filmgoers paid \$69,619,000 into theatre coffers during 1948, according to figures released by the Federal Bureau of Statistics. This compared with the previous of \$62,865,000 for the previous year.

Payees totaled 222,307,000 an increase of over 2,000,000 over '47.

Balaban Statement

Continued from page 3

\$41,500,000 during the first period and \$43,320,000 for the comparative period of '48.

Balaban confirmed the impression that devaluation will have only a moderate immediate effect on overseas income. This is so, he noted, because "we follow the practice of including income from foreign operations only as dollars are realized." "While the long-range effect could be, and may be, more severe," he said, "it is our hope that these actions will be fitted into an overall program designed to bring about freer convertibility of currencies between nations and the progressive elimination of artificial barriers in international trade."

Because Par is "making satisfactory progress" toward divorce, company will go through with the split on schedule Dec. 31, according to Par's press. In reference to divorce, Balaban also disclosed that a deal has been made with the Treasury Dept. which will remove the taxing of 30% of the dividends from the new theatre company. Plan calls for withholding half of the divvy until the stockholder sells either his theatre or distribution stock. Ordinarily, the divvy would be subject to income taxes even though it is not received by the stockholder.

Joseph Burstyn

Continued from page 1

quality of German product now starting to appear to "the detest of the country and the complete breakup of the industry there, which has now resulted in its getting an entirely fresh start." Spurt in quality of Italian pic after the war was due to the same thing, Burstyn opined.

German Prod. to Eastern Zone

Washington, Sept. 27.

German film production is gradually swinging from the eastern zone to the Allied-occupied sections in the western part of the country, reports the U. S. Dept. of State. The German production had centered in the Berlin studios in what is now the Russian zone.

The decline there has encouraged Hamburg to establish its own studios, says Commerce. The first of these are located at Rahlstedt and Wandersbek. The Hamburg Senate has proposed a grant of \$2,100,000 to get these studios into operation.

Air America



Featuring DOUGLAS 4 ENGINE LINERS

LOS ANGELES \$99
SAN FRANCISCO \$99

CHICAGO \$28.75

AIRLINE RESERVATIONS

1100 SQUARE 9-6492
161 West 42nd St.
GRAND CENTRAL Murray Hill 7-6415
New York
BOOKING MAIN 5-5631
Hotel St. George, 4th St.
LA GUARDIA Highway 6-0710
E. S. Galt's appt. Indep. Airfare

NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES

SPORTSERVICE Corp. 1600 Main St., Boston 26, Mass. 1000

GOING TO ENGLAND

On any part of Europe?
Let us solve your food problem.
We serve the American theatrical and film colonies abroad with all their food requirements.

food parcels

Shipped on wheels in the world
Order time and carefully prepared
whenever you specify the foods you want and we'll do the rest.

fresh meats

for the first time, FRESH (not frozen)
FOODS shipped to Great Britain
with our guarantee of SAFE DELIVERY
or your money refunded.

overseas food parcels

A very trying food situation still exists in Europe and Great Britain. You will want to send your friends and relatives the food they need and want. Let us do it for you quickly, economically, safely.

Don't wait! Order now. Send for Catalog VI

Traser, Morris & Co. inc.

119 W. 37th St., New York 19, N.Y. Phone Circle 6-4561

In Europe, order direct from our London office
67 VICTORIA ST., LONDON S.W.1 • TEL. ABBEY 3838

Three-Leaf Clovers Can Be Lucky, Too!...



SO CAN THE NUMERAL "13" . . .

When your Manager for that many years
is the Little Guy in the Center Petal—

EDWARD SHERMAN

*Our grateful thanks to him
and his Hollywood and
New York offices as we start
our 14th year together.*

—Bud Abbott and Lou Costello

WHOM-WINS Deal Accents Credo: 'You Gotta Have a Format, Bub'

Pending sale of Crosley's WINS. In New York to Generoso Pope, owner of the foreign language WHOM operation, is regarded as further evidence that it is the AM station with the distinctive programming pattern that will survive in the constantly expanding TV era.

Pope reportedly is paying slightly more than \$300,000 for acquisition of WINS 1480 frequency and 50,000-watt transmitter, in contrast to the approximate \$1250,000 originally sought by the Crosley interests some time back, when it first decided to move out of the N. Y. market and concentrate on development of its AM-TV empire in Ohio.

Inheritance of WINS bigtime power and favorable frequency would bring to foreign language broadcasting a new prestige, it's conceded. Although Pope has put the major emphasis on reaching Italian listeners, with his son, Fortunio, since succeeded by another son, Gene, Jr., initially projecting the tempo in penetrating the N. Y. market, it's understood that under an expanded bilingual format a major bid will be made for the Yiddish market as well. This will be under the supervision of Charles Baltin, who has headed up the non-Italian phases of the operation and had been identified with WHOM for 10 years through the Pope-Crosley-Joe Lang ownership.

Sale of WINS would be the second N. Y. indie in recent weeks to change hands, with WLJB switching over from Mrs. Dorothy Schiff's ownership to a group headed by Morris Novik. In pursuing the "new trend" toward achieving a distinctive AM flavor, Novik plans to put the accent on an Italianized format.

WHOM plans to sell its own transmitter but will most likely retain its own studios in preference to WINS.

Lurie, Paige Exit Mutual

Four Mutual staffers are bowing out from the web which has seen a large scale personnel revamping since Frank White took over from Ed Kobak last spring.

Latest slated to depart are Jack Paige, program manager, and Walter Lurie, who had headed the MBS Coast operation before coming to New York programming headquarters. Also pulling out are salesman Don Campbell and Norman Knight of the station relations staff.

Paige, whose resignation takes effect Nov. 1, has been named program and promotion vicepres of the 21-station Intermountain Network and will set up shop at Salt Lake City. Paige at one time was promotion director for the Cowles stations, MBS Washington coordinator and the web's special events director.

Lurie, whose latest Mutual activity had been the "Hopalong Cassidy" and "I Love a Mystery" deals had been with Foote, Cone & Belding and Bow before going to MBS. Although he has revealed no plans other than a trip to the Coast on Oct. 9, it's reported he'll join the Bernard Schubert talent office. Campbell is expected to join the Edward Peiry organization and Knight a trade magazine.

Other recent casualties in the net's reorganization have been Jesse Thompson, of the ad-promotion department, vicepres E. P. H. James and salesman Bill Mattheis.

CBS N.Y. State Web Bought For Lehman Senate Drive

Citizens Committee for ex-gov. Herbert Lehman's Senatorial campaign has bought the CBS web for N. Y. state for a series of Wednesday broadcasts at 6:15 p.m. Show looks off tonight (Wed.).

Marvin Novik, announced rep. in charge of radio and television by the ex-Governor, is mapping heavy use of foreign language stations and is preparing a 15-minute short in Lehman for tele outlets in the state.

Chandu Rides Again

ABC is reprising "Chandu the Magician," which had been sponsored on the web's Coast skin until last April. Show will be a co-op and go into the Saturday lineup at 8 p.m., starting Oct. 15, followed by "Casebook of Gregory Hood."

Airer will be produced in New York by Cyril Arnheiser.

FCC's WHAS Sale Nix Biggest Yet

Washington, Sept. 27. The FCC gave broad interpretation to its multiple ownership rules last week in voting 4-0 to deny the transfer of the WHAS, Louisville, \$1,925,000 package to Crosley Broadcasting Corp. The deal, involving a 50kw clear channel AM'er, an FM outlet and a TV permit, was the largest ever turned down by the Commission.

Agency's action, supporting the initial decision of June 24 by Hearing Examiner Leo Resnick, was based on a finding of excessive overlap between Crosley's 50kw clear channel WLW in Cincinnati and the territory served by WHAS. Single ownership of two such powerful stations so near each other and serving so large a population, the examiner found, would

Continued on page 301

WNYC LOSES A NEW BID TO STAY UP LATE

Washington, Sept. 27. Another effort by WNYC, municipal station in New York, to stay on the air after 10 p.m. was turned down last week by the FCC. By a vote of 3-1 (Commissioner Frida Hennick dissenting), the agency denied a request by the station to stay up for a 30-day period, commencing Sept. 20, to broadcast late sessions of the United Nations. WNYC, operating on 830 kc, is allowed only limited time on the air to avoid interference with WCCO in Minneapolis, which has priority on use of the clear channel.

A previous effort by WNYC to stay up late to broadcast election returns last November was also nixed by FCC. Agency claims that heavy increase in number of limited time stations makes crackdown necessary.

Network Premieres

(SEPT. 28-OCT. 3)

Following is a list of the new and returning shows scheduled for launching on the major radio networks during the next 10 days.

Sept. 29

California Caravan. Drama. Thursday, 8 p.m., Mutual. Sustaining.

Duffy's Tavern. Comedy. Thursday, 9:30, NBC. Blatz Beer. Kantor, Farrell, Chesley & Clifford.

Sept. 30

Russ Morgan Show. Variety. Friday, 8 p.m., Mutual. U. S. Treasury.

Eddie Duchin Show. Music. Friday, 8:30, Mutual. U. S. Treasury.

Oct. 1

At Home With Music. Saturday, 10 a.m., ABC. Sustaining.

Religion in the News. Religious commentary. Saturday, 6:15 p.m., NBC. Sustaining.

Vaughn Monroe Show. Music. Saturday, 7:30, CBS. Camel cigarettes. Esty.

Judy Canova Show. Comedy. Saturday, 10, NBC. Colgate. Ted Bates.

Oct. 2

Our Man's Family. Domestic comedy. Sunday, 3 p.m., NBC. Sustaining.

Juvenile Jury. Quiz. Sunday 3:30, Mutual. Gaines Dog Food. Benton & Bowles.

Family Hour of Stars. Drama.



EUGENE LOWELL

conducting
"FESTIVAL OF SONG"
(2nd Year)

CBS—Mondays 2-2:30 P.M.

Coin Devalue May Hurt U. S. Offices Of Foreign Webs

Devaluation of European currencies may have an adverse effect on U. S. branches of foreign broadcasting webs. The North American services of Radiodiffusion Francaise and the British Broadcasting Corp. receive their funds from abroad in dollars. If operations are to be maintained at their present level with the same dollar expenditure, it will mean that the British and French governments would have to allocate 30% more coin in pounds and francs.

U. S. officers of RDF and BBC are not faced with an immediate problem, as their current budgets are not affected. However, when budgets for the next fiscal period come up for discussion, the question of whether the increased pound and franc expenditures should be made, will have to be faced. And if the European exchequers decide not to put up the additional funds in their home currencies, staffs and activities may come in for trimming.

This would, of course, hit the many Yank broadcasters who find an excellent program source in the BBC and RDF services, particularly in the transcription field. However, it's also considered likely that 10 Downing Street and the Quai D'Orsay, realizing the potent instruments for goodwill they have in BBC and RDF, will get the cash.

WNEW (N.Y.) Sets Ambitious Series On Radio History of World War II

Seattle's Farm Fade

Seattle, Sept. 27. Al Bond, farm editor at KIRO, CBS outlet here, did his last broadcast Friday (23), thus leaving town with only one farm show on the air—that of Bill Mosher on KJR. KOMO dropped their farm show some three months ago and KING also cut off their "County Editor" program at about that time.

Lanza-Grayson Get NBC 'Sneak'

Third in the series of NBC on-the-air "sneak auditions" will take place tomorrow (Thurs.) night in the 9 o'clock segment, when the network showcases a half-hour stanza featuring Mario Lanza and Kathryn Grayson, who are currently appearing in the new Metro pic, "Midnight Kiss." Program is getting an airing in cooperation with Metro and Radio Corp. of America, with the parent RCA company bent on building the Lanza-Victor record tag.

Odd aspect is that Lanza has been a Victor artist for some time, but with slim results on the sales end. When the singer did a p.a. in Philadelphia last week in connection with the "Kiss" preem in that city, RCA-Victor got an almost immediate payoff, with 12,000 Lanza disks peddled over the counters.

Henry AM Family Torn Asunder as 'Aldrich' Preps for Video Bow

When "Aldrich Family" goes video starting next Sunday (2) in the 7:30 p.m. slot for General Foods, Ed Duerr will vacate his spot on the radio version as producer of the TV show. Succeeding Duerr on the AM "Aldrich" will be Joe Scribetta.

The TV "Aldrich" will also find the show's originator, Clifford Goldsmith, returning as scripter. He's only been represented on the radio show in recent years in a supervisory capacity (and a fat chunk of the package coin), with Norman Toker and Ed Jurist splitting the writing chores. Latter will continue to script the AM stanza.

Playing the Ezra Stone role on video will be a newcomer, Bob Casey, a 22-year-old Scarsdale, N. Y. boy without previous experience except in summer stock. He has been attending a WPIX (N. Y.) school for acting to gain some experience. He auditioned for the role and had what the "Aldrich" TV doctors were looking for: House Jameson and Jackie Kell. He'll double from the AM version, which prems for the new season the following Thursday (6). Different scripts will be used for the video and radio programs.

Lou Wilson takes over the mother role, played in radio by Kay Rahl. New acquisition to the AM version is Peggy Lobbin, who inherits the role of Mary, Henry's sister, succeeding Mary Roff, who played the part for seven years.

Young & Rubicam is the agency.

RWG, WEBS HUDDLE ON STAFF CONTRACTS

Radio Writers Guild and reps of NBC, ABC and CBS will meet today (Wed.) to negotiate new contracts for staff writers. Principal demands of the union are arbitration for job security, a 10% pay boost for continuity writers, a hike for newwriters after five years' employment, revision of authors' rights provisions to give writers greater interest in their creation, a commercial program fee structure, giving staff writers interests in sponsored stanzas, finer definition of AM and TV so both media are covered in the contract, arbitration for job security, and adjustment of severance pay clause. Jim Stabile has been named attorney for the RWG's eastern region. New York Council of the guild will meet tonight.

With the current boom in books, pic-and-tele shows, "Crusade in Europe," "The Pacific War" and "The Marines War" dealing with World War II, WNEW, N. Y., figures the time is here for a radio series covering the same ground—and that the appropriate way to tell the story is to use the materials of American broadcasting itself. Accordingly, the indie will launch a comprehensive "Radio History of the War," a weekly half-hour stanza that will kick off late in October. Aim is to be objectively historical without grinding any particular axes. Jay Jostyn will narrate.

Airer will stress voices of the men who shaped the conflict, from the Roosevelts and Churchills to frontline GIs. Emphasis will be on actuality and on-the-scene material, but Government-sponsored dramatic broadcasts such as the Office of Facts and Figures' "This Is War" will be included.

Station has already spent several months probing a variety of sources, including the British Broadcasting Corp., Army, Navy, Air Forces, Marines, Canadian Broadcasting Corp., French Broadcasting System and U. S. Office of Education.

In addition to the big pooled broadcasts, such as George Hicks' classic D-Day description, lesser known battle accounts, notably some wire-recorded by GI combat reporters, will be used. Capt. Harry A. Butcher, General Dwight Eisenhower's wartime aide and author of "My Three Years With Eisenhower," will act as consultant. WNEW chose Butcher as adviser because of his war service and his knowledge of radio. Butcher was CBS vicepres in Washington before the war and is now owner manager of KIST, Santa Barbara.

Jack Grogan will direct and Bob Stewart and Rick Kane will script, with an editorial assist from Henry Morgenthau III. Ted Cott will produce.

Thornburgh's New WCAU Shakeup

Philadelphia, Sept. 26

The largest advertising campaign in the history of the station, a complete shakeup of the sales staff and creative local programming were promised for WCAU and WCAU-TV by Donald W. Thornburgh, former CBS West Coast vice-president who recently took over as president of the Philadelphia stations.

Initial move by Thornburgh has been the dividing of the WCAU sales force into separate AM and TV staffs. There were only three salesmen when Thornburgh arrived early in August, now there are five on television and four on AM. In addition, a sales service man has been added for each category.

Alex Rosenman, vice-president in charge of sales, continues as head of both departments.

Thornburgh met local press reps at an informal luncheon in the Ritz Carlton hotel and his remarks were strictly off the cuff. The former West Coaster is very publicly minded and believes every plug brings attention to the station, the staff and their activities.

"TV is reaching the break-even point faster than anyone expected," Thornburgh said, "and infinitely faster than anyone would have believed." Principal danger to TV is that the rates are too low and must go up in the near future to keep pace with the ever-increasing number of sets. Thornburgh said he hoped CBS would follow NBC's planned rise.

Vice-President Joseph Connelly and Ben Larson are working up a whole new plan of programming, for their respective AM and TV depts. "We intended wherever we can to get away from bromide disk shows. WCAU and WCAU-TV will create shows, both for AM and TV, and we want the advertisers and the public to know about it."

'WEED OUT' CAMPAIGN WIDENS

Hooper Top 15 and the Opposition

Program	Hooper- ating	Sponsored Network Competition	Total Network Competition
Lux Radio Theatre...	13.8	Telephone Hour	4.8 9.7
My Friend Irma.....	13.2	Arthur Gaeth	2.6 7.7
		Contented Program	3.8
Talent Scouts	12.9	Henry J. Taylor	1.7 8.3
		Johns Manville	2.1
		Voice of Firestone	4.3
Suspense	12.0	Original Amateur Hour	4.1 10.8
		Music Hall	4.5
Big Story	11.8	Lawrence Welk	2.8 7.7
Mr. District Attorney	11.6	(No Sponsored Programs)	8.9
Mr. Keen	11.3	Fishing & Hunting Club	1.9 10.3
		Johns Manville	2.1
		Father Knows Best	5.6
Horace Heidt	11.2	Chance of a Lifetime	4.8 10.5
Mystery Theatre	10.9	Cavalade of America	5.4 11.3
Bob Hawk	10.8	(No Sponsored Programs)	7.2
Mr. & Mrs. North	10.6	Johns Manville	2.1 11.3
		Me and Janie	3.9
Curtain Time	10.5	(No Sponsored Programs)	7.0
Mr. Chameleon	10.4	Hogan's Daughter	4.1 9.9
Fat Man	10.3	The Goldbergs	4.2 10.0
		Band of America	4.3
Crime Photographer	10.1	Original Amateur Hour	4.1 10.1
		Name the Movie	3.5
First Nighter	10.1	Name the Movie	3.5 9.6
		Fred Waring	4.0

WGN's All-Night Mail Order Ride, Forced Play vs. Mutual, Stuns Chi

Chicago, Sept. 27.

WGN's latest twin strike on programming is causing a radio hubbub here, but the net picture seems to be that Col. Robert R. McCormick's lusty 50,000-watt giant is tossing convention away in a move to bolster a sagging income.

Starting today (27), WGN goes fulltime with five post midnight hours sold to the Mail Order Network, which will use Erving Victor as a diskier slanting pop and hillbilly music to the mail order theme.

Although station toppers aren't talking much, it's reported the sale to MON is a straight "per inquiry" deal, whereby the station furnishes the time and facilities, and MON does all the rest, with a cut to WGN on the amount of business done.

One insider reported that the P. I. aspects, which are frowned upon by the NAB Code, didn't cause any loss of sleep among station moguls because "WGN isn't" (Continued on page 32)

'This Is Europe' Set for Mutual

"This Is Europe," a series giving Americans regular reports on what Marshall Plan aid is achieving on the continent, will bow shortly on Mutual. Program is the idea of Ed Gruskin, chief radio officer in Europe for the Economic Cooperation Administration, and was worked out with Bill Fineshrider, MBS program veepee.

Program will be produced with the facilities Ray Morgan set up in Paris to do Maurice Chevalier's "This Is Paris" which exited Mutual after the broadcast last Thursday (22). Paul Baron's 42-piece orch, which was featured on "Paris" will devote each broadcast to the music of a different ECA country, and top continental stars will be used. "Commercials" will be accounts of how U. S. financial aid is helping the various nations get back on their feet.

Broadcasts will also be redubbed in major European languages for beaming on the continent. Arnold Hartley, WOV, N. Y., program veepee and chairman of the foreign language subcommittee of NAB's Unaffiliated Stations Committee, is handling arrangements for multi-lingual outlets in the U. S. to carry the series. He is urging that the shows also be dubbed in non-ECA languages which are important in American radio.

Campbell Soup Drops Wheelock for D-F-S

Hollywood, Sept. 27

Campbell soup has moved its billing from Ward Wheelock to Dancer-Fitzgerald & Sample agency, which has had the V-8 account.

Three brands and Ed Murrow show on CBS are affected. Acquisition adds \$1,500,000 in billings to the D-F-S roster.

Kopf Expected To Get Nod As NBC 'Sound' Boss

Speculation continues rife around NBC as to how the Booz, Allen & Hamilton administrative survey will resolve itself in the divorce of the radio operation from television. The survey, incidentally, is expected to be completed within the next couple of weeks.

Principal conjecture centers around who will get the nod to head up the sound phase of the operation, comparable to Sylvester (Pat) Weaver's No. 1 video slot. Best guess around the web is that the mantle will fall on Harry Kopf, the administrative sales veepee, since essentially the job in sound broadcasting today is one of sales, rather than, for example, operations.

Prexy Niles Trammell and ex-veepee Charles R. Denny will administer the overall operation once the two-way split is effected.

FATIMA IN NBC SWITCH WITH \$4,000 'DRAGNET'

NBC's "Dragnet" voted by affiliates as the top sustainer on the network roster, has been sold to Liggett & Myers to plug its Fatima cigarette. Latter has been sponsoring the Basil Rathbone "Tales of Fatima" Saturday night show on CBS, but is cancelling out. Subsequently CBS and NBC sales boys were engaged in a jockeying contest for the account, with the cigar outfit finally settling for the NBC adventure show. It goes into the Thursday 10:30 time starting Oct. 6.

Price will run about \$4,000 a week. Newell-Emmett is the agency.

AGENCIES, NETS PUSHING HUNT

An alarming sequel to the "Bill Sweets Story" developed on two major fronts during the past week. Plans for a joint conference of network and advertising agency execs. to be held this fall, have been revealed. Object of the upcoming huddles is to further the campaign under way for some time to weed out the so-called "subversive" elements within the creative guilds and unions (notably actors, writers, directors, producers) on both radio and television.

Some network execs have expressed themselves as opposed to the campaign, and would rather the whole thing were forgotten, but as one pointed out: "There's not much we can do about it when advertiser pressure is exerted."

Meanwhile a new "personality" incident cropped up in connection with the American Tobacco Co. sponsorship of the new Pall Mall video show, "The Big Story." Same client also bankrolls the program on radio. Packaged by the Bernard Prockter outfit, plans have been under way to adapt to the TV show the stanza which was done on radio about three months ago treating with the Negro problem.

New 'Incident'

Word was passed along by American Tobacco through its Pall Mall account agency, Sullivan, Stauffer, Colwell & Bayles, to the Prockter package boys that under no circumstances were they to use Canada Lee as the protagonist on the TV version. Lee appeared in the original radio treatment, which, it's reported, inspired the tobacco company chieftains to extend congratulations to the entire cast.

Lee's name has long been identified with the so-called left wing elements, and it's for this reason, it's contended, that the word came through to fix him for the TV program.

Cancellation of Fredric March from the opening "Inside USA" TV show is also attributed in some circles to the fact that he, too, has been linked with "subversive" factions.

Existence of a "blacklist" in radio-television became known some weeks back when it was established that William Sweets, the producer, had been fired off his brace of commercial stunts, "Gangbusters" and "Counterespionage," reportedly at the instigation of the clients, who, the Radio Directors Guild maintained, had pressured Philip Lord, package of the shows, into the action. Sweets, who had been producing the two shows for six years, has since been unemployed.

Subsequently the RWG issued a blast at the "blacklist" and advertiser pressures. The Radio Writers Guild is currently planning a similarly strong condemnation. The American Federation of Radio Artists, the actors' union, deplored such pressure activity, but in more mild terms.

Kostelanetz Waits As Standard Oil Ponders Devaluation Crisis

CBS was still "sweating it out" this week waiting for a decision from the board of directors of Standard Oil Co. of New Jersey on whether it would assume sponsorship of the newly-auditioned Andre Kostelanetz Sunday afternoon show. Columbia is particularly anxious to grab it off, since it will not only represent a \$750,000 annual bonanza, but will help offset the loss of Fatima biz to NBC.

Standard Oil board met last week ostensibly to pass judgment on the audition record, but the session came in the wake of the devaluation crisis, which rubbed radio programming off the board's agenda.

NBC Breaks Out With a Sharp Rash Of Activity as Web Rivalry for Top Dog Position Takes on New Excitement

NBC Moves Out in Front

The NBC vs. CBS nip-and-tuck race for billings finds Niles Trammell & Co. moving into the lead position again, on the basis of Publishers' Information Bureau figures for July, after relinquishing the No. 1 spot to Columbia.

Here's the score to date:

	July, 1949
NBC	\$4,384,305
CBS	3,784,861
ABC	2,788,698
MBS	1,133,315
	\$12,090,579
	7 Months 1949
NBC	\$37,873,390
CBS	37,323,652
ABC	26,253,250
MBS	11,412,589
	\$112,862,880

NBC's Trammell Looms as Web's No. 1 Salesman

Niles Trammell, NBC prexy, has in recent weeks projected himself as the web's No. 1 salesman. The past week's spurt of sales activity was in fact the culmination of weeks of inter-city shuttling with Trammell himself making the presentations.

Sale of the Fanny Brice show to Lewis-Howe Co. (Tums), for example, was strictly a "Trammell production," in this instance without even the knowledge of the web's programming boys. (Show is going into the Tuesday night at 8 slot starting Nov. 8, Tums having relinquished the Alan Young program heard in the segment last season.)

Similarly on the "Dragnet" sale to Fatima cigarette (Liggett & Myers), Trammell himself is reported to have masterminded the Fatima stealaway from CBS almost single-handed, no mean feat being a Trammell-inspired survey among affiliates on the web's new crop of shows, with "Dragnet" copping the top honors.

He'd Climb the Highest Mountain, to Bypass RCA, Sez Vic Ratner

New York.

Editor, VARIETY

Hey fellas—how gossipy can you get?

Regarding your item about me "passing up RCA in switch to Macy's" — some of my good friends, who have good friends at RCA, did brash the subject of my going there, very informally, and wholly on their own, so far as I know. Of course I listened. Doesn't one always?

But I talked to no one at RCA, NBC and vice versa. For in radio, my place, my home, my ball park is CBS and nowhere else.

This is obviously for selfish reasons. I like to play on the top of the highest mountain wherever I am. The view is so much prettier there.

In radio, that's CBS, of course. As I read it in VARIETY itself, I suggest I might have gone to RCA. NBC is like suggesting I might have gone to Gimbel's. You notice I didn't.

Everybody — but everybody — goes to Macy's.

Can I sell you any nylon panties? Vic Ratner.

The NBC vs. CBS rivalry for top dog position in network broadcasting has taken on new excitement over the past few days, with NBC edging closer toward a dominant position with several new half-hour sales and some prospective bankrolling.

With prexy Niles Trammell practically taking over the sales operation himself, NBC moved swiftly on several fronts to fill existing gaps on the nighttime program schedule. Whereas two weeks ago it looked as though the network would be saddled with a half-down open-time segments, it now looks like all but one or two vacancies will be plugged. In contrast CBS has about 10 half-hour segments open.

NBC in the process has even managed to exact some revenue from CBS, inheriting Columbia's Fatima billings with sale of "Dragnet." Hidden factor of course, is the contiguous rate structure which helped the NBC cause, for in slotting the program Thursday at 10:30, Fatima (Liggett & Myers) follows the company's Chesterfield stanza starring Perry Como.

It was a week of activity that saw Trammell wrap up the Tums sponsorship of Fanny Brice, thus adding star material to the web's depleted ranks, a week that gave every indication that RCA would be romanced back into the network fold with sponsorship of the Directors Guild dramatic show, a week that saw NBC jockeying for inheritance of Groucho Marx from CBS.

(Comic bows on Columbia next week under sponsorship of Elgin-American, but the client is anxious to get off the expensive hook. Since Marx has no commitment with CBS, he's in a position to make the move if a favorable bankroller shows up. NBC has been making feelers to the Pontiac auto makers, who are reportedly displaying interest.)

Highest coup of all in terms of inheriting billings from a rival web is still high up on the NBC maneuver agenda, involving the possible switchover of Gulf's "We, the People" (both radio and video) from Columbia. Gulf hierarchy reportedly met on the subject over the weekend, with decision still pending.

Hudnut-Winchell \$1,000,000 Deal

Walter Winchell and ABC network have negotiated a deal for the Hudnut Home Permanent Wave division of the William R. Warner Co. to sponsor the top-rated commentator, starting next Jan. 1, when Kaiser-Frazer relinquishes its bankrolling.

However, a last-minute stymie had developed, holding up signaturing of the deal, because of a product conflict involving Jergens. Winchell's ex-sponsor Jergens (Woodbury Soap) sponsors Louella Parsons in the 9:15 p.m. (following Winchell) Sunday night (Continued on page 32)

RCA SWITCHES PLANS; MAY BACK DRAMA SHOW

RCA, which failed to renew last season's Robert Merrill Sunday afternoon show on NBC and indicated that it was "sitting out" of radio this season, apparently has had a change of heart. Parent company of NBC looks set to sponsor the network's Screen Directors Guild's dramatic stanza, rather than a musical.

Plan is to move it into a Monday night segment, following the two-hour sequencing of musical shows ("Railroad Hour," Firestone, Bell Telephone, "Contented" program).

FAMILIAR HELPS PUT OVER UNKNOWN, SCHWERIN FINDS, TESTING CLASS MUSIC

A large number of popular musical shows have undergone the Schwerin testing. But producers of semi-classical and classical music programs have also made valuable use of the testing method. The work done on programs of this type contradicts the claims of those critics who hold that research is all bent on getting big ratings for shows and corrupting public taste.

Schwerin's principle of Familiarity—people accept and like the known more readily than the unknown—can be oversimplified and tainted out of context so that it seems to support the gloomy view just mentioned. Actually, the way the principle is applied in practice is to use the familiar as a means of getting listeners interested in the unfamiliar. The System's case histories on semi-classical music programs offer some of the best examples of the manner in which this is done.

Findings on one outstanding semi-classical program, a score of

(Ninth in a series dealing with the Schwerin System's findings on each of 17 leading types of programs and commercials in what is probably the most comprehensive effort yet made in qualitative radio research.)

editions of which have been tested, reveal some of the fine points involved in making use of familiarity. After testing a number of editions, the Schwerin System found that those with familiar opening selections were distinctly better liked than those opening with unfamiliar selections. In other words, the rest of the music on an edition benefited when that edition had a familiar opener. The program didn't have to cut down on the percentage of unfamiliar selections it used. But rearrangement of the order of selections could observably increase liking for these unfamiliar pieces.

In studying this program, special attention was paid to the reactions of two groups, regular followers of the show and the rest of the audience. The design was to learn what could be done to raise the interest of the latter group without alienating the program's fans. One such exploration consisted in

(Continued on page 35)

KCMO, in Last-Minute Switch, Brings Wider Ball Coverage to K.C.

Kansas City, Sept. 27—Last-minute switch in policy at KCMO will bring in ABC network football coverage here, instead of locally covered Big Seven pigskin matches. Move was made by Joe Hartenbower, station manager, in effort to attract listeners who go for wider national coverage such as will be offered by the Harry Wismer schedule.

Three of five local stations already are set with schedules to cover the Big Seven games, and Hartenbower said he could see no reason for KCMO to be just one more mike at the games. Move is a followup to step taken by station last season when it switched Big Seven coverage on final games in order to avoid duplication with other stations. This leaves Tony Williams, sports editor, free to cover only his regular sportscasts and football scoreboards.

Revision gives area three stations covering Big Seven—WDAF, KMBC-KFRM and KCKN—and two bringing in network ball games. WBBB, Mutual affiliate, steadfastly in past years has stuck to the network games.

Oak Park Wins Out

Oak Park, Ill. Sept. 27—Oak Park will have its first radio station after all, but it took a nine-year fight by the Village Broadcasting Co. to swing the deal. Oak was given by the Oak Park Board of Trustees in a special ordinance to allow erection of a 250-watt AM station in the Oak Park Arms hotel.

William Klein heads up the venture, and has given the greenlight to immediate construction.

Hot Diamonds

Cedar Rapids, Sept. 27

WMT newscaster Howard Anderson last week interviewed an Iowa charged with swindling a widow out of \$18,075 in a phony diamond deal. Although the suspect had previously protested his innocence and had not yet been tried, he admitted on the air that he had agreed to buy "hot diamonds" in Chicago for the woman, but instead gave her cheap imitations.

Following his radio confession, he was tried and sentenced to federal prison.

WOSU O'time Stymie

Columbus, Sept. 27.

Time and the FCC put the kibosh on WOSU's plans for broadcasting the Ohio State-Southern California football game from Los Angeles Oct. 8. Station's signoff time is 7 p.m. and game starts at 5:30 p.m., so the Ohio State U. studio wouldn't be able to finish the broadcast without extending its quitting time.

Last week the request for extension of time was denied. WOSU will carry all the rest of the nine games on the Buckeye schedule.

NBC Will Buck Mutual's Sunday Juve Lineup With 'Radio City Playhouse'

Fact that the Mutual network has been ruling the Sunday afternoon Hooper roost with its bracketing of juvenile-adventure stuff ("Juvenile Jury," "House of Mystery," "Shadow," etc.) has long been a source of distress to both NBC and CBS. NBC's public service-slanted Sabbath afternoon programming and Columbia's musical lineup haven't been able to compete rating-wise.

NBC has decided to compete with the Mutual formula by inserting "Radio City Playhouse" in the Sunday afternoon at 5 time, slanting the scripts to have more appeal to juves. Further, International Harvester, which sponsors the "Harvest of Stars" 5:30 Sunday show, hasn't been too happy with the back-and-front programming and asked NBC to do something about it.

STECK QUITS McC-E

Hal Steck, radio copy chief of the McCann-Erickson ad agency since January, 1948, has resigned, effective Saturday (1). He plans to enter radio-television freelance writing.

No successor has been named.

What Happens to a Trend

On Oct. 14 "Lux Radio Theatre" will mark its 15th anniversary on the air. The CBS Monday night show, which has paid off for Lever Bros. with an enviable Top 15 Hooper-Nielsen spot through the years, was the first bigtime "dramatization" stanza to hit the airwaves.

Through the years it sparked an "everybody wants to get into the act" succession of dramatic adaptation programs, some of which still survive, but majority of which have since faded.

Here's how the Lux trend picture has looked over the past decade:

- 1940—Tell It Again
University Theatre
My Favorite Story
The House of Mystery
Family Hour of Stars
NBC Theatre
Election Theatre
Theatre Guild
Railroad Hour
Radio City Playhouse
Comedy Playhouse
Curtain Time
Hallmark Playhouse
Great Scenes From Great Plays
Ford Theatre
Chicago Theatre
Hollywood Theatre of Stars
Studio One
Radio Readers' Digest
Inner Sanctum
Playhouse of Favorites
- 1941—This Is Hollywood
Hollywood Players
- 1942—Theatre of Romance
Academy Award Theatre
Hour of Mystery
Encore Theatre
Intrigue
Mercury Summer Theatre
Hollywood Star Time
Olmstead Playhouse
Carrington Playhouse
Teatronic Theatre
- 1943—Brownstone Theatre
Comedy Theatre
- 1944—The Star and the Story
Revlon Revue
Star Playhouse
Hollywood Radio Theatre
Everything For the Boys
Mystery Theatre
Romance
Philip Morris Playhouse
Hollywood Award
First Nighter
Arthur Hopkins Presents
Authors Playhouse
Cowboy Theatre
Hollywood Showtime
This Is My Best
- 1945—Great Moments From Great Plays
Knickerbocker Playhouse
Cavalcade of America
- 1946—Campbell Playhouse (Orson Welles)
Everyman's Theatre
Kate Smith Program
Hollywood Personalities (Louella Parsons)
- 1947—Texaco Star Theatre
Fifth Row Center
Edward G. Robinson Play Series
Woodbury Playhouse
- 1948—Silver Theatre
Good News of 1939
Radio Guild
The Magic Key
Buffalo Summer Theatre

From the Production Centres

IN NEW YORK CITY . . .

Art Henley, gagwriter on NBC's "Hongkong in New York," which bows out Friday (30), writing a tome based on the 6,000 guests he interviewed. Jeff Clark replacing vocalist Bill Harrington on Lucky Strike "Hit Parade" Oct. 15. Martin Block back in Gotham after month on Coast taping advance broadcasts of "Chesterfield Supper Club." WWRL disk jockey Phil Gordon out with virus pneumonia. Johnny Harper pinchhitting. John Magnus, ex-WICC, Bridgeport, joined the indie's announcing staff. Bill Tuttle to Coast to preem the "Amos 'n' Andy" show for Ruthrauff, Ryan.

Mel Allen slated to do the AM World Series play-by-play on MBS no matter which teams win the pennants. ABC program director Bob Steen and Geraldine Simpson, assistant to Bob Jennings, have set the nuptial dates for Nov. 5. They work on "Think Fast" and "Chance of a Lifetime." Hugh M. Beville, Jr., NBC research head, to address the Pulse annual luncheon Oct. 26. ABC's Gordon Fraser back from visit to Europe. Nick Stella, organist for WJZ's Airline Trio, weds model Miriam La Polla, Oct. 9. WCAU prexy Don Thornburgh and Philip H. White, Indiana state legislator, to headline season opener lunch of the Radio Executives Club Oct. 6. Other speakers lined up for forthcoming sessions include BBD&O's Ben Duffy, IT&T prez William Harrison, General Foods' Ralph S. Butler and B&W's Clarence Goshorn. Hoyt Allen now directing "Portia" for B&B. Ed Downes returning to radio to direct "Marriage for Two," five-a-weeker on NBC, for pachager John Gibbs. Cecil Brown will head to Europe early in November for two months during which he'll do a regular broadcast series for Mutual. On his return to the U. S. he'll launch a lecture tour. Mary Orr, Grace Valentine and Richard Newton added to "Our Gal Sunday." Charlotte Keane new to "Backstage Wife." Jack Hartley and Jacqueline Billingsley join "Lorenzo Jones." Haskell Coffin added to cast of "Young Wilder Brown."

Comic Arnold Stang married Wed. (21) to actress Jo Anne Taggart. Tom McDermott, assistant to Benton & Bowles' AM-TV vesper, to Coast for two weeks on his. Edna Barnes, WCBS record librarian, added to Lang-Worth transcription staff to work on music research and copyright. Jay Jostyn (Mr. D. A.) to be instructor at Town Hall's broadcasting school. Other lecturers include Virginia Payne, Peggy Wood, Milton Cross, Hector Chevigny, Ilsa Chase. W. P. Booth has left Ted Bates to rejoin Blow, handling the P&G account. Shirley Lansing, ex-ABC copywriter, has switched to WOR promotion dept.

IN HOLLYWOOD . . .

Sig Larmen, Y & R prez, around for a few days calling on the Arm's Coast clients and discussing the status quo of the Hollywood office with Walter Bunker, Bob Hussey, et al. He made one appointment, that of Eldon Smith to the post of advertising service manager, vacated by the recent death of Don Barr. Alan Ladd's "Box 13" taken on by KECA for Sunday airing. Tough guy that he is (in pictures) he shys away from live broadcasts with an audience, which makes him a perfect teammate for Joan Crawford. Kraft shut down his Music Hall after 16 years, the jeans outfit coming out in daylight radio. Bill Welch, one of the town's better sports telecasters, got his first picture break in "After Nightfall" at Warners. He does NOT play a sports announcer.

Railroad Hour swings into seasonal stride Oct. 3 with Gordon MacRae, Dorothy Kirsten and Lucille Norman in a half-hour vignette of "Show Boat." Prudential will have a new lineup of rotating stars on Family Hour. Taking their regular turns every sixth week will be Ronald Colman, Irene Dunne, Dana Andrews, Loretta Young, Kirk Douglas and Jane Wyman. Nary a holdover from last semester. Edward Arnold will be starred in "Account Payable" on Suspense Oct. 13, which booking was originally set for the late Frank Morgan. Earl Ehl took off to New York for radio and TV production duty with the Thompson agency. Elsie Janis picked up the phone back east and called Ken Carson just to say, "I like your singing." Phil Stewart, radio head of Roche, Williams & Cleary, met up with an old friend from Chicago, Lillian Kyse, up the Coast and three days later they were in Reno for a quick stitch job. Nat Wolff planned to Chicago to clear away some of the obstacles for a sale of "Halls of Ivy" to Schlitz.

IN CHICAGO . . .

George Dietrich, formerly eastern sales manager of Radiotime, Inc., appointed general manager with headquarters in Chi. WGN engineer Marshall Jewell in Panamanian hospital after rundown by reckless car driver. Pat Murphy named NBC production director replacing Bob Wamboldt, who transferred to N. Y. George Mooney new Mutual trafficker. Walker Co. station reps huddling with visitors Hugh Pettis, KING, Seattle; Sherm Marshall, WOLF, Syracuse; Jake Jacobson, KXL, Portland; and Ralph Flitkin, KHON, Honolulu. WLS direct broadcast crew headed by program director Harold Safford to Indianapolis Oct. 10-12 at Indianapolis. Jim Lounsbury replacing Jerry Saxon as disk jock on WIND's "Night Watch" show. Saxon will freelance. NBC presenting a 300-lb locomotive bell to Chi Museum of Science and Industry. Bell had long term in storage after use on the now-dead "Empire Builder" show. E. J. (Mike) Huber of KTRI, Sioux City, in for conference with Taylor-Boroff station reps. BBD&O radio director Russ Toig in kickoff stage for radio end of Community Fund. WBBM producer Skeef Wolff teaching radio classes in conjunction with Northwestern U. Marie Wilson guested by Hank Grant on WGN's "Let's Have Fun" show. Rita Ascut has resigned from "Ma Perkins" cast after 13 years. She'll reside fulltime here, and continue kid shows on WLS. Howard Miller to provide color for WIND's pickups of Northwestern U. grid games. WCFL airing Chi Symphony concerts for fifth straight year, starting Sept. 28 with Tarmo Hannikainen directing. NBC newswriter Walter Graham married Rose Marie Murray at Lansing, Ill. WBBM news ed Julian Bentley airing his daily newscast an hour earlier. Disker Dirk Courban planning post-midnight show using jocks in shifts. Eugene Eubanks, formerly with Air Features, appointed WBBM producer.

IN WASHINGTON . . .

CBS Washington correspondent Griffing Baneroff, moderator of the web program, "Capitol Clockroom," prems a new Monday-through-Friday news program Oct. 10, in the 5:15-5:30 p.m. slot. WMAL-TV, ABC outlet, highlighted 150th anni of Naval Gun Factory with a documentary film on the work of the plant. Justin Miller, NAB prexy, emceed the dinner of the Federal Bar Assn. past Thursday (22) honoring members of the Judicial Conference of the U. S. Gay Lombardo saluted on Eddie Gallaher's Moondial program on WTUP-CBS during maestro's Statler hotel stint past week. Cast of "Man Who Came to Dinner" starring Moon Hart and Kitty Carlisle at Olney theatre past week, included Hazel Markel, WTUP-CBS program manager and commentator, and Evelyn Freyman, local radio actress who is national vespene of AFRA as well as co-producer of the strawhatter. Patrick Hayes, one of town's leading concert impresarios, debuted a weekly music commentary over WQQW-FM past Sunday (25). Radio Artists Workshop, series of radio dramas sponsored by local AFRA unit, currently on WMAL-ABC for a four-week period in its round robin of town's stations.

APPRAISING 'COMMUTER STATIONS'

MBS Seen Having Talking Point In 'Greatest Cowboy Web in the World'

If Mutual embarks on an all-out promotion campaign along the lines that it is becoming the "greatest cowboy network in the world," it would not only approximate the truth but, in the opinion of many in the trade, hew to a merchandising pattern that would be strictly up the network's alley.

With the acquisition of the new General Foods "Hopalong" business, the Mutual cowboy catalog, including such other items as Roy Rogers, Straight Arrow and Tom Mix, gets an extensive hypo. Along with the variety of hoedown stanzas, they all fit neatly into the "grass roots" programming formula that's peculiarly adaptable to the Mutual pattern.

It's long been maintained that the clincher to a successful Mutual operation would be a distinctive program formula of the hoedown-boots-and-saddle variety that would find an increasing number of the nation's kids tearing through the house in hobnail boots. Trade hoppers say it would be smart merchandising for the network, hence the attitude that the "Hopalong" addition makes Mutual sense.

Giveaway Court Decish Due by End of Year As FCC Suspends Its Ban

Washington, Sept. 27. After two setbacks by the courts, the FCC last week suspended its ban on giveaways until the validity of its regulations has been determined. Action was taken after the Southern District Court in New York issued a restraining order on complaints of ABC, CBS and NBC. A stay had previously been granted by the Northern District Court of Illinois.

Commission explained it wished to place all interests which might be affected by its ban on an equal footing until the issue is tested in the courts. The New York and Chicago actions, it indicated, protected only the nets and Radio Features, Inc., producers of "Toll-Toll" and "Tune-Test."

The original Oct. 1 date on which the ban was to take effect, FCC said, will be postponed until a date to be fixed later, "which shall be at least 30 days after a final decision by the U. S. Supreme Court, or 30 days after the time within which an appeal to the Supreme Court may be taken has expired without such an appeal being taken, in pending litigation with respect to these rules."

With a three-judge statutory court already set up in New York to hear the case, it is expected that proceedings will get under way in a few weeks and that a decision will be handed down by year's end. The case will then be appealed to the Supreme Court, with likelihood of a determination by June.

Reinstatement Ordered On 5 Carolina Staffers

Greensboro, N. C., Sept. 27. A trial examiner's report has ordered the Inter-City Advertising Co., operator of WCOG in Greensboro and WAYS in Charlotte, to reinstate five employees and cease anti-union activities, the state NLRB office announced. The "intermediate report" by trial examiner Thomas S. Wilson must be complied with or the firm must appeal to the courts with 20 days, it was said.

The five employees involved were James Halford, John T. Boyer, Jr., Haskell Carson, Darrell Peeler and Kenneth Higbee. Boyer is a part-time employee of WCOG. The examiner said he found that Peeler, supervisor of the Greensboro station, was fired because he refused to engage in espionage among the employees, and the others for union activity. The firm was directed to pay all five back salaries to February.

Henrich as DiMag Sub

Tommy Henrich, N. Y. Yankees' right fielder, will pinchhit for Joe DiMaggio on the latter's CBS stanza Saturday (1) at 10 a.m. DiMaggio is fighting a virus infection.

Guest on the Jack Barry-Dan Ehrenreich package will be griddier Glenn Davis.

Liquor Bows to Radio's 'Stay Way From My Door'

Any chance of radio or television grabbing off some of the millions in liquor billings channelled into newspapers and magazines in the immediate future has been dissipated with the decision of the Schenley people to nix the AM-TV mediums. Although J. I. Leban, Schenley Distillers' president, left the door open for future negotiations with the assertion that "the advertising department will keep the matter of radio and television under exploration and consideration," it's anticipated liquor ads on the air will be a dead issue for the next few years.

Schenley decision after several months of feelers and actual efforts to crash radio, came in the wake of organized industry protest. NRC affiliates rejected it, as did ABC. Washington repercussions set in almost immediately, with Sen. Johnson of the Interstate Commerce Committee making all sorts of threats if the FCC should decide to countenance liquor business.

Schenley, in rejecting radio and television budgets, added, "The time is undoubtedly coming when distilled-spirits advertising on the major radio and television outlets will be accepted as completely for our industry as advertising in the major magazines and in newspapers is today. Wine and beer advertising has for many years received such acceptance. Therefore, the department will keep the matter of radio and television advertising under exploration and consideration."

Schenley, it's reported, was set to ride with five or six major radio productions entailing an outlay of millions.

WCAU's Non-Exclusive On U. of P. Gridcasts

Philadelphia, Sept. 27. The University of Pennsylvania football broadcasts, hitherto the exclusive property of WCAU, will be carried by four other Philadelphia stations when the season opens Saturday (Oct. 1) with the Penn-Dartmouth game.

For a time WCAU was a holdout and balked at carrying the broadcast against the mass competition of local Radio Row. It was finally settled that WCAU would take the broadcast of Byron Saam, best-rated announcer locally in the play-by-play dept., and a recognized football authority. Saam will begin his 10th year announcing the Penn games for WCAU exclusively. The date is also the station's 14th straight year for handling the games.

Bill Walsh will call the plays for the other four local stations carrying—KYW, WFIL, WIP and WHAT. Atlantic Refining is sponsoring the entire Penn schedule, including the Penn-Princeton game at Princeton. Atlantic also gets the sponsor credits on the other four stations, but University of Pennsylvania is paying the time and wire charges. N. W. Ayer is Atlantic's rep.

FRINGE OUTLETS IN TOUGH SPOT

"Commuter stations"—those outlets on the periphery of New York City which have to compete for audience and business with the big-league Gotham broadcasters—report that billings are up and fall prospects are good.

These fringe kilowattage face a tough problem, just as local newspapers have to compete with the giant metropolitan dailies. From a commercial point of view, the dilemma is pointed up by ad agencies who explain that they use the outlying stations only occasionally. As one time-buyer put it, "If we've got only a limited budget, we'll use the N. Y. network affiliates and the big indies like WNEW, WMGM and WINS. We figure these will also cover us in the centers outside the city, like Newark, Paterson, Westchester and Long Island."

However, the agency exec added, "If we've got a good-sized budget, we will go to the fringe stations. Very often they've got good merchandising aids and can give us plus coverage, particularly if we've got a new product. And we buy them when we've got an account which is opening a local outlet."

Typical of how the commuters are standing up to the problems is WWRL, Woodside, which angles every stanza to a specialized audience. Daily shows are beamed to the Negro market. Others are given a strong local accent, interviewing community celebs and leaders, originating from nearby centers such as Idlewild and LaGuardia airports, tying up with neighborhood schools and colleges. Even news gets the local angle and is promoted by deals with 12 community newspapers. The station airs concerts by the Queens Symphony, of which station manager Edith Dick is a trustee.

Further specialization is a heavy foreign language sked, which includes programs in 12 tongues. Again WWRL uses the tie-in technique, making time-for-space trades with journals in these languages. The multi-lingual approach pays off. WWRL believes, because foreign language groups would rather hear airers in their own tongue than a top-rated comic.

WHIL's Local Slant

WHIL, Hempstead, also has a strong local slant for Nassau and parts of Suffolk, Kings and Queens counties. To appeal to these districts it offers tide and weather reports for fishermen, farm and garden news, reports on highway and road conditions, a commuters' show, a strip for local military bases, school notices and ruffo announcements for organizations. It copied a Variety Showmanagement award for a documentary series on the Long Island Railroad.

That this wins dialers is indicated by a 1948 Conlan study which puts WHIL ahead of two network stations in its primary area. Station exec Elias Godofsky says that the important point for indies is "not just to be independent, but to get away from trying to be everything to everybody."

WNJR Newark finds it not only has to vie with other stations, but also with its parent, the Newark News, for local advertising. Nevertheless the station reports continuously rising ratings and a steady increase in national business, which is expected to hit an alltime peak this fall. The station uses local promotion heavily, finding that this pays off not only in dialers, but in attracting bankrollers.

WNJR avoids direct competition with the networks by a local programming pitch. Typical special events are broadcasts from Newark-on-Trent, England and talks by Tighe Woods, federal housing expediter, on local housing. Through its Newark News affiliation the indie is able to do a thorough job in covering developments in its area.

Also in Newark is WVNJ which was launched last December. Station

(Continued on page 32)

Mark Woods Bullish, Points to 12% Radio Biz Decline Offset by Uptrend

Peddle Pedals

Because some clients have been complaining about the excessive cost of orchestras for dramatic shows which merely provide bridge cues and background music, NBC has come up with a novel idea designed to reduce the tab on web-built shows.

Network last week "auditioned" a two-organ team composed of Paul Taubman and Fred Fiebel, two of the top thematic organists in the business. The double organ arrangement as worked out by the duo, achieves a full orchestral effect. But whereas the talent tab on an orchestra generally runs about \$1,000 per show, the two-organ cost will not exceed \$200.

CBS 'Pressuring' Actors to Scale, Is AFRA Claim

Hollywood, Sept. 27.

CBS is exerting pressure on American Federation of Radio Artists' lower-rung name performers to work web-owned packages for scale, according to complaints being received by AFRA executive secretary Claude McCue.

McCue said over the weekend that the situation has gotten completely out of hand since CBS moved into the packaging business. Contracts received by local AFRA office, which must be approved before being signed by AFRAites, seldom call for overscale pay for performers who have been getting from \$100 to \$300 per program for many years, McCue said. AFRA members have been complaining that they are being forced into inking parts under threat of not working any CBS programs if they refuse.

Further contracts being presented by CBS call for actors to be available for a program from 90 days to six months, depending on the specific case, after the show has gone off the air. In this case, if a show goes off the air and the actor's contract calls for him to be available in case the program should return, the AFRAite must not commit himself to any other steady work until the period called for in his contract elapses.

AFRA office here has objected strenuously to this procedure but is in no position to tell its members not to sign with CBS, until such time as a specific contract can be drawn up with the web outlawing this type pact.

Third ramification to arise from CBS's acquisition of its own radio packages, according to AFRA, is the web's attitude toward talent. McCue stated that the network no longer looks upon an actor as an artist but as a piece of property. Web has been making pitches to artists to sign staff contracts at flat salary so they can be used on any program where the web desires to place them.

Minn. B'casters Elect

Minneapolis, Sept. 27.

Minnesota Assn. of Broadcasters in closing convention session named Melvin Drake, WIGY, Minneapolis, president to succeed John F. Meagher, Mankato, Minn.

Carl Bloomquist, WDSM Duluth, was named vice president, Kenneth M. Hance, KSTP, St. Paul, secretary-treasurer.

Justin Miller, president of NAB, in closing talk said radio must shoot for constant improvement in programming in selling itself and maintaining its reputation.

Radio is witnessing a marked uptrend that is erasing the 12% decline it suffered during the first half of '49, according to ABC proxy Mark Woods. Reasons for the surge are the general business revival, overall improvement in the advertising picture and stabilization of ad budgets between AM and TV.

AM was harder hit by the recent slide than other media, Woods feels, because many bankrollers withdrew large appropriations in favor of tele. Now the trend for sponsors is to go into video in step with the growth of the new medium's circulation. Smart backers, he says, use TV to emphasize big-city markets and to plug products which can use its ability to demonstrate.

At the same time many adjustments have been made within radio. Prices of many packages, along with the take of some top performers, have been scaled downward. ABC has also developed new sales formulas to entice new backers with smaller ad purses. One new device will be tried on "Casebook of Gregory Hood," which will start Oct. 15 in the Saturday 8-30 p.m. slot. It will be offered for sponsorship every week, every other week or every fourth week. Idea is to be as flexible as sponsors want.

Although the web has recently made some big commercial coups such as Hein's barking of Ozzie & Harriet and Hudnut's parting for Walter Winchell next year, ABC will probably continue in the red this year, Woods admitted. Losses, however, will be slight and less than planned for, he said, and are due to ABC's video expansion.

In little more than a year the net has launched five owned-and-operated tele stations, which should hit the break-even point in 30 months, Woods estimates. "It's the o-and-o stations which make money for a network," Woods said, "rather than web operations. Networking is a convenience and makes for better programming, but the profitable part of the business is the stations a network owns."

The five ABC-owned TV outlets will eventually pay off well, it's reasoned, because they are in lucrative markets (N. Y., Chi., Detroit, 'Frisco and L.A.) which rank among the top six markets in the U. S. By comparison, NBC TV o-and-o stations include Washington and Cleveland, which are further down on the list according to sales and income.

ABC is covering its video outlay from its general capital fund. The web has a 15-year loan of \$5,000,000 from Prudential with no amortization to be paid for the first three years.

Markle 'Please to Begin' Now a Production For His Own Package Biz

Fletcher Markle and Vincent McConnell, the ex-CBS duo who last year masterminded the "Ford Theatre" dramatic series for Kenyon & Eckhardt (Markle as director, McConnell as script editor), are going into the package business on their own. They've set up "Centuria, Inc." for the packaging of two dramatic stanzas, "Mr. Manhattan" and "Please to Begin." Latter phrase was used by Markle for his introductory tag line on the Ford series.

"Begin" will be a full-hour series using "previously unexploited material." Plan is to record the show, doing 13 programs in three weeks, with a stock company of actors except for different guest stars. "Manhattan" will also use rotating stars in featured roles, with title star a permanent assignment. Scripts will accept glamour and sex appeal, with wide use of New York as background.

Markle is completing the third act of a play called "The Long Dream" and McConnell is completing the book for a musical called "Chautauqua."

4A's Hopes to Start TVA Setup In N. Y. Despite SAG, SEG Balks

The Associated Actors & Artists of America branches will make a determined effort to start the 4A's Television Authority rolling at the meeting of reps for major 4A affiliates starting tomorrow (Thurs.) in New York. It's figured that unless the Screen Actors Guild and the Screen Extras Guild patch up differences with the eastern 4A unions, start of a TVA will be indefinitely stymied.

Despite eastern unions' threats to go ahead with TVA with or without the Coast unions, it's felt that this can never materialize because of need of pooling the medium on both coasts. Should one central authority for the television jurisdiction fail to jell, it's felt that a price-cutting war between the Coast and eastern unions will result, since each will attempt to attract producers to make their particular part of the country a stronghold for video production.

The major difference to be resolved at these meetings will be the allocation of authority between the eastern and western setups. Originally, when the east coast unions made a trip to the Coast, the eastern branches were willing to make SAG and SEG equal voting partners with the combined strength of Actors Equity, American Federation of Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists and Chorus Equity. However as palaver developed, it was evident to eastern reps that SAG and SEG would hold veto powers over the majority of the 4A's membership. Eastern groups felt that each union should come in on equal terms and have voting powers based on per-capita membership.

Since the film reps feel that ultimately most of the video shows will be on film, they oppose such a setup. On the other hand, eastern groups feel that even if majority of shows want celluloid which they doubt, filmed video would constantly need fresh talent from the ranks of the other affiliates.

Main hurdle remains to resolve the differences on voting powers. It's evident to all unions that the time is ripe for the setting up of terms and working conditions for tele performers. Just how much each faction will compromise their original positions remains to be seen.

The necessity for an overall video setup is brought further into focus with present difficulties between American Federation of Musicians and American Guild of Variety Artists. The entire 4A's setup feels that AFM head, James C. Petrillo, is moving in on performer jurisdiction, and if he wins his battle with AGVA, the other 4A affiliates are in danger.

Realization of this factor plus the necessity of establishing scales for video performers may be the catalyst that may force the compromise. The Coast contingent, led by Ronald Reagan, is slated to arrive tomorrow for preliminary talks and report will be given to the 4A international board Tuesday (4). If there is a possibility that an agreement can be reached, talks may continue, otherwise there's the chance that it will break up.

NBC Staging Own Studio Bout in Chi for Large Screen TV Presentation

Chicago, Sept. 27.

NBC central division is staging a six-round prizefight in its studio Wed. (28) which will be flushed to a large-size theatre television screen set up at Stevens hotel for the joint convention of the Theatre Equipment Dealers Assn. and Theatre Equipment & Supply Manufacturers Assn. RCA equipment will be used.

Network officials claim it is the first time that a sport event is being staged inside a studio and the first time that a program has been built especially for theatre TV.

Columbus — Colin G. Male, former production director of WCCU, was shifted last week to the post of program and production manager of WTVN in Edward Lamb, president of Picture Waves, Inc., owner of both TV stations.

Buddy Rogers' Variety Show Preeming Nov. 2

ABC-TV has set Nov. 2 as the launching date for the new Buddy Rogers' variety show. Web is pushing the half-hour as its top entry in the vaudeo sweepstakes and reportedly has already elicited interest from several prospective sponsors.

Format will have Rogers as host to showcase a string of established performers who have not quite achieved star rating. There will be no competition among the guests, no applause meters, etc. Show is being produced by Mal Boyd, Rogers' personal manager.

NBC's \$1,200 Top For Sustainers

Hollywood, Sept. 27.

NBC has set a \$1,200 maximum price on the purchase of sustaining television films. Move came as a result of burning web took on the "Public Prosecutor" series megged by Jerry Fairbanks.

NBC reportedly laid out \$5,500 per film on the "Prosecutor" films which cost \$8,500 to can. To date six have proven unsaleable. Pix are 20 minutes in length.

Web recently turned down a "Dick Tracy" telepic serial produced by Vallee Video. Vallee firm was asking \$3,000 per 15-minute reel for a 26-week series. NBC footed the bill for initial film but gave up its option on the series last week. Vallee now has turned films over to MCA for peddling.

Dennis James Back

Professional wrestling was hyped Monday night (26) when announcer Dennis James returned after a summer vacation to call the bouts from Sunnyside Garden, Queens, for the DuMont web.

TV is generally credited with having revived wrestling and James, with his numerous stunts tied in with a thorough knowledge of the grunt 'n' groaners, is credited the best TV announcer on the sport. Bouts are to be carried each Monday night, with James also announcing boxing matches from the same arena on Thursday nights, starting tomorrow (29).

FCC STICKS TO RULING OF SIGHT WITH SOUND

Washington, Sept. 27.

The FCC last week refused to make exceptions to its rule requiring pictures with sound during regular video program schedules, even though coaxial is unavailable for part of an extended broadcast. Commission turned down a request by ABC to fill in aurally 30 minutes of a football game scheduled for last night (26) between the Chicago Cardinals and the Washington Redskins and for next Monday (3) between the Philadelphia Eagles and Detroit Lions. ABC was unable to obtain use of the cable from 10 to 10:30 p. m. either night.

FCC recently banned straight sound broadcasts on video stations, except for test signals during off-schedule hours to aid dealers, in the interest of frequency conservation. Refusal to waive rule was based on fear of setting a precedent.

Cleveland — In what is believed to be the first in Northern Ohio, the Center-Mayfield theatre signed with WEWS for a series of 13 weeks of television spots advertising nabe and features.

Tele Chatter

New York

WCBS-TV, key CBS flagship station, started operating with its new antenna system atop the Chrysler Bldg., which is expected to give the effective radiated power of the outlet threefold. J. Walter Thompson agency for the series of Big 10 football films sponsored by Ford dealers, tying in with Big 10 schools in the commercials by showing students driving to the games in new Fords. Addison Smith on the prowl for a femme lead for projected TV film series called "Miss Mishkin" a steno-model-receptionist type character all rolled into one. John T. Wilner, CBS-TV engineer in charge of TV transmitter research, who was announced as new engineering chief for WBAI and WBAL-TV, Baltimore, continuing on loan to CBS for another three weeks through arrangements set up by Commander Tom A. Brooks, Hearst Radio's general manager. J. A. Maurer, Society of Motion Picture Engineers veepee, scheduled to discuss the problems of vidfilm producers with the advent of color video at the National Television Film Council's second quarterly forum meet tomorrow night (Thurs.) at the Hotel Astor. Carl King's WATV stanza, originally scheduled as a six-week show, now aired Mondays, Wednesdays and Fridays only. CBS-TV's "Sheriff Bob Dixon" licensing manufacturers for kid products. Roy Meredith, producer manager for WCAU-TV, Philly, joins WOR-TV as sports production director Monday (3). LaPrimadora Cigars "Stan Lomas Show" on WOR-TV will include five-minute vidpix used last year by Lucky Strike. Rod MacLeish, nephew of the poet, upped to ABC-TV senior tele writer and working on a video repertory theatre with Lee Silvan, ABC features.

Video rights to the Ellery Queen whodunits have been picked up by Norman and Irving Pincus, co-producers with Worthington Miner of CBS-TV's "Mr. I Magination". Indie producers are planning a half-hour weekly series, to be done live, and are now casting.

Hollywood

KPIX, San Francisco, is now airing during daylight hours on Wednesday, Thursday and Friday of each week. . . Monte Montana's

"Rodeo Ranch" debuts on KILAC-TV Oct. 10. Program is a 30-minute three times weekly layout directed by Joe Landis. "Make Me Sing It" has been dropped from KILAC-TV schedule. Interstate Bakeries will run six spot announcements weekly over KTTV for 32 weeks. Filmed version of the Caliente Races beamed every Sunday by KTTV will have tab picked up by Padre Wine, starting this week. Races are filmed and announced by Joe Hernandez each week and flown here for processing and telenessing the same day over KTTV. KTLA's Spade Cooley layout has picked up a new sponsor in Central Chevrolet. Cooley was dropped by Hoffman Radio Corp. two weeks ago when he refused to do two programs weekly for the firm. Bob McLaughlin's "Club Time" debuts over KILAC-TV, starting Oct. 6. Show will be sponsored by Shopping Bag Food Stores. Layout features Chuck Cabot orch and the Skylarks. Harry Hickox's "Truth About Dixie" renewed on KFI-TV for 13 weeks by Rigid Manufacturing Co. "The Aires," situation comedy program will be beamed by KTTV, starting Oct. 6. Sleep Air Mattress Co. will sponsor. Noel Madison and his wife, Marjorie Joyce Madison, have formed Herald Productions, Inc., with capital stock of \$75,000. Madisons are associated with Tim and Mildred Huntley in new company, organized for television production.

Chicago

Red Grange and Luke Johnson, former gridgers, hosting WENR-TV pro football highlights starting Sept. 27. "Bears Quarterback" show will be sponsored by Standard Oil through McCann-Erickson agency. WBKB emcee Ernie Simon reported working on a 30-minute twice weekly variety program from Chicago Theatre for possible CBS-TV screening. Norine Freeman of W. B. Donner agency skidding finals of Miss Tavern Pale beauty contest on WGN-TV for Nov. 10. WBKB daily rowboy series "Wrangler Club" reported sold to a Chi dairy. Dawn Kelly new WGN-TV trafficker. 16-year-old folk singer Kay Brewer guested on ABC-TV Barn Dance. NBC-TV weddings include lenser Bob Daly to Jean Holm at Evanston, and engineer Lou Craig to Doris Hartung in Chi.

Dearth of Cameramen for Sports Coverage New Directorial Worry

6 ND Games for East

CBS television this week signed to pick up the Navy-Notre Dame football game Oct. 29 from Baltimore. Deal means eastern viewers will see the ND team in action at least six times this season, since DuMont will telecast the team's five home games from South Bend. Game with Navy is an open date on CBS-TV's schedule of Columbia U. home games.

Pickup is to be sponsored by Amoco, through the Joseph Katz agency. Announcers have not been set.

KTSL Edging Out of Red

Hollywood, Sept. 27.

Don Lee video is not yet in the black but outlet finds itself in the best financial condition encountered since its inception 18 years ago. Status is a result of the tightening of KTSL's operation by Charles Glett. Don Lee veepee. Glett recently trimmed three hours and 30 minutes from station's schedule, brought operation to main studios from Mt. Lee thus trimming overhead considerably.

After second week of its new operating procedure, in which there are no sustaining "live" shows, KTSL shows seven hours of local program commercial time. To this can be added 75 minutes of participating time, almost sold out, and 30 minutes of eastern kinescope.

Monday's commercial programs are "Cavalade of Stars" and Hollywood Legion stadium wrestling bouts. Thrifty Drugs is paying for "Cavalade" at \$20,000 per year. Four Buick dealers here are spending about \$37,000 for the boxing bouts on a 12-month basis. John Wayne western films are sponsored by Karl's Shoe Stores for 13 weeks.

Thrifty Drugs is also sponsoring "What's the Name of That Song?" each Thursday for one year, an outlay of \$50,000. L. A. Metropolitan auto dealers are paying \$550 per week for "Touchdown" for 13 weeks. Friday's boxing bouts cost Camel cigarettes a reported \$35,000 on a 52-week basis.

KTSL's three participating programs, "Norma Young Show," "It's a Neat Trick" and "Lee's Lair" have one participation open apiece. With the tightened operation and cut in operating hours station now has total of eight hours and 45 minutes of commercial time, plus its one-minute spot schedule.

KTLA Has Now Sold Half Available Time

Hollywood, Sept. 27.

KTLA crossed the half-way line with sponsored programs when Kaye Halbert, video receiver firm, inked contracts for the sponsorship of the 30-minute "Meet Me in Hollywood" program. Paramount outlet now has 19 hours and 10 minutes of sponsored programs as against 17 hours and 45 minutes of sustaining time.

KTLA thus becomes the first local video outlet to have more than half its programming time sponsored by local advertisers. Commercial time includes participating programs and one minute spot announcements along with fully sponsored programs.

Station still has a way to go before it moves into the black, however, when it is considered that \$33,000 was just laid out for a new camera and projector.

Rub Bruins' TV Sponsor

Boston, Sept. 27.

All 35 home games of the Boston Bruins will be televised over WBZ-TV beginning Oct. 16 with the local Chevrolet Dealers Assn. picking up the tab.

Same sponsorship as last year, the games will be described by Frank Ryan with an assist from Bump Hadley.

Television sports directors, presently trying to improve their baseball and football coverage, have had a new setback inflicted on them — as soon as one of their cameramen begins to show proficiency at his job, he is moved by the station brass inside for studio shows. Resultant shortage of experienced remote lensmen has reached such a drastic stage that NBC-TV, covering the Army-Davidson game Saturday (24) from West Point, was forced to use a cameraman who had never before witnessed a football game.

According to one network's remote pickup chief, a cameraman's job is usually one of the lesser-paid in the TV scale. As a result, he said, he would not try to stand in the way of any promoted to an inside job. Some of the lensers, after gaining experience on sports pickups, have moved into the studios to take over as video directors or studio cameramen and some, like ABC-TV's Marshall Diskin, are now full-fledged directors.

NBC had an especially tough job last week, since its ambitious pickup schedule called for it to cover both the Army game and the Yale-Connecticut set-to at New Haven. With Lucky Strikes sponsoring, the web will be following the same procedure week after week, covering on some Saturdays as many as four separate games. According to remote chief Bill Garden, with no experienced cameramen available, the web's only course of action is to attempt training them on the job.

World Series Hypos TV Activity in Columbus; 2 Stations Rush Preems

Columbus, Sept. 27.

Arrival of network coaxial and relay service in time to launch the first game of the World Series has hyped the television situation here plenty. WLW-C, which has been on the air since April 7, hooked into the network Sunday (25), 10 days ahead of WBNS-TV, the Dispatch station and WTVN, the Edward Lamb outfit, both of which are still test patterning.

Earlier efforts by these latter two stations to whip studio and equipment into shape for as early an inauguration of service as possible have been redoubled. WTVN has formally announced its opening Friday (30), and WBNS-TV officials say their station will be formally dedicated Oct. 15 but that they will be on the air with the Series, Oct. 8, and will continue from that date until the dedication with an "island" programming schedule, i.e. a two-hour showcase every evening of CBS and local shows.

\$45,081,000 in Cathode Tubes Sold in 6 Months

Washington, Sept. 27.

Cathode ray tubes for television receivers sold during the first half of 1949 were valued at \$45,081,000, Radio Manufacturers Assn. reported last week. Approximately 1,463,000 tubes were sold during the period, indicating an average sale price per tube of about \$31.

During the second quarter, RMA reported, sales totaled 777,000 picture tubes worth \$23,123,000, a better than 10% gain in volume and about 5% in value over the first quarter. Of the quarter sales, about 730,000 tubes went to equipment manufacturers, 42,000 to users and distributors for renewals, and the remainder for export.

TV RETAILER'S TV SHOW

Winston Television Stores, N. Y. retail outlet, this week signed to sponsor "Tropic Holiday," half-hour Latino musical featuring the Eay Morales' orch. Program tees off Friday (30) over WNBT (NBC, N. Y.) at about 11:15 p.m. or 15 minutes after conclusion of NBC-TV's boxing pickups from Madison Sq. Garden.

CBS THROWN FOR COLOR LOSS

NBC-CBS in Close Race

Here's the way the four major television networks stack up in commercial time sold to date. Start of the new fall season finds NBC pacing the field, with CBS a close second, although the latter web has more network advertisers. ABC and DuMont trail in third and fourth places, respectively.

	ABC	DUMONT	CBS	NBC
Network advertisers	13	6	33	26
Sponsored network hours	6 3/4	4 1/2	18	19 1/2
Average stations per show	14 1/2	14.6	18	23
Total station hours	98	87	324	473

Vaude Act Shortage Worrying Prods.; Waring Adds Acts as Hypo

With some 10 high-budgeted variety shows now aired weekly by the four major television networks, both the webs and indie packagers are running into a load of trouble trying to peddle new programs of the same format to agencies and sponsors. Practically every good act available has played one or more of the established shows, and while the programs still pull the top ratings, the agencies think they've reached the saturation point.

Case in point is an hour-long vaudeo show with a top-name emcee which one of the major webs has under option and is trying to sell, but without success so far. According to one agency to which the show had been offered: "We've finally begun to think past the first show to the second and third. The emcee may be fine, but after him what can we get? He'll have to have new acts each week and we don't think there are enough around now to sustain such a program."

Established variety programs, meanwhile, have recognized the same problem and some, like Milton Berle's "Texaco Star Theatre,"

(Continued on page 32)

N.Y. Politicos Buy Video Time

Television will become a paid political battleground for the first time next week, when the Republican-City Fusion party in N. Y. tests off a series of six one-weekly programs to plug Owen Rost, its candidate for the borough presidency of Manhattan. Party is paying the standard time charges for the 15-minute programs to be aired over WNBC, NBC's key N.Y. flagship, starting Monday.

Democrats are also planning to buy time on some N.Y. video outlet to feature their candidate, Robert F. Wagner, Jr., who is sponsored jointly by the Demos and the Liberal party. N.Y. Daily News' WPIX, meanwhile, has offered a half-hour of free time each week on its Sunday night "Voice of the People" show to the opposing parties in the current N.Y. campaign and the state Senatorial race. "Voice" has been on the air since WPIX went into operation as a public service panel forum, with Lowell Lippman as moderator.

While TV has been a potent factor

(Continued on page 30)

MINNESOTA GAME SOCK DESPITE WIDE AIRINGS

Minneapolis, Sept. 27. The fact that the Minnesota-Washington football game, here opening the season, was televised by two stations, KSTP and WTCN, didn't prevent it from drawing the largest opening day crowd in all local gridiron history—58,000 paid admissions at \$3.50 per seat. The game also went out over five local radio stations.

Last season the Minnesota home football games were only televised by one station, KSTP, because WTCN (TV) wasn't then in existence. This season both TV stations carry every home game and WTCN televised the Gophers' away-from-home games on film in the next days after the contests.

GETS MFRS. NIX AT D. C. HEARING

Washington, Sept. 27.

The nation's television manufacturing industry told the Federal Communications Commission today (Tues.) it doesn't want the CBS color system. The Radio Manufacturers Assn., which with every major producer except Admiral, urged that any method approved for color provide compatibility. The recent development of the RCA system was responsible for its position, RMA said.

At the second day of hearings before the full Commission, RMA proxy Raymond C. Cosgrove admitted his organization completely changed its stand since the announcement last month of RCA's new 8 megacycle color. It had previously approved FCC's willingness to consider a system requiring only "minor modifications" in existing sets to receive color transmission in black and white. The CBS system falls in this category.

The industry, Cosgrove said, is strongly opposed to converters and adapters. Experience demonstrates, he asserted, the public doesn't buy them. If a color system is not compatible, he declared, a station broadcasting in color would have a "severely limited audience." In addition, he argued, a non-compatible system will retard progress in color video.

The RMA expo's testimony was the first definite recommendation regarding a particular system since the hearings began yesterday. Previously the industry's Joint Technical Advisory Committee refused to commit itself on any color method, and included the CBS system as acceptable for consideration.

Cosgrove denied that RMA has been trying to hold back color. "We would be crazy if we wouldn't want color television," he said. But it is the indefiniteness of the development which is hurting the industry, he added, "and we would like to be taken off the uneasy seat."

To Set Pattern 'For Years'

He said the industry recognizes that color will be the next major development in TV and that engineers "are working with a feeling of immediacy." But there is real concern that color will be permanent and not result in obsolescence of sets. Adoption of standards, he pointed out, will set the pattern for years to come and it is essential the finest performance be obtained. "Nothing less than that should be accepted," he urged.

Pressed by Commissioner Frieda Hennock to suggest a timetable for adopting color, he refused to indicate how long the Commission should wait before taking action. "It all depends on what is offered in the way of adapters (for color)," he added. Asked whether he would accept the compatible system

(Continued on page 32)

DuMont Lops 10 More

DuMont network, continuing its staff-trimming efforts, has lopped another 10 staffers from various departments in the homeoffice. One web spokesman labeled the cuts as streamlining, rather than retrenchment, but indicated the job hasn't yet finished its work. He said the web is getting rid of those staffers found to be dispensable and will probably replace only the top personnel. Others are electric shavers etc.

Among the departments hardest hit by the move has been the business development staff. According to the DuMont spokesman, "there hasn't been too much business as yet, so we don't have too much to develop. We're still looking for replacements for Len Holt, director of network operations, and Tony Kraker, manager of program preparation, both of whom left last week. No other members of the programming department are expected to be ousted.

Webs' Sponsored Hours Triple '48; NBC Ahead a Little Commercially

Daddy's Low Hooper

There's no question that where television is concerned, the kids rule the home. Johnny Greenhut, Music Corp. of America agent, doesn't question that for a moment, from personal experience.

His young son Bobby waited at home all day in anticipation of the return to TV of Milton Berle's Texaco show—a William Morris package, no less—last week (20) on NBC. His father had to catch "Uptown Jubilee," colored variety show which debuted at the same time on CBS and which he handles for MCA. But there was no moving Bobby—he insisted on seeing Berle. Frantic pleading that this was part of daddy's job was unavailing. Mrs. Greenhut joined Bobby in insisting that a grown man should be more considerate of a child's simple wants.

Greenhut wound up watching the show in the corner saloon.

With the new fall season gradually getting under way and the four major television networks pushing to turn the profit corner as soon as possible, a survey of their billings shows a total of 49 1/2 sponsored network hours among them. Figure, while comparatively small compared to the sold-out time on the radio webs, is practically triple that of last year for TV, and indicates the video networks' steady climb.

Breakdown of the total reveals CBS with a lead over its competitors in the number of network advertisers, having 33, as compared to NBC's 28, ABC's 13 and DuMont's six. Actually, however, NBC is slightly ahead commercially, with a total of 19 hours per week sold on its web. This compares with 18 for CBS, 6 3/4 for ABC and 4 1/2 for DuMont. Apparent paradox in the network leadership is explained by the fact that CBS has fewer hour-long shows sold than has NBC. Hence, it might have more network sponsors bankrolling a lesser total of network hours.

NBC is also pacing the field in the average number of stations carrying each network show. With five owned-and-operated stations, as compared to two for CBS, and with apparently more indie outlets taking its program feeds, NBC boasts an average of 23 per show, as compared to CBS' 18. ABC and DuMont are almost tied in this category, the latter having 14 1/2 and ABC with 14 1/2. NBC is also way out in front on the total number of station hours, pooling 473, as compared to 324 for CBS, 98 for ABC and 67 for DuMont. Totals include both live and kinescope stations.

CBS, incidentally, far outranks NBC in the total number of commercial hours sold for N.Y. locally. Former's total is 16, as compared to 2 1/2 for NBC. That is partially explained by the fact that CBS airs the Brooklyn Dodgers' home schedule, bankrolled by Schneider Beer, whereas NBC has had no local baseball this season.

'Riley' Costs May Clinch H'wood's Top TV Pic Spot

Hollywood, Sept. 27.

New production techniques and devices that have almost halved the normal production budget for a half-hour film show were incorporated into the lensing of NBC-TV's "Life of Riley" by Filmtone, new indie production outfit. Filmtone is filming the series under the supervision of Irving Brecher, writer-producer-director. It opens next Tuesday (4).

With "Riley" the first show filmed for tele on an advance contract from the sponsor (Publ. Reer), the film industry is watching for results with interest. If it proves successful, it is expected to cement Hollywood's position as the film production center for TV. That spot has been shared almost equally until now by N.Y. and the Coast.

Included among the devices being used by Filmtone is its new patented sound system which is said to cut down the shooting time immeasurably. First three half-hour pils have been finished on an average shooting schedule of one day each. Reduction in time has effected a commensurate savings in cost, with each film brought in for under \$3,000, excluding the salaries of Brecher and the cast. Same show filmed under normal procedures would carry a nut of \$5,000-\$6,000 for the same items, according to J. M. Alkon, Filmtone's general manager and secretary-treasurer.

Producers are using a new studio, designed to save the costly overhead charges that would be placed against producers working in other Hollywood stages. Special

(Continued on page 32)

PHIL HARRIS FAMILY GROUP INTO VIDEO

Hollywood, Sept. 27.

H. F. Productions Inc. has been set up by Phil Harris, Alvin Faye and William Faye, with ultimate aim of extending present radio activities to television and motion pictures. Harris is proxy, but with Faye and Faye is secretary-treasurer and business manager.

Current Phil Harris-Alvin Faye Enterprises will be absorbed in new corporation. Plans also call for linking of talent to be used in company's various entertainment projects.

Taproom Vidpix Tax Bite Snarl

Washington, Sept. 27.

U. S. Bureau of Internal Revenue is now finding itself between the devil and deep blue sea on its rulings exempting taverns showing video from the 20% cabaret tax but insisting that if the taprooms show 16mm films they must pay the tax bite.

With the National Assn. of Visual Education Dealers (distributors of 16mm entertainment and educational pils) preparing to fight the revenue bureau down the line, it is being freely predicted that the Government will either have to tax television or exempt the narrow gauge motion pictures.

Best guessing in informed circles is that if the film crowd makes

(Continued on page 32)

LEWIS COMES INTO OWN; CHFLD. MULLS 2 SHOWS

CBS comedian Robert Q. Lewis, who wound up his off-season duties last week as replacement for the vacationing Arthur Godfrey, is slated for both a radio and television show of his own soon. Chesterfield cigarettes, which reportedly was highly pleased with Lewis' eight-week stint as emcee on the Wednesday night "Tradition & Friends" program on TV, is understood to be interested in both.

Shows will each be half-hour variety formats, slated for nighttime slotting. They will be separate programs and not simulcast. Lewis is scheduled to cut an audition record on the AM show this week and will have the video show kinescoped for audition purposes on a closed circuit run.

Chi's Color TV Test

Chicago, Sept. 27.

Color TV will be used here Oct. 17-23 to demonstrate medical techniques over closed circuits to 5,000 delegates to the Clinical Congress of the American College of Surgeons.

Demonstration will be in the fields of general, neuro and plastic surgery, as well as obstetrics. In the latter division, the expected babies are being jokingly billed as "absolutely the youngest stars ever to appear on TV."

WOR-TV Gets Oct. 11 Kickoff; Set 20-Hr. Week

WOR-TV, N.Y., will start regular evening programming on Oct. 11 following its formal preem with the first game of the World Series on Oct. 5. Scheduled to air 20 hours a week, four hours nightly Tuesday through Saturday, WOR-TV will concentrate on sports, which will account for eight and a half hours weekly. Five and a quarter hours will be taken by musical and variety shows, two hours by audience participation, one and a quarter hours by comedy, and one hour of drama.

Starting lineup will include "Dinner at Sardi's," a 60-minute show with Bill Slater from the Gotham eatery; "Protege," featuring new talent, "Day by Day," a 15-minute Mr.-and-Mrs. situation comedy three times a week, "Meet Your Match," a televersion of Red Benson's MBS participation set, 30 minutes weekly, "Al Siegel Show," a talent showcase, 15 minutes weekly, "Road to Success," an inventors' gadget stanza.

Other programs starting are "Toon-a-Vision," a half-hour song quiz, "Oh That Hazel," a light drama with comedienne Hazel Shermet, 15 minutes twice weekly, Joan Roberts, 15 minutes cross-the-board, John Reed King's half-hour participation, twice weekly, Barry Gray's half-hour interview stanza, and a two-hour variety from the Old Knickerbocker Music Hall.

In the sports field, Stan Lomax will have a 15-minute commentary, sponsored by LaPrimadora Cigars. Jimmy Powers will describe West

(Continued on page 32)

PRESSURE EASED ON RTDG, NBC-TV TALKS

Radio-Television Directors Guild is now negotiating with NBC-TV for a contract covering 45 directors, assistant directors, floor managers, and program assistants. Talks moved along at a faster clip this week following last week's strike authorization and naming of strike committees.

RTDG has tele talks with ABC-TV, CBS-TV and WPIX. The last the union says it will accept from NBC will be the terms of those contracts. Expiring video parts run through Dec. 31.

Paley's \$5,000,000 Sunday Night

As a trailer to the official unveiling next Sunday night (2) of "Bill Paley's \$5,000,000 dream roster," when Red Skelton, Edgar Bergen and Amos 'n' Andy kick off CBS' 1949-50 Sabbath comedy sweepstakes, Jack Benny hosted the whole gang on his broadcast last Sunday (25). It was an effective capsulizing of the two-hour (7 to 9) comedic showcase, telescoped within the framework of the 30-minute Benny stanza.

Columbia thus parlayed itself into a sock promotion stunt, with Benny's sponsor, American Tobacco, picking up the tab. Thanks to Benny's ace scripting staff, it came off as a smart blending of diverse talents, each integrated into the Benny pattern for a sock laugh payoff, rather than one of those casual introductory routines that usually characterize star-studded sessions.

Effective next Sunday the lineup reads: Benny, A & A, Bergen-Charlie McCarthy and Red Skelton—a sequencing that cost CBS an out-of-exchequer \$5,000,000. Those Hooper dividends should make it a prize investment.

Rose.

THE GREAT GILDERSLEEVE

With Hal Peary, Walter Tetley, Richard Le Grand, Earle Ross, Marylee Robb, Lillian Randolph, Arthur Q. Bryan, Gale Gordon, Ken Christy, Jay Stewart, Jack Meakin Orch.
Producer: Fran Van Hartsveldt
Writers: Paul West, John Elliott, Andy White
30 Mins., Wed., 8:30 p. m.

KRAFT FOODS

NBC, from Hollywood
(Needham, Louis & Brorby)

Harold Peary has been emoting The Great Gildersleeve according to a now age-old formula that hasn't deviated for many years. For good reason too—it's one of the top shows for the family trade and has gotten along handsomely on the same format since its inception.

This year, for added insurance, a prize contest has been added.

Kraft is shelling out \$50,000 in cash prizes for a title of a tune purportedly written by Gildersleeve. The preem session then, had to serve as a peg for the contest. Story had Gildersleeve resurrecting a song written in his youth and eventually gets a publisher interested—if he can get a proper title.

That's about the only added ingredient this year. Otherwise the same cast of characters prevails: Judge Hooker, Peavey, Gildersleeve's niece and nephew are still in Summerfield, where the title character has the steady job of water commissioner.

Commercials have the added touch of the contest, but they're inoffensive and come off well.

Jose.

BUCKINGHAM THEATRE

("Speak to Me, Darling")
With: Headley Kinsale, Dianne Foster, Budd Knapp, Dorothy Fowler, Joe Carr, Lucio Agostini's Orch; Lorne Greene, narrator; Herb May, announcer
Writer-adaptor: Max Braithwaite
Producer-director: Andrew Allan
30 Mins., Wed., 9:30 p. m.

TUCKETT TOBACCOS

CBC, from Toronto
(MacLaren)

On top production values and choice of adaptations, "Buckingham Theatre" (now switching its former tag of "Curtain Time") to get in an additional plug for

Buckingham cigarettes is into its sixth 30-week season. Originating in CJBC, Toronto, and carried over 43 stations of the Dominion network of the Canadian Broadcasting Corp., series will hew to that same policy of light comedy or drama-

romance, plus slick writing, which has made this play series a solid audience-puller with a very high listener rating for the five previous seasons.

However, "Speak to Me, Darling," a breezy yarn by Scott Young, did not come through as commendably as written, despite Max Braithwaite's skilled adaptation. It would have been better if all members of the cast had been handed copies of the original magazine story to get the proper feel and conviction of the originally-written characters—still noting, of course, that radio story-telling is vastly different from the magazine action formula.

Yarn dealt with the frustrated honeymoon in Quebec of a young French-Canadian couple whose attempts to be alone are continually interrupted by their too-cordial guide. Such situations apply to fishing and camping expeditions, retiring hours, and the fact that the guide—later discovered to be hen-pecked but happily married—is virile, handsome, and the unsuspecting target of the young groom's jealousy.

However, the five-year-old series of 30-minute stanzas should get into the accustomed groove again after the new season's nervousness has worn off. Lorne Greene was convincing in his narration and Herb May in for contrast in hearty manner for the commercials, but plugs, both sung and spoken, should be shaved. Lucio Agostini's orch provides the usual excellent background.

McStap.

AMERICAN ALBUM OF FAMILIAR MUSIC

With Donald Dame, Margaret Daum, Evelyn MacGregor, Gustave Moenchen orch and Buckingham Choir; Howard Clancy, announcer
Producer: Frank Hummert
30 Mins., Sun., 9:30 p. m.

STERLING DRUGS

NBC, from N. Y.
(Dancer, Fitzgerald & Sample)

Dulcet is the word for "American Album of Familiar Music," one of the oldest musical shows on radio which returned to NBC Sunday night (25). From the trio of vocalists through the orch and choir to announcer Howard Clancy, the program carried a sustained, leisurely pace for pleasant Sunday night listening. It's a relaxing way to round off a hectic weekend.

Vocalists, including tenor Donald Dame, soprano Margaret Daum and contralto Evelyn MacGregor, have been on the show in the past and are continuing their good work. Voices are sufficiently varied to provide an okay mixture of tunes and Dame and Miss Daum team well for the duets. As in the past, the songs on this season's preem followed the idea incorporated in the title, ranging from "You're My Everything" to "Marching" and "Ay Ay Ay." Orch and the Buckingham Choir, both conducted by Gustave Moenchen, backed the singers capably.

Plugs for Bayer Aspirin and Phillips Milk of Magnesia were, like the rest of the show, subdued and well-spaced.

Stal.

ADVENTURES OF SAM SPADE

With Howard Duff, Lurene Tuttle, others
Producer-director: William Spier
Writer: John Michael Hayes
30 Mins., Sun., 1 p. m.

WILDRIFT

NBC, from Hollywood
(BDD&O)

Sam Spade has moved his private eye shingle from CBS to NBC to compete in the Sunday evening sweepstakes with Edgar Bergen, who switched from NBC. Relative ratings of the two stanzas should depend on how many dialers like to sit on the edge of their seats or lean back and laugh.

On the NBC opener (25) Spade dug into a case involving Indian shenanigans. Seems a fabulous treasure was buried under a lake and various redskins were out to recover a wampum belt that held the secret. In the melee an engineer got scalped and Spade was rolled by a seductive maid named Little White Lilac. It was a fantastic yarn which nevertheless held interest. But elements of paleface snobbery and offhand references to the first Americans were ill-advised.

The Indian motif was overworked, with numerous references to tomahawks, tepees, etc. and with one chief said to be driving an Indian auto—a Pontiac in other connections. However, Spade's tough quips and cracks lightened the stanza and provided deft changes of pace.

Howard Duff is a personable investigator and Lurene Tuttle gets the most from the role of his girl Friday. Commercials for Wildroot were acceptable, but one line—"The choice of men and women and children too—was soaked home five times."

Bril

HARVEST OF STARS

With James Melton, Frank Black Orch and chorus; Don Hancock, announcer; Rino Stewans, guest
Producer: Glen Holsh
30 Mins., Sun., 3:30 p. m.

INTERNATIONAL HARVESTER

NBC, from New York
(McConn Erickson)

"Harvest of Stars" returned to the air for its fifth season Sunday (25) with an assortment of tunes to please a variety of musical tastes. Show had good pacing, topflight performers and a slick production.

Star James Melton opened with the lively samba, "Brazil," and later offered a moving version of

(Continued on page 34)

BING CROSBY SHOW

With Abe Burrows, Peggy Lee, guests: Ken Carpenter, announcer; John Scott Trotter orch
Writers: Bill Morrow, Hal Kanter, Seaman Jacobs, Larry Clemmons
Producers: Morrow, Murdo MacKenzie
30 Mins., Wed., 9:30 p. m.

CHESTERFIELD

CBS, from Hollywood
(Newell Emmett)

CBS' "payoff year" in the wake of Bill Paley's capital gains maneuvers rolled into high gear last Wednesday (21) night, when Bing Crosby, now waving the Chesterfield banner, officially unveiled the transferred Bingday on the Columbia kilocycles. The Bing's smooth-rolling package is now sandwiched between Groucho Marx and Burns and Allen—a triumvirate that stacks up as Hooper-happy as anything on the Paley program agenda, with the possible exception of the Jack Benny-Amos 'n' Andy-Edgar Bergen-Red Skelton Sunday night parlay.

Granted that to many—and possibly to Crosby himself, judging from his capacity to kick himself on the subject—the Grosner isn't groaning in those same superlative keys as of yore. Yet Wednesday night 9:30 on CBS is currently as jam-packed with entertainment as those Thursday night whirls on NBC's Kraft Music Hall when Crosby was presiding over its destinies, or Wednesday at 9 on ABC last semester when Philco was picking up the expensive tab.

For the Crosby touch is unmistakably there. If there's a niggardly contribution in the vocal department, as was apparent on last week's preem, El Ringo has the flair to compensate for it in the banter division. He can still flip off those casual lines as no one else in the business, be it with the perennial Ken Carpenter to bring some delightful nuances to the otherwise old-hat Paley-CBS saga, or with gueststar Abe Burrows. (Later, incidentally demonstrated anew, as on his own weekly CBS show, that you can parlay originality and the "common touch" for buff comedy results.)

Peggy Lee, along with Burrows, was an added starter for the get-away program, and the three-way program, and the three-way clooning through a Burrows Canadian woods-type song was grand listening, with Crosby's warbling of "Mr. Moon" and Miss Lee's "Lake Louise" vocal contrib as the topper. The Crosby-Lee teamup for "Maybe" was a surefire finale.

John Scott Trotter's music continues as a valuable asset. Rose.

PEOPLE ARE FUNNY

With Art Linkletter; Red O'Connor, announcer
Producer-director: John Guedel
30 Mins., Tues., 10:30 p. m.

RALEIGH CIGARETS

NBC, from Hollywood
(Ruszel Seeds)

General tenor of Art Linkletter and his "People Are Funny" show was set in the opening sentence of the new season preem Tuesday night (20). Immediately after the station break, announcer Red O'Connor declared drolly:

"Ladies and gentlemen, due to circumstances beyond our control, we regret to inform you that we will now bring you Art Linkletter. Anything for a laugh and the show, with its audience participation stunts, offered plenty. Program was teeing off its eighth year and will probably continue to pull down acceptable ratings, even though some of the stunts reminded of unfunny practical joking."

"People" is holding down the Tuesday night at 10:30 slot once occupied by Red Skelton for Raleigh cigarettes in NBC's former Tuesday night comedy block. Linkletter, who also has an early morning show on the NBC web, is a past master at handling audience participants and demonstrated on the initialer a neat technique of making them smile while putting them through their paces. As in previous years, the show hands out plenty of both money and cigarettes as prizes but there is no telephone giveaways so it is probably safe from the pending FCC ban.

Program proved if anything that it will be a natural for television. Stunts pulled were extremely visual and without Linkletter to describe the reasons for the hefty yucks from the studio audience, home dialers would have been left completely in the dark. Two big stunts pulled on the preem had a group of men sent out with a Geiger counter to find a uranium bed under the living room floor of a neighbor and an employee being urged to throw a custard pie into the masked, and thus unidentified, face of his employer. Linkletter was fortunate in getting contestants with a good sense of repartee and the studio audience, at least, seemed to think the stunts were funny. For a change of pace, \$1,000 was awarded to the person

BURNS & ALLEN

With Bill Goodwin, Howard McNear, Joe Kearns, Hal March
Producer: Willie Burns
Writers: Paul Renning, Sid Dorfman, Larry Klein
30 Mins., Wed., 10 p. m.

BLOCK DRUG

CBS, from Hollywood
(Cecil & Presbrey)

George Burns and Gracie Allen provide a strong capper to the list of Wednesday night comedy acquisitions by CBS, which starts with the Groucho Marx show, continues with Bing Crosby and R&A. Vet comedy team has also lined up a new sponsor with its moveover to CBS, and this show looks like it's set for a comfortable run in its familiar groove.

Burns and Allen have a comfort-able brand of humor. Burns is still the harassed straight man and Miss Allen has virtually a monopoly on the dumb lines. It's a combination that has paid off throughout the years.

They deliver the yocks with the surefire precision that makes for a highly pleasurable session.

The initial show was encased in a familiar mistaken identity theme which had Burns believing Gracie's uncle was his new sponsor. However, within this antiquated frame, R&A huffed across some fresh gags with excellent assistance from Bill Goodwin. Burns and Allen can be depended upon to hold up their end on the CBS Wednesday night comedy lineup.

Their new sponsor, Block Drugs, didn't make too much demands upon the show. The commercials were comparatively short and well delivered.

Jose.

ADVENTURES OF SHERLOCK HOLMES

With Ben Wright, Eric Snowden; Herb Allen, announcer
Writer: Denis Green
Producer-Director: Ted Bliss, Ken Manson
35 Mins., Wed., 8:30 p. m.

PETRI WINE

ABC, from Hollywood
(Young & Rubicam)

One of the most venerable mystery shows on the airwaves, "Adventures of Sherlock Holmes" resumes its sleuthing in an atmosphere of urbane English accents. Prediction: trappings have grown more modest and the accents have been slightly Americanized since Basil Rathbone gave up the star role, but this show retains enough of the old flavor to corral the Holmes fans and the general whodunit devotee. It's good entertainment for the size of the budget.

Ben Wright, as the master detective, plays the role with suave confidence as he drops those elementary deductions which are always amazing to Dr. Watson, also played competently by Eric Snowden. On the kickoff stanza (21), yarn revolved around the murder of rich Englishman by one of a group of close relatives. Solution of the crime hinged upon an implausible leap of Sherlock Holmes' imagination, but the script was literate and no more illogical than the usual mystery plot.

Long-winded commercials for Petri wines are handled by Herb Allen in a driving style. The ad copy overshoots the mark by overselling, especially that midway interruption.

Herm.

MRS. FIX IT

Producer: Don Blauhut
35 Mins., Tues., Thurs., 1 p. m.

GREYSTONE PRESS

ABC, from New York
(H. B. Humphrey)

This is a purely expository series aimed at helping housewives solve financial and homemaking problems with a T-N-T (thimble-needle-thread) approach—and hyping sales of the Greystone Press sewing encyclopedia. The show caught Thursday (22) dealt with making a torn dress look new by adding patch pockets, sprucing up old slip-covers, and making a copy of a \$150 coat-dress for a few bills. The problems seemed somewhat specialized, but may have their applications for average females. In any event they do make needlework appear attractively easy and economical.

Program is given a dramatic approach by having a "Mrs. Fixit" drop in on a husband and wife. The sketch has little dramatic appeal, but the use of three voices serves to make the detailed instructions more palatable.

Bril.

who had done most for various members of the audience present.

With Raleighs being handed out right and left as prizes, Linkletter and announcer Red O'Connor lost little chance of plugging them. In addition, O'Connor had the usual trio of straight commercial apels. Show should have a good sponsor identification rating.

Stal.

BOB HOPE SHOW

With Doris Day, Irene Ryan, Jack Kirkwood; Les Brown orch; My Averback announcer
Producer: Al Capotaff
Writers: Al Schwartz, Larry Marka, Larry Gelbart, Marvin Fisher, Mort Lachman, Cy Rose
30 Mins., Tues., 9 p. m.

LEVER BROS.

NBC, from Hollywood
(BDD&O)

Bob Hope's potpourri of gags, skits, songs and soap plugs bounced back on the air last Tuesday (20) for another pleasant half-hour of cockeyed humor. With Hope in good form, and program up to standard, the show sustained a high comedy pace for the full half-hour, with only a few lapses in out-worn gags.

Hope served himself all over the studio, from some cute opening gaggy commercials, to his closing kudos for "the cop on your beat," and was in generally amusing flair, and was in generally amusing flair. The first five minutes were a constant gunfire of gags—about Bing Crosby, stars, politics, the headlines—and most of them yoking. Thereafter Hope was doing singing commercials, giving a serious pitch for the need of soap for kids abroad, and playing in some amusing skits with Doris Day and Irene Ryan. He earned his keep on the air, and certainly kept his listeners amused.

There was just a little too much of everything in the show, but it matches Hope's style of pitching 'em fast and full at the clients, to keep 'em too intent to relax. A pantywaist character was a little overdone. But the Channel swimming skit was funny, and the sketch about radio vs. tele had bite. Miss Day sang "Where Are You?" in prime torchy style, and Miss Ryan and Jack Kirkwood were good comic support.

Bro.

THIS IS YOUR LIFE

With Ralph Edwards, guests: Ken Roberts, Jay Jackson, announcers
Producer: Al Paschall
Director: Axel Gruenberg
30 Mins., Wed., 1 p. m.

PHILIP MORRIS

NBC, from N. Y.
(Blow)

Ralph Edwards' "This Is Your Life," returning to the air Wednesday (21), showed again what an excellent human-interest program it is. There was warmth and spirit in it, and a lot of wonderful, old-fashioned corn that the average radio listener must eat up. Show is spontaneous, and gives ample evidence of it, while the surprise element looms as one of its most engaging features. Wrapped up shrewdly by Edwards with full doses of humor, sentiment and drama, it registers.

Wednesday's (21) program revolved around a Brooklyn taxi-driver who was struck almost dumb—well, as dumb as a Brooklyn cabbie can get—when Edwards beguiled him into the studio, to lay the cabbie's life before him. There was a panorama of his 25 years of harking, the two commendations from the police, once for catching a criminal, once again for grappling with a burglar, the time he saved several people from a fire. Edwards had these people present to surprise and thank the cabbie; he had the cabbie's romantic rival of 25 years ago present, there were greetings from Burt Shotton and Brooklyn ballplayers, and a birthday song from a Dodgers quartet.

Extent of the trouble Edwards went to to get the various characters assembled for the surprise was evident to listeners. So was the marvel of an obscure man-of-the-street, flung into national prominence this way and rewarded far beyond his dreams with a \$500 check and a grand tour of the U. S., plus a couple of vacation weeks on the Coast. And handled as smoothly and unaffected as Edwards does, it makes excellent radio.

Bro.

JOHN R. KENNEDY

With Bill Rogers, announcer
3 Mins., Sat., 7:55 p. m.

MURINE

NBC, from New York
(O'Neil, Larson & McMahon)

In this five-minute news shot, veteran commentator John R. Kennedy does a good job of parking a lot of stuff into his allotted time. He condensed his material adequately on Saturday's (24) preem and judiciously mixed local, national foreign and human interest items into a terse potpourri.

After announcer Bill Rogers delivered a couple strappy suggestions about the value of Murine as an eye comforter, there wasn't much time left for Kennedy to assert a style or develop any originality. He wisely sticks to his topic, "How Do Tomorrow's Headlines Look Tonight."

FRED WARING SHOW
With Stuart Churchill, Jane Wilson, Joan Wheatley, Joe Marine, Gordon Goodman, Morley & Gearhart, Peter Hamilton & Nadine Gae, others
Producer: Bill Gillett
Director: Ralph Warren
60 Mins., Sun., 9 p.m.
GENERAL ELECTRIC
NBC, from New York
(Young & Rubicam)

Fred Waring's well-rounded musical show is likely to repeat the success it enjoyed earlier this year when the maestro first demonstrated that his well-tailored arrangements can be the backbone of an entertaining teleshow. Program is punctuated with good taste throughout, has pacing, variety and a degree of smoothness that's likely to be appreciated by every type of viewer.

Waring has a group of disciplined voices to augment the smooth-flowing musical backstops. There's color and visual values in all their efforts. The bulk of the entertainment is by Waring's own contingent, although he's slated to employ more guest artists than in previous years. On initial show, Virginia Morley and Livingstone Gearhart, Chopined the "Minute Waltz on the twin-Steinways, and Peter Hamilton and Nadine Gae gave a fetching terp version of "Dry Bones." Even without guests, the show has enough solid substance in its musical format to keep the customer interested for 60 minutes.

Although Waring expects to resume the amateur dance contests later this season, it is one facet of the show that isn't especially missed. The Waring type entertainment seems superior to the frequently gauche footwork of the major-bowes thespes.

However, it's possible that the maestro will be in a better position with guests and his dance contests. It's one way of saving valuable material.

Most of the Waring personnel are vets of last season's parlay. Stuart Churchill, who tenored a ballad while smoking a pipe, Jane Wilson, Joan Wheatley, Joe Marine and Gordon Goodman contributed excellent vocal spots. Poley McClintock's "five-minute-break" isn't the most elevating type of comedy, but he seems to wear well in the Waring organization. *Jose.*

STARRING BORIS KARLOFF
("Five Golden Guineas")
With Boris Karloff, Mildred Natwick, Michael Sivy, Wyrley Birch, Raymond Bramley, Mabel Taylor, Harry Maffey, St. Clair Bayfield, Robert Lieb, Edwin Budana, George Gunn (announcer), George Henniger (organist)
Writer: Robert Stephen Brode
Director: Alex Segal
30 Mins., Thursday, 9:30 p.m.
Sustaining
ABC-TV, from New York

Starring Boris Karloff - on the basis of the first show in this series, is an exciting dramatic newcomer to television and a triumph of director Alex Segal. Secondary credit is the performance of the show's star, Boris Karloff.

For sheer dramatic intensity, mood and production, the show's initial script, "Five Golden Guineas," had but a minor weakness at the very close of the yarn. But this was too incidental about which to become captious.

A Musco Corp. of America package and sustaining, the opener dealt with a hangman for the Crown and his love for his work. He relishes hearing the snap of the neck watching the dangle of the victim's legs. His pay is five golden guineas per hanging. He has kept his work secretive, but when his wife learns about it she leaves him though about to have a baby.

Twenty years later he is called upon to spring the noose on a young boy convicted of killing his sweetheart. Circumstances known only to the hangman prove the boy's innocence. But the hangman wants to remain employed. He doesn't want to lose this boy. And doesn't. He never reveals the contents of a letter that would free the lad. His wife reappears, only to drop five golden guineas in his palm—and to tell him that the boy he has just hung was his son!

The story, possibly should have ended right there, but there was somewhat of an anti-climax when, overcome by the knowledge that he was responsible for his son's death, he became mad and strangled his wife. Of course he went to the gallows—for which another hangman collected five golden guineas.

It was not the story so much as the mood that director Segal maintained through the unfolding. There were a number of camera facets that Segal used to excellent

COMEDY THEATRE
With Frances Rafferty, Hans Conreid, Olin Soule, Sara Berner, Ken Christy, Marna Kennally
Fri., 8 p. m., 25 Mins.
Writer - producer - director: Arch Oboler
Sustaining
KECA-TV, Hollywood

"Laughter can say many things," mused Arch Oboler, and here we have the master of suspense and serious drama turning his talents to comedy—and television. Quite an innovation for the triple theatre: he likes to write, direct and produce his own, and he proved just as crafty with the fitting images as he was with the spoken word.

Expecting nothing commonplace from Oboler, he didn't disappoint on the opener, a whimsical thing called "Outrich in Bed." It was a gay little setto about a couple coming home and finding a live ostrich in their bedroom. How to get rid of the long-necked bird before a dinner guest arrives sparked most of the fun. When the intruder finally departed, for the house across the street, the male member quipped, "he must have had the wrong number." Not a serious note or a "message" in the full 25 minutes and the only tricky bit was the introductory note by Oboler but issuing from the mouth of a photographed woman. "We need pretty faces, too," he explained.

Oboler drew his characters from radio, with an outstanding performance by Hans Conreid, who played it straight without character or accent. Others were Frances Rafferty, Olin Soule, Sara Berner, Ken Christy and Marna Kennally.

ABC-TV has Oboler committed for six programs and should not hesitate about renewing, if *Barkis* is willin'. The Oboler touch should be as effective in TV as radio, for here is a craftsman with imagination and the know-how to put it into pictorial action. Next week it's "Love, Love, Love," written not by Gertrude Stein but the ex-genius in a sweatshirt, Mr. Arch Oboler. If he likes teevee as well as AM his conversion is a happy event for the new medium.

Helm.

OHIO STATE FOOTBALL
Joe Hill, announcer
Producers: Dick Rider and Leo Deher
1:30 p. m., Sat.
COLUMBUS CHEVROLET DEALERS
WLW-C, Columbus

Although all Ohio State University home football games were offered to the city's three TV stations, only the Crosley outlet here was able to get on the air with the lid-lifter between the Buckeyes and the U. of Missouri. WBNS-TV Dispatch station, has also signed but is still test patterning and won't be on with a local grid contest before Oct. 15. Missouri game! thus leaving WLW-C ten dog for the Missouri and Indiana games.

A camera crew that was green football-wise shot a medium to good game which OSU won 35 to 24. Position of image-orthicons ought to be improved but setup at the stadium practically prevents getting them any closer, which is what is needed. Chief workhorse camera was located in the press box nearly 125 feet above the field. The other was situated equally as high at the closed end of the horseshoe which made the long shots just a little too long, and consequently the opening and half-time kickoff had a perspective that almost made them look as if they occurred at the other end of the long tunnel.

However, coverage of plays was dogged and almost always exact. Zooms was seldom used in game action for fear of losing the scene. It was employed on huddles and disentanglings.

Saddest boner came in the final minutes of the game and must be laid to the producers or whoever was selecting the shots. Missouri was one point behind when it got hold of the ball and began a drive toward the Burks' goal. With about two minutes to play Missouri was within 15 yards of a touchdown on a first down and the old race against time began. At that instant and until the end of the game the black stadium scoreboard was superimposed on the play action and viewers had to guess at both the time and what happened. Meanwhile Joe Hill was calling off the seconds anyway. Missouri put on a feverish but futile pass display and lost the ball on downs with eight seconds left. If it hadn't been for Hill's commentary no viewer would have known what was going on. Hill, by the way, did his usual experienced job.

Film and slide commercials were used whenever there was time and Hill worked Chevrolet into the game at every opportunity.

Dean.

FIREBALL FUN-FOR-ALL
With Olsen & Johnson, June Johnson, Marty May, J. C. Olsen, Bill Hayes, Lynn Duddy Singers, others
Director: Edward F. Cline
Choreography: Bob Sidney
Music: Charles Sanford
60 Mins., Thurs., 9 p.m.
NBC-TV, from N. Y.
(Kudner)

Olsen & Johnson might not yet have found the perfect television formula for their many antics but the preem of their new fall cycle for Buck Thursday night (22) showed a marked improvement over last season's offerings. Comedians have maintained intact their plethora of gadgets, midgets and pretty gals and there is apparently nothing to which they won't reach for a yuck. But they're confining their work to the stage this year, eliminating their heretofore standard audience stunts. In addition, the show has taken on more of a revue format, with emphasis on straight vaude acts and production numbers. Judging from the preem it should play much better.

Credit for the facelift is due as much to the production staff as to O&J. New director on the program is Edward F. Cline, Hollywoodian who merged most of the late W. C. Fields pictures. He kept things rolling at an almost consistent jet pace, with the vaude acts serving mostly as breathers for the comics. Bob Sidney's choreography, particularly in the big production number featuring dancer Betty Bruce and the Lynn Duddy singers, was stand-out. His use of a six-girl all beauts, incidentally, completely escaped the usual camera limitations. Maestro Charles Sanford backed the difficult (for the orch) show extremely well.

Otherwise the show was strictly O&J, from a simulated cow's carcass falling from the ceiling to the trapezoid in the floor, used variously to bring up a wrong-way channel swimmer and to drop an Amazonian gal from sight. Opening military march topped by a playful nudge at Milton Berle's "mother" routine, set the tempo and there was seldom a letup. Skits were bridged deftly via various camera or production effects. Interspersed with the visual gags, revolver shots, exploding pianos, etc., were the usual O&J running jokes, this time involving their fan mail.

Two comedians remained in their usual characters, with the rotund Johnson as the centre of most of the slapstick and Olsen chiming in as more of a straight man. Rest of the cast included most of the vets with the O&J troupe including June Johnson, Marty May, J. C. Olsen, Bill Hayes, etc. All of whom raved on and off with their punchlines. Florida trio, while seen previously on other vaude shows, impressed with their work and the Ogums, a risley trio comprising two chubby gals and a man, likewise pleased with their balancing routines.

Cline's camera work made too fulsome use of unnecessary dissolves and a camera crept into view of another one at one point, but otherwise he reined them well. Paul du Pont's costumes looked well on the screen and Frederic Fox's scenery, though non-extravagant, was functionally attractive. Plugs for Buck were confined to only a gag mention until the half-way mark when a new car was wheeled onto the stage for a selling spiel.

ARTHUR GODFREY'S TALENT SCOUTS
With Archie Hoyer and others
Producer: Jack Carney
30 Mins., Mon., 8:30 p.m.
LIPTON'S
CBS-TV, from N. Y.
(Young & Rubicam)

With Arthur Godfrey back after an eight-week vacation, his Talent Scouts' program resumed as a simulcast on CBS-TV Monday night (26). Godfrey had taped five shows before taking off for the summer, which made it possible for "Scouts" to return to radio alone five weeks ago but the TV pickup naturally had to await his appearance in person.

Simulcast preem, as usual with "Scouts" was top entertainment—but mostly for the studio and video audiences. Godfrey, judging from the way he mugged and from some strictly visual gags, might be forgetting his AM audience entirely. But his farm and pleasant personality projected as strongly as ever and the competing acts were almost uniformly good, and that is plenty for the raft of Godfrey fans.

While the TV cameras recorded some of the standard simulcast errors, such as bringing the guy who throws the audience cues into range, the show otherwise ran smoothly. Godfrey kidded his sponsor and their products in his usual off-handed way, which has always been good merchandising. He

TEXACO STAR THEATRE
With: Milton Berle, Sid Stone, Alan Roth and Phil Silvers, June Haver, Duke Ellington, Bob Smith & "Howdy Doody," Stewart Morgan dancers
Producers: L. G. Cashman, Arthur Knorr
Director: Cashman
60 Mins., Tues., 8 p.m.
TEXACO
NBC-TV, from New York
(Kudner)

Perhaps the top question being bandied about pertinent to the return of Milton Berle and his "Texaco Star Theatre" last week was whether the comedian, justifiably kudos as "Mr. Television" last season, would be able to repeat.

The question becomes particularly pertinent in view of the upcoming competition this season, including such variegated items in the musical-variety idiom as Arthur Schwartz' "Inside USA," the Ed Wynn show, Dwight Deere Wiman's "Little Show," Olsen & Johnson the continuing "Toast of the Town" and other big-league entries.

Granted Berle has integrated himself into the video pattern as perhaps no one else, granted, too, that his particular comedic talents, his timing and his pacing, are to the TV born, the feeling was inescapable on last week's premiere that Berle has become too formula-bound. He took up precisely where he left off last season—same business, same gags, and in two instances same major acts.

While it could be answered that Jack Benny, Eddie Cantor, Bob Hope and Bing Crosby have been riding along for years on the same formula, at least the week-to-week projection of their personalities has been supplemented by new scripts, fresh material and bids at inventiveness.

There was a suggestion in last week's presentation that Berle would digress from last year's formula in one particular (and sensitive-to-talent) facet—in permitting the top-cast acts to work singly. But the guest shots—regardless of name value—have not been the basic or vital factor in the Texaco show payoff, whether it's a Phil Silvers (who reprised his now time-worn face-slapping, singing-lesson TV bit on the initial stanza) or a Bea Lillie. Texaco has upped the Berle ante to \$10,000 per week and the show has smashed those Hopper video thermometers, for one reason alone—Berle.

It could be that through the summer hiatus perked the Berle "Mr. Television" myth assumed unrealistic proportions, or perhaps the Berle "formula" was a cinch to elick through a full season of not too weighty competition. But the fact remains Berle on his opener came up with a disappointing show which lacked spark or a surprise element. All the gimmicks were there, all the tried-and-tested Berle paraphernalia and props, trademarks, etc.—but the total impression was that the Berle formula is sorely in need of a flip.

Berle succeeded in getting Bob Smith and his "Howdy Doody" muppet puppets on the first show to sponsorship product conflict prevented the stunt last season; but as it came off it wasn't worth the effort. The assorted Berle stogies, plus guards Phil Silvers and June Haver sat in for the Peanut gallery routine with Berle stealing the play and Smith "straightening" through the entire sequence. Thus Smith was lost in the shuffle. What might have read good on paper turned out a video dud.

Miss Haver, signed a "Hollywood-type" song singly and came in for the inevitable byplay and duo with Berle as a Kentucky Colonel, but as comedies it was far from inspiring.

Duke Ellington also guested for a capsule. And then I wrote wharf at the keyboards, inviting a full-blown finale for Berle & Co. highlighted by an unbilled jiterbug routine; but the desired excitement and enthusiasm was lost. The camera work was notably faulty on the opener. Full sequences of off-camera business were missed and the closeup paintings and intermediate shots frequently were reversed. To the viewer it suggested slipshod planning.

Sid Stone in back for the mid-way commercial pitch—with no deviation in technique—and still using the stogie business, with Alan Roth back in the pit. *Howe.*

talked about his South American vacation incidentally (as though he had just returned—which was actually true) but the radio audience who have been listening to the show for five weeks previously must have wondered what it was all about.

THE ED WYNN SHOW
With Ed Wynn, Gertrude Niesen, Francis and Gussie Sanyal, Lud Gluskin's orchestra (18)
Producer: Marian Thompson
Director: Ralph Levy
Writer: Hal Kanter, Leo Solomon, Seaman Jacobs
30 Mins., Thurs., 9 p.m.
SPEIDEL
KTTV-CBS, Hollywood
(Cecil & Producers)

CBS shut the works on this first big commercial from the Coast to be kinned for the eastern network mainly because of its import to Hollywood television. If the line is good, runs the optimism, Hollywood will be at the sending instead of receiving end of big time tele. That it was an expert job with a high gloss, all are agreed. Wynn was out front of the cameras much of the 30 minutes with his droll makeup and bag of tricks but he seemed to wear well.

Other generations best remember "The perfect fool" for his toothy grin, quaint lisp, odd scenic effects and a knack for making people laugh. He has revived them all with a few extra links for good measure and the comedy quotient was high. For the first 15 minutes Wynn was "on" with a wacky monolog and witty thoughts that may have been reminiscent to the oldsters but new to present-day lookers. Old routines served him well and the writers gave him enough new gags to balance off the end result.

There were only two other acts on the show but both were of top grade quality. Gertrude Niesen proved herself a natural for the sight medium and made her calypso number one of the evening's high spots. The gal can sell a song and flip her torso with the best of them and shows up exceedingly well on the screen. She was cut in for another spot with Wynn at the stage door which didn't come off too well. She'll be much in demand for TV after this impressive bow.

Aero dance act of Sammi was a cameo of graceful rhythm and the reverse spiral by the girl member brilliantly executed for a spectacular finish. Four show girls were used in a comedy number but apparently the turn was cut as it just didn't pay off. Wynn had a couple of lines that didn't seem worth the expense and effort.

Production-wise it was probably the best show to hit the home screens. Sets were tastefully mounted and the camera work of high order. Lighting, which has been somewhat of a problem with home producers, gave the stage an even illumination and picture was uniformly clear.

Speidel watch commercials were given an unique comedy treatment, with a weight lifter and medico gagging the product. There was not one straight shot for the sponsor but he probably didn't mind. Novel effect in running off the credits was the miniature of Wynn in the background preparing to retire for the night ensuing into a full closeup of the comic muttering Speidel as he rolled off to sleep.

Even at this late stage in his professional life, Wynn can carve a new career in video. He has the comedy attributes necessary for the sight medium and a flexible style to handle any type of use. In the weeks to come after the program is grooved, Wynn will likely spread the work around and take a little easier.

MR. BLACK
With Andy Christopher, Howard Keegan, Jim Cadd, George Mitchell, Wiley Hanesek, Earl Sutton
Writer: Bill Ballenger
Director: Tony Russo
30 Mins., Mon., 8:30 p.m.
Sustaining
ABC-TV, from Chicago

ABC-TV's newest entry into the mystery thriller field is a superior type suspense show that reveals hope, danger, wit and direction, plus capable acting. It's a ghostly series, created by Mr. Black, a modernized version of Old Nick who supervises the descent of unsavory characters into Hades.

Show geared centered around a game of Russian roulette to decide which of four racketeers was to control the town. One hood was killed in a trick arrangement that the arriving cops cleaned up neatly. A finale afterwards used the remaining three in their deaths.

Opening and closing scenes had Andy Christopher as "Mr. Black," provides some weird atmosphere in a sub-visual, flickering light routine that wrapped up the mood music. Camera work was excellent—it created an exact picture of desperation by focusing squarely to catch the individual faces of the hoods as they spun the revolver barrel and pressed the trigger.

This is a grade-A gripper that can get talked about if it maintains its good production. *Mert.*

H'wood Steady With TV

Continued from page 1

of the top film stars are also the top radio stars. The studios buy air time to plug their product and cooperate fully in placing their best name talent in radio parts for the usual cross plugs.

Major studios have not about-faced to the point where they will permit valuable film star properties to do video shows, but the top freelancers are rushing in. Margaret O'Brien, recently dropped from Metro's contract list, guests on the program of Arthur Schwartz' "Inside U. S. A. with Chevrolet" tomorrow night (Thurs.) via CBS-TV. She'll be followed on the next stanza by Celeste Holm, who can do TV now since she recently parted company with 20th-Fox. Lineup of other Hollywood names, while it doesn't include name stars, is the most impressive that video has ever been able to boast.

Strong evidence of the film industry's changing attitude towards TV is shown in Metro's decision to appoint a delegation to MPAA's video committee. The last holdout on the committee, Metro has now named several reps, topped by v.p. secretary Leopold Friedman, to work with the MPAA group. Loew's is also said to be going full speed ahead on working out a program that will probably include large-screen theatre projects and a request for transmitting channels.

Details of the industry survey are being worked out by the research subcommittee of the MPAA TV group. It's likely that an indie agency, such as Dr. George Gallup's Audience Research, Sindinger & Co. in Philly, or various universities which have been making similar studies, will be used for the job. Paul Rathbun, Paramount veepee, was elected permanent chairman of the research unit last week.

MPAA's video committee is now in the process of educating itself on tele. It is studying Phonovision, video as an advertising medium, and other aspects of the new medium. Jack Cohn, Columbia v.p., is chairman and Edward L. Chevitz, aide to MPAA presy

Eric Johnston, is secretary to the overall TV committee.

As for incorporating TV into film stories, the studios presumably realize the new medium has taken too big a hold on the public to be ignored. 20th-Fox production veepee Darryl F. Zanuck revealed last week that the entire script of the next Dan Dailey-Betty Grable starrer, titled "My Blue Heaven," will revolve around a tele studio. Trend was launched by Universal-International with a video sequence in "Something in the Wind." Deanna Durbin-Donald O'Connor co-starrer, and was followed by a sequence in U-I's current "Ma and Pa Kettle."

Paramount has built a scene around TV in the upcoming Betty Hutton starrer, "Red, Hot and Blue." Colin Miller, producing "A Kiss for Corliss" for United Artists, had a key scene showing Shirley Temple and some of her friends watching a TV set in the living room of the Corliss Archer home, supposed to be in a small town "500 miles from any major American city." When it was noted this would place the town outside the reception range of any TV station, the script was changed to add a line referring to a "new TV station which opened last week." Metro, RKO and Warners still have the "no policy" in effect on video but are expected to follow the other studios lead soon.

U-I is also pacing the others in the matter of allowing its star personalities to appear in filmed commercial plugs for TV. In return for plugs for its pictures, United World Films, a wholly owned U-I subsidiary, signed this week to produce six minute-long commercials for Lux Soap at the U-I Studios. They are to be used on NBC-TV's "The Clock," a whodunit series on which Lux assumes sponsorship early in October.

According to Vic McLeod, NBC TV producer on "Chevrolet Theatre," which will use many top name guests, most of the film actors believe TV is now past its

RCA'S FOLSOM DUE FOR PHILLY HOSP '49 HONOR

Philadelphia, Sept. 27

Frank M. Folsom, president of Radio Corp. of America, will be the guest of honor at a testimonial dinner in the Bellevue-Stratford, Nov. 23, when the Philadelphia committee of the National Jewish Hospital, at Denver, celebrates the 50th anniversary of that institution.

Civic and business leaders will attend the dinner, proceeds of which are to go to the tuberculosis hospital. Folsom was selected for the committee's 1949 Honor Award in recognition of his services to the hospital and his other humanitarian work. He has been associated with RCA since 1944, as vice president in charge of the RCA-Victor Division, and was named president the first of this year.

WJAS' 'Rosy Bits'

Pittsburgh, Sept. 27.

A K. (Rosy) Rowsell, veteran baseball broadcaster, will go on WJAS five mornings weekly at 8-8:45 at the end of big league season with program called "Rosy Bits." It'll have Rowsell dishing out poetry, philosophy and general comments, with occasional guest stars and music by Lee Kelton's staff band.

Station plans to peddle "Rosy Bits" for participating sponsorship. Show starts Oct. 17. On Saturday (1) Rowsell will be honored at Whittam Penn hotel at citywide testimonial dinner for his 13-year service with the Pirates.

KAYCEE'S NEWEST

Kansas City, Sept. 27

A new daytime-only radio station 1AM was added to the Kansas airwaves when KOFO, 250-watter, took to the air last Saturday '24'.

amateur production stage and can do a competent professional job. He said the thespians realize now that a good showing on TV will enhance their boxoffice value almost as much as an appearance on radio or on a theatre stage.

WHAS Sale

Continued from page 22

be contrary to the Commission's anti-monopoly rules.

If the transfer were allowed, FCC held, the ownership of the two stations by Crosley would be so complete, the overlap areas and populations so vast and the competitive service so restricted, that the public interest would not be served.

Commission rejected arguments of both Crosley and WHAS that a decision of the agency allowing single ownership (by G. A. Richards) of WJAR, Cleveland, and WJR, Detroit, should apply. The overlap areas and populations in the WLW-WHAS areas are "far greater and more significant" than in the WJR-WGAR situation, FCC declared, pointing out further that latter stations are of different types: WJAR operates on 1220kc and WJR on 760kc while WLW uses 700kc and WHAS 840kc. It also found that the Richards stations serve substantially different areas having entirely separate interests and listening habits, which is not so in the case of WLW and WHAS.

No 'Show Business' Tie

Refusal of the FCC to allow the sale may result in efforts by the Louisville Courier Journal, owner of WHAS, to find another buyer. Firm decided to give up radio because of desire to reduce outside financing necessitated by unexpectedly high cost (over \$10,000,000) of its new newspaper-radio building. Crosley would have leased three floors at a rental of \$75,000 per year. There was also a feeling on the part of the Bingham family, according to reports, that in moving into television it was getting into "show business" in which it has no experience whereas it considers radio in large part an extension of its news operations. In addition, the cost of building a video station and carrying it through its deficit period would enlarge the need for outside capital, which the Bingham family have been traditionally opposed to in the interest of newspaper independence.

Earnings of WHAS for 1947 to-

taled \$84,000 after taxes and for 1948, after taxes, were \$162,000. The \$1,925,000 sale price included the TV construction permit. The Commission recently granted an extension of time to complete the station, after holding hearings to determine whether WHAS had been diligent in carrying out the authorization.

When the agreement to sell to Crosley was made about a year ago, the purchase of WHAS was open to matching bidders under the now-discarded AVCO procedure (invoked by FCC as a result of the acquisition of Crosley in 1945 by Aviation Corp., now AVCO Mfg. Corp., headed by Victor Emanuel). As a result, applications were filed by Bob Hope, the comic, and The Fort Industry Co., radio and TV station owners. However, both withdrew before hearings on the transfer began.

N. Y. Politicos

Continued from page 17

tor in political campaigning heretofore, including the 1948 Presidential sweepstakes, no party had previously purchased time to boost its candidate. Networks, instead, had covered the various political conventions and, when possible, the campaign speeches of the candidates as public service programming. With tele expected to have such a hold on future political contests, it is anticipated that the major parties will buy time as a matter of course in their campaigning.

WNBT show will be titled "Campaign Issues," with each to feature a separate civic problem discussed by Root and a panel of four Manhattan residents. Pointing up the need for TV in the campaign, Root's campaign manager, Charles M. Metzner, declared that video alone permits a "personal visit" of the candidate "with the whole family right in their living room." J. Walter Thompson is the agency on the account.

for daytime television see Du Mont

If you want to reach the housewife, daytime television must occupy an increasingly important place in your plans. Daytime television is doing a job for many advertisers, at a very modest cost. Surveys show that when television comes into the home, radio is neglected—and the television antennas are sprouting thick as corn in Kansas. Du Mont is your logical contact on daytime television, because Du Mont pioneered daytime television. Du Mont has developed the daytime programs. Du Mont has the daytime network coverage.

*We would like to furnish you these facts. Write or phone the Du Mont Network Research Department.

DU MONT

America's Window on the World

818 Madison Avenue, New York 23, N. Y. Phone MUrray Hill 8-2600

tello-test is the oldest giveaway program in America. It's been on the air continuously for over 10 years. It made radio history on WGN, Chicago, where almost overnight it became the most popular program in the city, achieving and maintaining a Hooper rating of over 10. This WGN quiz became one of the most listened to shows in Milwaukee (90 miles away) and South Bend, Indiana (85 miles away) altho no phone calls were ever made to either town (6.2 rating in Milwaukee).

OTHER STATIONS heard about the success of TELLO-TEST and wanted to know how to buy it—the Yankee Network, WOR, New York; WJW, Cleveland, and others. And so Radio Features, Inc., was formed and over the years TELLO-TEST grew to the point where now over 150 stations coast-to-coast broadcast this unique telephone quiz.

■ RADIO FEATURES developed a big research department to create clever questions and appropriate ad lib material to go along with the questions. Legal talent examined the laws and all available regulations so that this show would be air tight with respect to lottery. A hundred and one techniques were explored and tested to achieve the best program format—maximum entertainment and educational values.

FROM TIME TO TIME over the years, stations occasionally queried us about the legality of TELLO-TEST. On those occasions, we took the point in question to our attorneys. Each time we were assured that TELLO-TEST is not a lottery. We did even more. We went to Washington and invited the FCC to listen to our show and examine our scripts, and to tell us whether in their opinion TELLO-TEST violated any of the lottery laws. Altho given ample opportunity, at no time did the FCC challenge the legality of TELLO-TEST. We next took TELLO-TEST to the solicitor general's office of the United States Post Office in Washington and asked whether our program in any way violated the lottery laws. After scrutinizing TELLO-TEST, the Post Office Department wrote to assure us that TELLO-TEST was not in violation of any of the postoffice laws.

ABOUT A YEAR AGO, the stunning news was announced by the FCC—proposed regulations to ban giveaways. Along with the networks, our legal battery fought the issues in Washington and then, suddenly, the furor ceased and the pressure was off.

■ AS YOU ALL KNOW, the proposed ban was finally announced last August. But now . . . strangely enough, we were not unhappy.

We had been under the gun for so many years, we welcomed an opportunity to finally settle the matter once and for all in open court—a chance to prove for ourselves and the whole radio industry that the rights of free speech and free expression were not meant to be denied to the medium of radio—the fact that, if a person is called at home and given an opportunity to participate in a quiz contest and thereby win a substantial award (exactly analogous to quiz contests conducted in radio studios), that because a phone call becomes an element in such a program—this triviality cannot be twisted to construe it as a lottery, a criminal offense according to the statutes of our land.

■ SO WE WENT to federal court, and you all know what happened. It is with restraint that I simply state the FCC arguments appeared to be favored by neither law nor logic, and that they were treated severely by the court. We won a smashing victory, a victory

that has grown in proportion as now the new FCC giveaway regulations are suspended until there is a Supreme Court decision. How long this will take is anybody's guess, probably more than a year.

■ YOU WHO BROADCAST TELLO-TEST are safe until then—and I assure you, you will be safe after that because we will be sustained again. It is my opinion that members of the FCC do not like giveaways because of personal and

emotional reasons, that the factor of lottery, thin though this may be, is leveled against them as the device to destroy them, and that in the final analysis, reason and the law must prevail. I soberly urge the FCC to discover a way to retreat from its untenable position lest another drastic defeat lessen its prestige and reduce its value to the radio and television industry.

MAY I RESPECTFULLY SUBMIT that TELLO-TEST is today, as it always has been, the cleanest giveaway in America. And it is the most successful local giveaway in America. Our sales were never higher. Our listenership ratings were never higher.

Walter Schurimmer

President

RADIO FEATURES, INC.

73 EAST WACKER DRIVE, CHICAGO 1, ILLINOIS

If **tello-test** is available in your market, do not pass up the opportunity to investigate its possibilities for you. Rates, descriptive literature, and audition platter immediately available.

Circling the Kilocycles

Albany, N. Y.—Johnny Lee has been promoted from assistant to station manager of WROW and Walt Sheehan to chief announcer, by Harry L. Goldman, vice president and general manager of the Mutual outlet in Albany.

Pittsfield, Mass.—Maurice J. McGarry, chief announcer of WHEC, has been named program director, succeeding George Nesbit, resigned. McGarry previously was with WFUV and WGHF, N. Y.

Pittsburgh—Mike Levine has resigned as news editor of WMCK to become assistant to the publisher of the Clairton Progress. Martin Agronsky, network commentator, coming here on Nov. 20 as principal speaker for the annual get-together of all the women's groups in B'nai B'rith. Florence Sando, WCAE femme commentator, doing backstage broadcasts from Playhouse as well as Nixon following each opening night. Regie Cordie, WWSW announcer who made his Playhouse debut last season in "Command Decision," cast for 1949-50 opener at community theatre, "The Traitor."

Dallas—A new weekly discussion series conducted by the Dallas Junior Chamber of Commerce and presented as a public service by WFAA will be heard each Thursday over WFAA and WFAA-FM. The title of the series will be "21st Century Forum" with G. W. Leishner as the moderator. On Sept. 28 the series will be open to the public.

Bangor, Me.—Leon P. Gorman, Jr., formerly sales and promotion manager for WFOR, Portland, has been named to similar post at WABI here.

St. Louis—C. L. "Chet" Thomas, general mgr. of KXOK, has been re-elected prez of Radio Transit. Inc. Thomas, connected with the St. Louis station since 1936, is a v.p. of the St. Louis Ad Club and a member of several advisory committees of NAB.

St. Louis—Representatives of Council of Greater St. Louis, Board of Education, Missouri Truck and Bus Assn., and the St. Louis Public Service Co. participated in KXOK's 10th ann. broadcast of the national award-winning weekly safety education program, "Tagged." So it Can't Happen To You, the weekly program has reached 522 in number.

Schenectady—Whitney's Department Store of Albany is now sponsoring via WRGB, Schenectady, a weekly half-hour show titled "Picket Fence" Farrel, written by Michael Danyla. Danyla, former Troy newspaperman, joined the staff of WABY in Albany four years ago.

Pittsburgh—Larry Burrell has landed a quarter-hour sports show sponsored by Philco, on WCAE.

every Saturday afternoon during football season following ABC's "Game of Week" broadcast. Milton Anderson, who worked as a relief announcer on WJAS during the vacation season, has been added to the staff permanently. A Pitt student, he formerly worked at WMCK in McKeesport.

Top Manufacturers To Offer Sales Prospects At Chi Council Meet

Chicago, Sept. 27.

High brass opinion of the TV set market and its 1949-50 future will be aired at the Oct. 5 meeting of the Chi Television Council. Eight manufacturers will tip off sales prospects to an expected overflow crowd.

Moguls lined for talks are Paul Galvin, Motorola; Samuel Insull, Jr., Stewart-Warner; H. C. Bonfig, Zenith; R. A. Graver, Admiral; William Halligan, Hallcrafters; Michael Shore, Muniz-TV; E. G. May, Sentinel; H. C. Mattes, Belmont.

First meeting of the CTC indicated that toppers of the four Chi stations expected to do a heavy business in local programming and spots this fall, but don't look for any topheavy profit margins for several years to come.

Chick Showerman, NBC central division vicepres, warned agencies and producers to cut out bidding for TV talent, because the main hope of Chi programming was in the low-cost range, and excessive talent fees would boost program costs above the local sponsor's budget.

John Mitchell, WKBB manager, estimated that television was in a three-year crisis period, with only one year out of the way. He warned that any profits picked up for the next two years would be plowed back into station operations.

St. Loo's Veiled Prophet Hoopla for Radio-TV

St. Louis, Sept. 27.

KSD-TV, owned and operated by the St. Louis Post-Dispatch (Publisher will simulcast, television and radio, the Veiled Prophet parade Oct. 4 and the formal ball the following night. The tele apparatus for the parade will be set up in front of the station in downtown St. Louis and cameras will catch the parade approaching and departing from the cameras. The parade is fashioned after the New Orleans Mardi Gras affair.

The ball will be held in the Henry W. Kiel (municipal) auditorium and is the kickoff of the winter social season. Both enterprises are bankrolled by biggies in the town.

Commuter

Continued from page 31

tion uses a direct selling approach, with listeners phoning in to a disk jockey who takes their orders on the air, for items that range from appliances to real estate.

One of the oldest commuter stations, WFAS, White Plains, has run the gamut of program approaches since it started in 1932. Present format uses block programming of music and special features aimed at the local sector. Included are a "Bulletin Board" of club, school and church notices, a devotional strip with Westchester clerics, play-by-plays of sports and newscasts with a 40% local content. It airs about 750 remote pickups a year, spotting its mikes at county fairs, expositions, etc. A 1949 Conlan study places it second station in Westchester during the afternoon and third in the morning.

These typical suburban stations report a business upbeat. But it's also known that several commuter outlets are feeling an economic pinch and are lowering their commercial standards. One station, for instance, has given free time to firms in the hope of convincing them to become sponsors. Another recently advertised in the N. Y. Times (giving only a box number) and soliciting manufacturers to go on its air on a percentage basis.

Hudnut-Winchell

Continued from page 31

segment on ABC, which could involve a back-to-back conflict that doesn't rest too well with the Jergeps people. However, the situation was satisfactorily adjusted.

Under terms of the deal negotiated through Music Corp. of America with Elmer Bobst, Warner Company, Winchell will get \$320,000 under the 52-week contract, or better than \$10,000 per broadcast considering his usual six-week vacation. Total time and talent cost is more than \$1,000,000. Although Winchell had wanted an arrangement with his new sponsors that would have given him an interest in the company, the Hudnut part is a straight talent payment. Reason is that to effect a stock transaction would require approval by board of directors and other legal red tape. It's possible, however, that in the next few months such a setup could be worked out.

The gabber will continue in the same 9 p.m. Sunday slot he held for Jergeps and Kaiser-Frazer. Sale to Hudnut takes ABC off the hook, as the web had picked up Winchell's option when K.F. gave notice that it was leaving network radio after the last broadcast in 49. Kenyon & Eckhardt is the Hudnut agency.

WOR-TV

Continued from page 31

Chester boxing matches on Tuesday nights with Pilsa Beer picking up the tab for half the show. Route from the Broadway Arena will be aired Thursdays. Deals for other athletic events are still in the works.

Possibility of WOR-TV's cutting heavily into the audiences of the Metropolitan area's six other video stations is indicated in a confidential report made by The Pulse, Inc. on the new outlet's ratings for the Dodger night games. Same diamond telecasts were aired by WATV and WCBS-TV, latter picking up the games an hour or half-hour after WOR-TV and WATV started. Ratings show WOR-TV with a 9.4 against WATV's 4.7. During the time when all three stations were on the air, WOR-TV led WCBS-TV 9.4 to 8.8, while WATV trailed with 4.6.

WGN

Continued from page 31

a member of NAB, and doesn't feel itself bound by the same rules.

Second major move pulled by general manager Frank Schreiber was a force play against Mutual to allow greater WGN programming on the network. Result is debut of Tom Moore's "Ladies Fair," a five-weekly, 30-minute audience participation show, started Mon.-26 in the 1:30 p.m. slot. Still another switch is the expansion of "Comedy Playhouse"

from 30 minutes to a full hour, starting Sept. 20 at 8:30 p.m. It is believed Schreiber used an implied threat to pull out of Mutual entirely, in order to force Mutual pres. Frank White and program topper Bill Fineshriber to give the Chi outlet greater network recognition.

In line with WGN's attempt to buoy up income, the station is airing a heavy schedule of local giveaways designed to bolster its daytime ratings. At present, five "gab and gift" programs are carried, and it's reported there are more coming up.

Feeling around WGN is that the powerful outlet is being forced into these moves in order to combat the growing influence of television, and that "the cultural approach has to suffer if it gets in the way of practical business."

Taproom

Continued from page 31

enough noise and hollers "discrimination" often enough, revenue bureau will remove its crackdown on the celluloid. And, as disclosed in VARIETY last week, the visual education dealers have decided to keep punching until something gives.

The issue of what to do about television first came up more than three years ago when video started moving wholesale into the taprooms and restaurants. The law provides for the 20% tax on the check for entertainment except instrumental or mechanical music alone.

Years ago radio got safely under the wire as "mechanical music." Television spokesmen claimed their project was a simple projection of radio. So the Bureau of Internal Revenue handed down a ruling exempting TV from the levy three years ago. Since that time the issue has come up several times in Government circles but the revenue bureau virtually never reverses a ruling exempting something from a tax.

CBS Color

Continued from page 31

tem, such as RCA's over an adaptable system, such as CBS, even though the cost of converters for the CBS method might be much cheaper, he said that although he hasn't seen the RCA system he has been advised that adapters for it can be made for little more than what they would cost for the CBS method.

Congrove specifically recommended that any system accepted by the Commission permit existing receivers to get black and white "without any extra cost or inconvenience." His recommendation ruled out for consideration by the manufacturing industry the CBS system which requires certain changes to receive colorcasts in monochrome. During questioning on converters he said he knew only about the CBS system. He said, "I don't know whether RCA needs an upright piano to get color." While on the subject he said that manufacturers are "wared to death about converters or adapters."

Vaude Acts

Continued from page 31

are gradually assuming revue format rather than continuing as straight vaudeo shows. Situation has become more acute since other shows which had hitherto skirted the vaudeo format, such as Olsen and Johnson and CBS-TV's "Fred Waring Show," are turning to outside acts and guest names to give their offerings an added filipp.

In Waring's case this will involve the use of guests, first of which is Chester Gould, creator of the "Dick Tracy" comic strip. He's slated to tee off the new format Oct. 9, which will be the third week in the new season series.

Similar shows have already begun angling their formats this season. Milton Berle's "Texaco Star Theatre," for example, premied its fall cycle a week ago on NBC-TV with a "Howdy Doodie" sketch, complete with the cast of the NBC mopet program. "Four Star Showcase," aired Saturday nights by the N. Y. Daily News WPIX, has a live-model cheesevake contest each week. Idea is that such programs need an injection of freshness, and producers are now casting about for any twists they can apply.

Waring, who has relied almost entirely on his "Pennsylvanians" orch and choir for radio purposes, introduced a terp contest titled "Video Ballroom" into his tele show last season. Contest is to be amateur talent from other cities on the network. Guesting policy will be in addition to this and top name celebs are expected to appear on the program in succeeding weeks.

Riley

Continued from page 31

lighting techniques permit the films to be shot, using only two or three lighters. New sound uses the Filmtone Sound Machine, which saves the usual 15 or 20 feet lost in normal film production whenever the cameras are stopped and started again, by eliminating any takeup in the film. System, built by Westinghouse under a licensing agreement, was developed under the supervision of Dr. Clarence Fodor, Filmtone's chief engineer.

"Riley," to which NBC recently bought full radio and TV rights from Brecher, will open Oct. 7 on NBC-AM under the same sponsor. TV version stars Jackie Gleason and Rosemary DeCamp, NBC. Pabst and Warlock & Legler agency on the account are running a simultaneous three-city preem on the first of the pax tonight (Wed.) on a closed-circuit transmission to N. Y., Chicago and Hollywood.

Philadelphia—La Rosa Hollywood Theatre of the Air, one of the largest local commercial commitments, returns to WCAU for a half-hour across the board Monday Oct. 3, under the sponsorship of V. La Rosa and Sons, Inc. macaroni products. Contract calls for 26 weeks.

for profitable selling **INVESTIGATE**

WDEL

WILMINGTON
DELAWARE

WGAL

LANCASTER
PENNSYLVANIA

WKBO

HARRISBURG
PENNSYLVANIA

WRAW

READING
PENNSYLVANIA

WORK

YORK
PENNSYLVANIA

WEST

EASTON
PENNSYLVANIA

WDEL-TV

WILMINGTON
DELAWARE

WGAL-TV

LANCASTER
PENNSYLVANIA

STEINMAN STATIONS

Clair E. McCollough, Managing Director

Represented by **ROBERT MEEKER ASSOCIATES**

Chicago San Francisco New York Los Angeles


from our collection of

dino's

Originals

NEW "HEAVENLY HEIGHTS"

Exquisitely beautiful... with air light cork platform soles and hand-crafted sculptured details. Custom-made to your order in sizes 2-9. AAAAA C widths. In all colors of suede or satin. As pictured with 2 inch platform. \$12.95; with 1 1/2 inch platform. \$27.95. Other styles up to \$7.50. Mail orders filled.



DINO, 47 East 12 St., New York

O, Robert!

Dr. Gallup has news for you.

You're the nation's funniest comedian by "a commanding ratio of two and a half to one" according to an Institute of Public Opinion poll directed by George Gallup and published in the New York World-Telegram.

That's nice.

And your companion amusers? Six more places out of fifteen are held by other NBC stars: Milton Berle, Fibber McGee and Molly, Fred Allen, Eddie Cantor, Jimmy Durante and Henry Morgan.

Four more are in the flickers: Charlie Chaplin, Danny Kaye, the Marx Brothers and Abbott & Costello. And the remaining four of the fifteen are on the air — your place.

The National Broadcasting Company

A SERVICE OF RADIO CORPORATION OF AMERICA



Radio Reviews

(continued from page 29)

"Younger Than Springtime" from "South Pacific." His guest, Rose Stevens, gave a fiery reading of the "Habanera" from "Carmen" and joined with the tenor in a medley from "The Chocolate Soldier." Frank Black's orchestra, well-balanced and full group which also includes a chorus, gave the singers competent support and did some straight orchestral numbers.

Melton gave his own introductions which were informal, varied in approach and at times delivered over the music. Medley of five numbers from "Chocolate Soldier" tried to recreate the atmosphere of a night in Delmonico's after the premiere. At one point the singer erred in the wrong tune, but quickly corrected himself with a poised ad lib.

Commercials were devoted to a quiet pitch for tractors and mention of International Harvester's getting an award from the Blind Veterans Assn. for employing disabled ex-GIs.

QUICK AS A FLASH

With: Win Elliot, emcee; Lon Clark, Ray Bloch Orch. audience participants; announcer, Cy Harries

Producer: Bernie Prochter

Director: Dick Lewis

25 Mins., Sat., 7:30 p.m.

HELMBROS WATCHES

MBS, from New York

(Duplicated)

"Quick As A Flash" returned to Mutual Saturday 24 for its sixth season after a summer layoff.

Available!

Bill Griffith, morning newscaster on KMBC-KFRM, is a newspaper and radio veteran of outstanding ability. His morning newscasts are the most popular in the Kansas City area, specially written and delivered for Heart of America audiences.



Bill Griffith

Bill's 6 a. m. morning news, first of the day, is currently available! If you're interested in reaching a big, early morning audience, we'd suggest you act fast!

Contact us, or any Free Peters "Colonel" on his availabilities!

KMBC
of Kansas City
KFRM
for Rural Kansas

"One of the most beautiful shows we've seen in a long time is VING MERLIN'S 'ENCHANTED STRINGS' over Channel Eleven."

TELEVISION GUIDE

*AS-GRM Orch.

Sponsored by Helmbros Watches, this quizzer retains its same basic format with only a few minor changes. Chief switch provides for a division of contestants into teams in an effort to heighten competitive spirit. Now a Saturday early evening airtel, show previously was a late Sunday afternoon program. It is also five minutes shorter than last season.

Questions are capably tossed by emcee Win Elliot. These queries are split into such categories as news events, literary figures, music, etc. Each correct answer is worth \$50. Top prize stems from solving a mystery-drama which featured Nick Carter (Lon Clark) on the initial fall show. Participants flash a buzzer when they think they have the right answer thus giving the stanza its name. Well produced, Saturday's session stamped this quizzer as one of the more literate giveaways. Gilb.

A HANDFUL OF EARTH

With: Fredric March, Al Jolson, Santos Ortega, Karl Swenson, Charles Irving, Jean Elllyn, Judith Lockwood, Dorian St. John, announcer: Bernard Green, music Producer-director: Hiram Brown

Writer: Allan Sloan

Sustaining

30 Mins., Tues. (20), 10 p.m.

ABC, from N.Y.

ABC and the United Jewish Appeal combined Tuesday (20) for a simple, unpretentious and quite moving program in "A Handful of Earth" to tie up strongly with the Jewish New Year that started Friday (23). Program was based on the recent reburial in Jerusalem of the remains of Theodore Herzl, father of modern Zionism, who first plugged the idea of a Jewish state in Palestine. The narration-dramatization concerned the various people who came to the grave to drop handfuls of earth therein, and their piteous stories of wandering, pogroms and persecution. The earth was their payment to Herzl for their presence in Israel and a prayer for their improvement.

What made this airtel so effective was the good, clean scripting, neither hyped nor heroic, the simple, homespun delivery of Fredric March, as narrator, and the sometimes eloquent bits of drama that occurred between March and some actor. As a reporter sent to cover the "event," March was sincere, deeply-moved himself and always effective. A group of good supporting actors contributed their share, and music direction and production were first-rate.

Al Jolson, in a transcribed message at the close, gave a highly moving, vivid appeal for aid to the UJA in the present emergency confronting it due to the great influx of immigrants into Israel. Bron.

THE JOURNEY OF TRYGVE JONES

With: Eddie Albert

Writer-Directors: Jerome Lawrence, Robert E. Lee

Producer: Gerald Kean

20 Mins., Sun., 4 p.m.

Sustaining

NBC, from N.Y.

The Journey of Trygve Jones, one of a series of six programs being aired by NBC in cooperation with United Nations Radio, was a wide-eyed plea for the world organization. Well-intentioned, this drama was too implausible to be persuasive and too naive to be educational. Four years after the U.N.'s founding, diplomats are ready for a more realistic approach to its successes and failures rather than a saccharine capsule that is wholly irrelevant to the facts in the case.

Yarn concerned a young man from Ohio who visits the U.N. headquarters and is impressed by the organizational setup. There's lots of rhapsodizing about the techniques for establishing global understanding (like the multi-lingual telephone for instance) but there was no digging below the machinery for the important issues before

the U.N. Super-cautious about trading on anyone's toes, the script stuck to straight platitudes dressed up as profound discoveries. But even Ohioans know the score by now.

Eddie Albert, as the provincial tourist played with sincerity. He had a tough time, however, in making credible his love affair with a girl who couldn't marry him because she feared another war was impending. His plea for world peace before the Security Council was delivered with warmth, although it contained little substance. Heron.

STARRING BORIS KARLOFF

With: Mildred Natwick, Michael Sivy, Raymond Bramley, George Guinn, announcer

Producer-Director: Charles Warburton

Writer: Robert Stephen Brode

30 Mins., Wed., 9 p.m.

Sustaining

ABC, from New York

Boris Karloff is to star in a variety of mysterious roles on this new series, which comes in the middle of ABC's Wednesday thriller evening. Program offers the same stories as Karloff's ABC-TV show, but is produced separately with different directors and musical backgrounds.

Yarn on the preem was a character study of a warped mind, of Poe's "Tell-Tale Heart" genre. Story opened with Karloff saying, "I, the hangman, want to die," and then unfolded through flashbacks how he took the gruesome work for the money and later came to love the taste of death. He becomes so enthralled with killing that eventually he hides one piece of evidence and hangs an innocent man—who turns out to be his own son. And then, obviously, he goes mad.

Story was slight and obvious in parts, and motivation was sketchy. But Karloff's voice, even divorced from his unusual visage, compels attention. And his change of pace, his precise diction and the English setting gave the broadcast interest. Supporting roles were well handled and Bernie Green's orchestral bridges were effective in helping create the atmosphere of a ghastly hangman tortured by conscience and fear. Brill.

Radio Followup

Guy Lombardo's orchestra occupied a full hour of air time Monday (26) evening, 11:30-midnight on NBC and to 12:30 a.m. on CBS, which marked the 20th anniversary of his connection with the Roosevelt hotel, New York. Though basically excellent remotes of the type Lombardo usually puts on the two shows participated in the festivities in the hostelry's Grill and thus became a medium for a parade of stars paying homage to the leader's longevity mark. Lombardo brought name after name to the mike for short conversations and audios each subsequently introducing the band's next tune. And to round out the picture, the numbers used consisted of past hits, of which Lombardo has many, current pops and new songs just getting started. It was a nicely-planned performance.

NBC's "University of Chicago Round Table" aired on Monday (26) an informed, sober discussion of the meaning of Russia's possession of the atomic bomb. But the panel of professors and scientists, headed by nuclear physicist Harold Urey, didn't give any comforting answers to allay public uneasiness. They spoke about imminent warfare, radar networks across the North Pole, bomb stockpiling and the organization of power blocs in a manner which if anything added to the general fear. There were the country's leading thinkers on atomic energy and they revealed themselves to be completely baffled by the political problem of achieving a stable world situation. Discussion ended with one of the scientists simply saying, "Something must be done."

But despite the lack of answers the discussion defined in adult, stimulating terms the area in which the problem's solution must be found.

Louisville—Don Hill, for over 10 years WAVE sports head, is now freelancing with the close of baseball season locally. Hill's sponsor, the Chevrolet Brewing Co., has dropped its sportscasts with the exception of baseball, which leaves Hill available for sports calling radio assignments until next year. His contract has been renewed with the radio sponsor to cover Louisville Colonel games in 1950 over WAVE.

Inside Stuff—Radio

Charles Hatch, an East St. Louis attorney, is the only member of his family that doesn't like the style of Harry Caray, b.b. announcer of all Cardinal games for a St. Louis brewery, and his distaste last week led him to a \$500 cash prize at the Majestic theatre in his home town. When the Dodgers and Cardinals were involved in the three game "crucial" series Hatch just couldn't stand the radio.

He told friends that if he went to any tavern, etc., he would hear the broadcast. So Thursday (22) Hatch knew he could escape the radio and Caray at the Majestic. The double bill, in addition to the bank note drawing, was "Let's Love a Little" and "He Walked By Night" and Hatch knew the game would be over before the picture bill. Hatch's dual stub number was called and he copped the \$500 in cash.

Increased use of tape recording by big league shows on the net is resulting in a largescale expansion of Audio-Video Products Corp., formed last year by Charles E. Rynd, ex-ABC veepee, to distribute Ampex recorders. Russell O. Hudson, formerly with ABC on the Coast, and W. Oliver Summerlin, formerly with Capitol Records, have been added to Rynd's charge of sales and engineering, respectively.

Recent additions to the Audio-Video staff include: Kenneth B. Bosche, eastern sales rep. James Stacey, recording technician, Richard S. Rynd, office manager, and Thomas J. Merson and Edwin Liberg, design engineers.

New Tele Biz

Garden State races will be telecast by WFIL-TV, Philly, under the sponsorship of the Jacob Hornung Brewing Co. WFIL-TV will put on the feature race from 3:45 to 4:30 p.m. The time means that the Garden State telecasts will follow the station's World Series coverage and come at half time during the Saturday football telecasts. Tom Moorehead will do the color and Tom Daily will give the stride-by-stride. Account was set by the Clements Co.

Bill Campbell, WCAU, Philly's Sports Director, took off with a new television sports show, scenes and highlights of the days football games: in the 7:15-7:30 p.m. Saturday slot, for the Chevrolet Dealers Assn. of Philadelphia. Gray and Rogers Agency handled the deal.

Jacob Ruppert Inc. is using a five-minute segment of the WCAU-TV (Philly) "Sports World" program to present its film "Sports Album" 7:10-7:15 p.m. Tuesday. The 13-week account was placed by Blow & Co.

WGN-TV, Chi., reported Newark Clothiers will sponsor the teletranscribed "Flight to Rhythm" show, 30 minutes, once weekly for 48 weeks through William Fetterman agency. Chi. Tribune renewed "Chicagoand Mystery Players" via Du Mont for 13 weeks, sold direct, Isbell's Restaurants will bankroll the 15 minute "Club Kirkoff," musical with Nancy Wright for nine weeks through Jones Frankel agency. Atlantic Brewing will renew Thursday wrestling matches from Madison Club for 52 weeks through W. B. Doner agency and announcements for Dulane Manufacturing through Vernon Weiler agency. L. V. Whitely Distributor through Weiler. Minute Mop through Herbert Laufman agency. Fair Store through Ivan Hill agency. Armo Petroleum through Caslet. Hempstead & Hanford agency. Pollyanna Town & Country through Bearell & Jacobs.

PAR TRANSCRIPTION NETWORK EXPANDS

Hollywood, Sept. 27

Paramount Television's Transcription network gets under way next week when four of KTLA's programs will be telecast by KFTV, Dallas. Programs to be kinescoped and sent to Dallas outlet are "Armstrong Detective," "Time for Beans," "Yer Ole Buddy," and the wrestling matches.

Paramount Television has inked contracts with three stations for the use of kinescope programs emanating from KTLA. Local outlet has been sending live shows to KFTV-TV, San Diego, live for the past three months. Recently inked to kinescope network contracts were KLEE, Houston, and KFTV. In addition Paramount has its owned and operated WKBW, Chicago, which will use transcribed shows.

Signing of two Texas television stations to affiliate contracts makes the Paramount setup a five-station network. Paramount plans to build a strong transcription web which will eventually encompass 20 to 25 video outlets.

'Riley' Show Getting Around Petrillo Edict

Hollywood, Sept. 27

"Life of Riley" video program to be beamed by NBC web will use same dodge employed by record companies during the James C. Petrillo ban on recording to put music on film.

Sportmen will handle musical interludes without hand backing. Move is being made to overcome Petrillo's ban on music soundtrack for television films.

Program is being put on film by FilmTone firm which is employing its own automatic technique. "Riley" will run sponsored by Pabst Blue Ribbon beer, \$2.50 per episode. FilmTone has a contract calling for 39 half-hour programs.

Boston—Atlantic Refining Co. co-sponsor with Naragansett of the local baseball broadcasts, picking up the tab for the Boston University football games over WUCB.

JUDY CANOVA
AMERICA'S NO. 1
COMEDIENNE



WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.

Beverly Hills, Calif.



M-G-M

"On an Island with You"

THE CAROL SHOW
Every Friday Night, 9:30 P.M. E.S.T. New
Mgt.: LOU CLAYTON

CHICAGO SUN-TIMES

COMIC CAPERS

53rd Week—WBKS

AMERICAN NATIONAL VIDEO

PRODUCTIONS, INC.

17 N. Wabash, Chicago

Phone: PF 5-5511 6-7227

DAVID BROEKMAN

Schwerin

Continued from page 24

discovering what kind of unfamiliar selections could most readily be "assimilated" by people who didn't listen to the program. The choice of unfamiliar selections can, and did, make a big difference. For instance, two unfamiliar numbers turned out to be almost equally well liked by the program's regular listeners, but one scored 24 liking points lower than the other among the rest of the audience.

It was also found, in general, that when guest artists were relatively unfamiliar it was best to compensate for this by giving them mostly familiar selections, balancing the scale by assigning unfamiliar numbers to the orchestra.

What's the Good Word?

Incidentally, the spoken introductions can give a useful assist to the familiarity principle on this type of program. They can do this by stressing the more familiar and brighter aspects of the composer's background or of the selection to be heard. Where an accurate description of the work would inescapably be gloomy or moody, it is frequently best to concentrate instead on talk about the composer, the circumstances of the piece's composition, or some other angle.

An especially clearcut example of violating the principle of familiarity with disastrous results can be drawn from another semi-classical program. The audience's liking level for one edition tested was at the 78 level just before the final selection was to be introduced. The score of this last number had never been heard before on the air, having only recently been discovered by a music researcher. The introduction talked about the search that was made, concentrating on gloomy phrases about "musty old libraries" and "ancient trunks," and the liking score dropped to 64 during this intro. That was the level at which the selection itself also scored. If, rather, the intro had built up the fact that the listeners were going to be the first people to hear an important work by a wellknown

composer, liking would undoubtedly have been decidedly higher.

Right Length

A question frequently asked concerning this type of program is whether very long selections will lose audience interest as they continue. Schwerin's answer is that this varies for different programs, but that it is certainly not inevitable for all shows. Numbers taking as much as 12 minutes have been tested and have held up in audience liking throughout. Longer selections, however, are most apt to succeed when done by famous guest artists associated with playing or singing such compositions, the "name" actually helping to buoy up audience liking.

On one lighter semi-classical program of which many editions were tested, it was found that vocals lasting more than four minutes almost invariably had a characteristic loss of liking near the end, and that long orchestra selections seldom held up well unless they were medleys.

One interesting generalized finding that has emerged from the Schwerin System's numerous tests is that instrumentalist guest artists often cause liking for the orchestra numbers to be lower than it would be when there are vocalists as guests. This situation doesn't affect regular listeners to music programs greatly, but it does affect the rest of the audience. The latter group are inclined to feel that a musical program needs a contrast of vocal and orchestra numbers to be enjoyable, and many of them consider an edition with an instrumentalist guest as no different from a straight orchestra program.

Use of familiar and unfamiliar selections, as well as many other factors going into the composition of a musical program, determine the direction of appeal of such shows just as in the case with other types studied. The Schwerin System has tested semi-classical programs with a choice of selections sufficiently light so that they were better liked by people with

grade school educations than by any other group. It has tested other programs in which the choice of selections has played a part in making the appeal greatest to the college educated. In either of these cases, a very abrupt change in the type of numbers used would have a destructive effect. But gradual changes, made intelligently on the basis of test findings, can to some extent re-define the appeal of a program.

The great danger is making "off the cuff" decisions about how to direct the program to the group you want to reach. One program auditioned by the Schwerin System was designed with the idea of interesting people with little musical knowledge in good music. The narration therefore was done in what those putting together the show considered plain, everyday language. As it turned out, the narration had the effect, instead of sounding as though it was "talking down to the listener." The program was not well liked by any education group, but it was liked least of all by people with grade school educations. What liking it did gain was mostly among the college educated, some of whom evidently agreed with the producers that it would appeal to other people, even though quite clearly the tests showed that it wasn't doing so.

MAJESTIC CREDITORS MAY GET 1/3 OF CLAIMS

Chicago, Sept. 27.

Creditors of the bankrupt Majestic Radio & Television Corp. may salvage one-third value of their claims according to attorney Martin J. McNally, who represents the trustees of the defunct company.

McNally has informed Federal Judge Philip L. Sullivan that Majestic's remaining assets total \$1,340,987, plus \$500,000 cash from earlier liquidation, which will give creditors back 33 1/3%. Assets breakdown includes the Elgin, Ill., plant at \$1,302,220, subject to a \$750,000 mortgage, plant equipment at \$128,767, and goodwill and trademarks at \$10,000. Hearings on selling the plant are set for Oct. 5 before Judge Sullivan.

1st Anti-Trust Suit vs. Newspaper For Trying to Hurt Radio Station

Washington, Sept. 27.

First anti-trust suit against a newspaper for conspiring to injure a radio station, competing with it for advertising, was filed last week in a federal court in Cleveland by the Dept. of Justice. The action was taken against the Lorain "O. Journal" Co., publishers of the only daily in the community, which was charged with refusing copy from firms advertising over WEOL, in nearby Elyria and in the Lorain Sunday news, a weekly paper.

Company was also charged with inducing the Elyria Chronicle-Telegram to refrain from circulating its newspaper in Lorain with undertaking to acquire ownership of competitors, and coercing business firms to stop advertising in competitive media. Suit seeks a preliminary injunction requiring company to publish at current rates all advertisements submitted by firms who also buy time or space over WEOL, and in the Elyria weekly.

Named defendants are Isadore and Samuel A. Horvitz of Cleveland, press and verger of the company, and D. P. Self of Lorain, business manager of the Journal. The Horvitz brothers also own the Mansfield "O. Journal" Co. Horvitz served notice Monday (26) he'll fight back.

In filing the suit, Asst. Atty. Gen. Herbert A. Bergson in charge of anti-trust, declared that "since advertising plays an important role in our free enterprise system, it is vital that advertising channels not be closed by private combinations."

Two FCC Turndowns

In a decision in July, 1948, on applicants for radio stations in the area, both the Mansfield Journal Co. and the Lorain Journal Co. were turned down by the FCC because their newspapers suppressed competition in advertising. The majority found that the Mansfield News-Journal "harassed some local merchants to prevent their using radio station WMAN as an advertising medium and has used its

position as the only newspaper in the community to attempt to coerce such merchants into entering into exclusive advertising contracts."

The Commission said the newspaper refused to carry the station's program log, refused advertising from the station or from merchants desiring to mention the station in their copy, and kept out of its columns legitimate news about the station. "These practices," FCC ruled, "not only reveal a desire to stifle fair competition, but indicate a lack of concern for the listening public of Mansfield."

The Commission felt that if the Mansfield and Lorain companies, under common ownership, were to operate radio stations in addition to the only newspapers in the communities, competition in dissemination of news would be suppressed and pressure would be put on advertisers to enter into exclusive contracts.

The majority conclusions were opposed in a dissenting opinion by Commissioners Robert Jones and George Sterling. Pointing to evidence that 54 advertisers used both the Mansfield News-Journal and station WMAN, they found no specific violations of law on the part of the newspapers and saw no basis for disqualifying them as broadcast licensees.

Minn. Poll on Giveaways

Minneapolis, Sept. 27.

Minnesotans heavily favor radio giveaways, it was shown in Minnesota Poll, weekly tab of public opinion published in Minneapolis Sunday Tribune.

Fifty-four percent of those questioned said they were in favor of continuing giveaways, while 19% thought they should be reduced to number 15, favored ridding radio of shows, 12% expressed no opinion.

Only 3% of those interviewed had ever won prizes, and they were all in peanut class.

WOR'S OWN RULES FOR RADIO FOOTBALL



PASS INCOMPLETE

The boys at Ajax thought they could run that product on a 20% sales gain in greater New York without using WOR. PENALTY—A WOR personality like Martha Deane, Stan Lomax, or Barbara Welles.



OFF-SIDE

Bill Fowler of Brecker & Brinker knew that WOR's news programs could perform miracles for his client's shoe polish. Thought he'd run around it, lost a market by doing so. PENALTY—a low cost WOR news show that outstripped all media used.



INTERFERENCE WITH PLAYER

Bill Grum disagreed with Harley Transfer regarding Hannibal Nail Polish's use of a WOR woman's show. Wasted 4 weeks on media duds. PENALTY—WOR participation that boosted sales more than 10% in less than 10 weeks.



CRAWLING BY BALL CARRIER

The v.p. in charge adv. for Cannonball Cleaner said his media list would run stuff to top position in jg time. Forgot to include WOR. PENALTY—a WOR news show that did the job in 8 weeks without other ad help.

WOR

—that all-american seller

at 1440 Broadway, in New York

Television Reviews

Continued from page 29

effect to maintain the audience's grip, their use was spine-tingling in their realism.

Karloff was excellent. There were workmanlike performances by Mildred Natwick as his wife, Harry Mchaffey the prosecutor in an especially fine courtroom scene among others. All the smaller parts were excellently done. And it was an excellent production designed by Jim McNaughton.

LET THERE BE STARS

With Patti Brill, Jane Harvey, Tom Noonan, Peter Marshall, Ward Donovan, Thayer Roberts, Carolyn Tanner, Roland Dupree, Kay Tappert, Dolores Starr, Michael Edwards, Bonnie Murray, Charles Lind, Gayle Sherwood, Margaret Brown, Corky Gell, Richard Humphreys, Ward Edwards

Writer: Nat Linden

Director: Richard J. Grogan

Producers: Leighton Brill, William Trinz

30 Mins., Wed., 8 p.m.

Sustaining

ABC, from Hollywood

Here's a show to make the detractors of Hollywood's video entries eat their words. ABC's hallelujah about Ed Wynn's bow on television the following night almost drowned out the debut Wednesday (21) of the brightest, freshest layout to sack local set-aside the eyes.

"Let There Be Stars" won't be paying its own way for long. The staging, backed by the Donna Fargo-Mitzi Mayfair-owned "Teleparenities" was brilliant. The talent rounded up for the revue that tread off the series looked like fugitives from a top Broadway musical as in fact they are. They are what was left over after co-producer Leighton Brill, formerly Coast rep for Richard Rodgers and Oscar Hammerstein II, got through casting some of the road company of "Kiss Me, Kate."

Admittedly there were lapses, but very few in the hour-long show. When they happened, a crisp Larry Ceballos ballet moved in a hurry to take up the slack, or Jane Harvey came in view with a full-throated torch item, and the 60 minutes were over before you knew it. Biggest budgeted sustainer on the Coast" is ABC's band, and it looked it.

One of those intimate revue deals, "What's New," utilizing the entire cast, opened the show. Patti Brill (no relation to Leighton) took over the duce spot, mopping up with takeoffs on four dames auditioning for a show, "A Day in the Park," durted by Ward Donovan and Carolyn Tanner, and terped by Roland Dupree and Kay Tappert, measured up to every R&H-Agnes De Mille standard. Sound like rave? More coming.

Dolores Starr danced a delightful, hoop ballet. Michael Edwards and Bonnie Murray worked across "If You Were the Only Girl in the World" tribute to early musicals narrated by Thayer Roberts. Charles Lind and Gayle Sherwood sang "I Want to See More of You," modified striptease number by Miss Sherwood and the line.

Tom Noonan and Peter Marshall did a hilarious inquiring reporter routine. Miss Harvey mopped up with "Mad About the Boy," a show-stopper. Bang-up minstrel show, pitched into with a vengeance by the youngsters, wound the layout.

Ceballos, producers Brill and William Trinz, director Richard J. Grogan, tunesmiths Maurice Engelman and Allan Altch and scripter Nat Linden will have a tough time topping their opener. Rob Finkel assisted Grogan. Stan Myers conducted. Dorcy Howard was art director. John Datu Arensma did the scenic designs and Albert Deano the smart costumes.

"Teleparenities" were introduced here with this show. They consist of negatives projected on 2,000-watt projectors as transparency backgrounds. Projectors work singly or as a unit dissolving, fading, wiping and superimposing. Settings they create are indistinguishable from the real thing. Network package is being offered at \$7,900. Mike.

HOLLYWOOD REEL

With Erskine Johnson, Gene Autry, Jack Mulhall, Elyse Knox, Sonny Tufts, the Ingram Family, Willys of Hollywood, others

Writer: Erskine Johnson

Producer-Directors: Erskine Johnson, Coy Watson

15 Mins., Wed., 7:30 p.m.

Sustaining

ABC, from Hollywood

Erskine Johnson and Coy Watson got off to a fine beginning with their new filmed newscast.

feature series, loosely resembling Ralph Staub's "Screen Snapshots" for theatre distribution by Columbia Wednesday (21). Footage, with the columnist as commentator and Watson on the lenses, was excellent, tele-fare that should find eager acceptance set aside not to mention bankrollers.

Soundtrack doesn't include voices of the players who appear. However, Johnson's spels are so crisp and to the point, with such a sharp blend of inside trade-stuff plus fan mag fodder and Watson's photograph is so capable, fans won't miss bending an ear to their film faves' voices—too much.

Freelancers viewed in various at-home and on-the-lot sequences included Gene Autry, Jack Mulhall, Elyse Knox, Sonny Tufts and the Ingram Family. None are obliged to toe the major studio ban on telecasts. Film also afforded views of a studio spider web manufacturer, hamster Willys of Hollywood and views of Hollywood Boulevard and environs. The King Bros got a plug for "Gun Crazy" in footage of the Ingrams on the Monogram lot. Tufts for "The Crooked Way" and Mulhall for Ken Murray's "Blackouts."

The stars looked good. Johnson eschewed malicious gossip for constructive stuff on Filmland. All easy to take. Mebbe the majors ought to reconsider. Show incidentally runs 12 minutes, actually with three for insertions. Line forms to the right. Mike.

SPORTS ROUNDUP

With Bob Bender

Director: Bill Mulvey

30 Mins., Sat., 7 p.m.

GENERAL ELECTRIC DEALERS

WRGB-TV, Schenectady

New program starts with a 15-minute film highlighting the week in sports, and concludes with a quarter-hour of commentary and scores by Bob Bender, who doubles as WGY sportscaster. Initial telecast sustained interest most of the way although it did not hit any particular top spots. Sportsreel, in which Jimmy Evans apparently does the off-screen voice, contained a number of stock shots and a few of the more current variety. Football season being too young for inclusion of college games, it showed a practice session in Texas and carried pictures of an exhibition professional contest.

Bender gave results of major league ball games, horse racing and golf, but, surprisingly, offered no area angles of any kind. This, plus a short interview, would have improved the video cast. Fairly photogenic, with an unobtrusive likeable personality Bender talked knowingly.

Howard Tupper competently handles three spels each for a dealer in Albany, Cohoes and Schenectady. The newscast also beams a lighthouse plug for GE television and radio sets. Jaco.

Inside Television

Producer Irving Mansfield has conceded victory to Marty Gosh in CBS-TV's "Battle of the Broadways." To avoid a little conflict in two shows playing back-to-back Sunday nights, Mansfield has renamed his "This Is Broadway" to "Inside Show Business." Gosh, as a result gets clear sailing with his "Tonight on Broadway."

Both shows tee off Sunday night (2), with Gosh's package occupying the 7 to 7:30 slot and Mansfield's in from 7:30 to 8. Only trouble now is that indie producer Martin Jones has a show on the N. Y. Daily News' WPIX titled "Show Business, Inc."—but it is aired Friday nights.

Ten television cameras, believed the most ever gathered by one network for a single show, were used by DuMont Monday (26) for the dedication ceremonies of its new receiver plant at East Paterson, N. J. More cameras have been used for such pickups as the political conventions but they have been pool affairs, with all webs contributing equipment. Pickup included an hour-long documentary, titled "The DuMont Story," which followed a receiver from its first start down the assembly line until it emerged at the end as a finished product. Show was carried live by nine DuMont affiliates and in N. Y. by Mutual's WOR-TV, since DuMont's WARD had a prior commitment for the N. Y. Yankees-Boston Red Sox baseball game.

RCA, adding to optimistic reports on television set sales for this quarter, revealed this week that initial runs of its three new 12½-inch sets have completely been sold out. According to Allan B. Mills, sales chief of RCA's home instrument department, reaction to the 12½-inch tube size indicates it will represent a growing percentage of TV sets for many months. All three of the sets are consoles, ranging in price from \$299.50 to \$349.50, depending on the type of cabinet used.

Motorola is boosting its new 1950 seven-inch portable television set as a companion traveler. Chief engineer George W. Fyler revealed this week that recent tests have shown the set to operate satisfactorily on trains in transit. Experiments were conducted on the 20th Century Limited between N. Y. and Chicago, where the set would seldom be outside the range of transmitting stations and, according to Fyler, showed the set would work plugged into the standard electrical outlet of a Pullman. (Set carries a folding "Golden Beam" antenna.) Fyler foresees a bright future for TV on trains and other methods of public transportation, particularly if external antennas are provided in the vehicles.

G. E. PRESS BOX

With Charlie Loftus

Director: Lee Hall

15 Mins., Fri., 6:45 p.m.

GENERAL ELECTRIC

WNHC-TV, New Haven

General Electric has come up with something of a minor natural in a 15-minute stanza for the pigskin season. With considerable interest centered around the famous Yale Bowl, GE is capitalizing on that interest by utilizing a program built around Charlie Loftus, Yale's director of athletic publicity.

Breakin' program included penalty signal explanation by two officials in uniform, brief dope by Loftus on the next day's game between Yale and U. of Connecticut, chatter between Loftus and Bulldog captain Levi Jackson.

Method of introducing guests is interesting. Clips from the film files of actual Yale games are cut in to lay the groundwork. For example, one shot shows two successive Eli touchdowns nullified by penalties, then guest officials Leo Caron and Sam Massey are brought in to illustrate and explain the various gestures that signify all types of penalties.

In the case of Jackson, he is introduced via clip showing him sprinting to a TD.

Set is a simulated section of the Yale Bowl press box, with Loftus tapping typewriter keys. He handles the host assignment easily.

Series is set for 10 weeks.

Bone.

SHOW BUSINESS, INC.

With Joey Faye, Jr., Bobby Martin, Jack Fletcher, Bill Sheidy, Jr., guests

Producer: Martin Jones

Director: Cledge Roberts

Writer: Paul S. Newman

30 Mins., Fri., 7:30 p.m.

Sustaining

WPIX, from New York

New offering on WPIX is basically a talent hunt, and that category depends on the ability of the new faces turned up. On the preem (23) the neophytes were of mediocre tele quality. Program, however, tried to camouflage the Major Bowes aspect by giving it a dramatic format. This had three stage-struck kids trying to buy the Discovery Talent School from proprietor Joey Faye, Jr., as aspiring youngsters matriculate in and exhibit their stuff.

Faye did a fair job as a brass money-grabbing promoter, but most of the material provided was tired. There was a hoary routine in which Faye talked his janitor out of a year's back pay and an overlong travesty of a melodrama in pidgin Polish. The trio which wound up buying the school for \$1,000 contributed little in the way of entertainment and served merely as foils for Faye and the format.

Broadcast was poorly paced, spotting three vocalists in a row followed by a lone tap-terper, Joan Rodgers warbled "Ball Bat" with a trained voice, but was an unpolished video performer. Al Adrian did a so-so "One Alone."

"Dr. Jekyll and Mr. Hyde" was given a neat going-over on CBS-TV's "Suspense" last Tuesday night (20), with producer-director Robert Stevens and actor Ralph Bell, latter in the dual title role, sharing equally in the kudos. Confronted with the difficult problem of having Jekyll transformed into Hyde before the cameras, Stevens solved it nicely by never showing more than Hyde's hands and reverting to a subjective camera technique whenever the monster was in command. Movement of the camera several times faltered enough to throw viewers off the mood but otherwise the show had no technical slips.

Bell did a neat job in the dual characterization, projecting neatly the warped mentality of the ultra-scientist gradually overcome by his own experimentation. His contortions while going through the transformation, which could easily have been hammed up, were underplayed to just the right degree. Others in the cast followed Bell's thesping lead. Pamela Conroy was fine as the maid, Esther, and Gage Clarke and Ivan Simpson did well as Jekyll's friends. Stevens, incidentally, surprisingly played up the sexually masochistic affair between Hyde and the maid but never to the point of poor taste.

Paul Gallen's "The Lonely" starring William Prince and Kim Hunter, was given an interesting performance on the Philco Playhouse Sunday (25). It was a much more mature presentation than those given the two previous Philco shows in the series' new tieup with the Book of the Month Club. It dealt with a young American Army flier who, during the war, meets a girl in England, and falls in love with her. The complications that ensue, when he's made to feel he must adhere to family conventions and marry the girl back home, form the basis of the yarn. The ending was quite trite but there were workmanlike performances by the leads that maneuvered the sometimes unwieldy, too-corny yarn out of its difficulties.

Walter Grease played the boy's

and Jackie Spolin offered a novelty tune which revealed a pleasant personality but a need for direction. Young tapster, Bobby Long, was spotted in an unexciting number. Acts were accompanied by a piano which didn't give them much in the way of musical backing. Brill.

THE PENDULUM

("The Eyes")

With James Hayward, Thomas Holland, Sylvia Maguire, Bill Free, Jan Orvan

Writer: Emil Frank

Director: Dean Reed

Producer: Bob Breckner

30 Mins., Wed., 9:30 p.m.

Sustaining

CBS, from Hollywood.

"The Pendulum" is not for the Uncle Bob-minded and therefore shouldn't be telecast so early in the evening. The witching hour would seem to be the more appropriate time for the mystery layout, whose bid Wednesday (21) was "The Eyes." A real hackler-er it concerned an operation involving transplanting a murderer's orbs into a blind man. Later had stolen the killer's gal while the donor was serving time. Old Eyeless Silas can't control himself when he gets his sight, because he sees through the killer's eyes. He bumps off the gal and then the killer's ghost comes back and gets him.

Unnecessarily clinical, the show was easier to listen to than to watch. That, in truth, is what some viewers did. What they heard didn't need the accompanying images. It was a radio script, a strangely familiar one. A pre-Oboler script, Emil Frank whose package and Frank Caldwell's this is was the writing culprit. James Hayward as the sightless one, Sylvia Maguire as the girl, Bill Free as the killer, Tom Holland in an offstage-voice niche and Jan Orvan as the operating physician did very well with the too-hysterical lines. Ted Allan's photography was keyed to the mood, and Rex Korry came across with a Hammond score to match the all-too-visible dramatics.

Series can, and undoubtedly will, improve if the production staff lays off the gore. The whodunit field is too full of good solid chiller material to allow oneself to be diverted by sensationalism. Mike.

father and he carried off the part well despite an occasionally too-mannered reading. Regina Wallace was inclined to be a little too emotional as the mother. Other performances were just bits.

At any rate, "The Lonely" indicated strongly that the Book of the Month Club link with Philco certainly gives the sponsor a greater opportunity to depart from run-of-the-mill scripts giving it a more fertile wider field from which to choose.

Paul Winchell, known exclusively as a comedy ventriloquist, surprised with a dimensional performance last week in a straight dramatic role on "Lights Out" which utilized his prowess as a voice-thriller. Winchell played a steady performer long passed his peak who is suffering under the delusion that his dummy has acquired the ability to speak and think on his own. The dummy is a difficult taskmaster who drives the ventriloquist into late hour rehearsals and eventually to his death.

Winchell gave the role of the harassed entertainer roundness and clarity. Although he's not totally familiar with the thespic arts, he put on a convincing and sincere performance.

Technically, Winchell is probably the best ventriloquist around. His handling of his usual dummy, Jerry Mahoney, always has been one of the better displays of ventriloquy. For this performance he had been given a different prop, with a mean driving and sardonic personality. His handling of this alter ego came off extremely well.

There was, however, one flaw in Winchell's show. While there were no perceptible lip movements when lines were thrown to the dummy, closeups revealed a strong movement of his throat muscles, which of course was unavoidable on Winchell's part, but cameras shouldn't have moved in so closely.

Winchell's debut as a dramatic actor gave an unusual twist to what is regarded as an unusual show.

MAJORITY RULES

With Ed Prentiss, studio guests

Producer-Director: Anthony Rizzo

30 Mins., Fri., 7 p.m.

Sustaining

ARC-TV, from Chicago

This latest search for a sponsor uses vet actor-announcer Ed Prentiss as emcee of an assorted panel in a quiz session that barely gets going because of shyness and restraint. Show caught had a doctor, lawyer and merchant, all women, answering questions popped at them by Prentiss and guests. Idea was that two out of three, or majority ruled on right solutions to yes and no answers, with a cash jackpot to the lucky quizzers.

Like most panel shows, this one depended on the personality of its members. Prentiss acted too subdued in his part, which didn't help the panel members and guests overcome their TV shyness. As a result, the pace lagged considerably. It would help to weight the panel with show folks and allied fields in order to get more life in the program.

Other changes that would stimulate the show would be faster action by the camera to catch the speakers in time, less script reading by Prentiss, less asides between panel members; and less questions that are fuzzy and sometimes downright obscure. More aggressive directing could have bolstered "Majority" a good deal. Mort.

CAMPUS TO CAMPUS

With Bud Conlon's Rhythmaires, starring Larry Stevens, Runey Bishop

Producer: Philip Booth

15 Mins., before weekly football game

ABC, from Los Angeles

Patterned for youthful trade preceding big football game every weekend in Los Angeles, program endeavors to present songs which are tops with college crowd. Producers will have to try harder than they did in initial offering if program is to attain any degree of popularity, for whole thing is pretty static.

Format, still very spotty, frames four song numbers, including favorite of each of the two teams which will play in that day's game. Rhythmaires warble three of the songs and Larry Stevens the fourth. Music as arranged and conducted for this opener by Jerry Fielding lacks the professional touch, and is just an ensemble of songs which appear to have been shaken together and come out willy-nilly.

An Unusual Guy

Fifteen years with Decca, 20 years consecutively at New York's Hotel Roosevelt, or 25 years as a successful dance maestro—any of these is significant enough to point up that Lombardo is a rather unusual Guy. And Monday night's (26) salute to Lombardo by an intra-trade galaxy at the Roosevelt hotel, N. Y., fully attested to the genuine affection from showfolk to one of their own.

This issue of VARIETY carries a manifestation of such fraternal fealty. It is all sincere, all genuine, none exaggeratedly emotional. As the sundry bylined tributes came in, most evident was the desire to achieve a modicum of objectivity. This isn't very easy when the emotions of a sentimental celebration are tangled up with the chore.

This being a personality celebration, there are certain intra-trade values that can't be slighted. Irving Berlin touches on that in his observation that Lombardo isn't "tough" to the pluggers, doesn't push his weight around with the music man, doesn't set up arbitrary rules or exercise capricious whims in which some of the come-latelies indulge. Not to mention the larcenous predilections for cut-ins, payolas and those other little chicaneries so peculiar to Tin Pan Alley.

The music business knows whom to respect and whom it "must live with," despite everything, just because the so-and-so has got "a wire." The greats of pop song exposition, whether vocal or instrumental, have long become aware that they're as good as their song material; they do nobody but themselves any favors if they take advantage of the proper ever-changing crop of new pop songs, angles and "curves" and stiffs and "rocking chair hits" only bounce back at the wrongers.

These commercial aspects belong in an appraisal therefore, of this most unusual Guy. Especially when the end result, after a quarter-of-a-century of long-range perspective, adds up to Lombardo's top score.

ing brother has always been in my mind as my first chair man in my dream band if he ever leaves the Guy. Over in Europe (where I'm about to make another trip real soon) they all can tell you—I've always had the greatest respect and admiration for Guy and his brothers—personally as well as musically.

I shall never forget the night Zutty and I paid the Lombardo band a visit out at the Granada in Chicago. They treated so swell I'd be here all night explaining how thrilled Zutty and I were. They introduced us, we sat in, sang and just left at home. I've never forgotten it. I said to myself, "My my here I am sitting in with my favorite band—the band we've broken our necks to get to the Ranch or hear."

So there you go, folks. Another highlight in my life. Red beans and rice, yours. Louis Armstrong

LOMBARDO ORC DISK JOCKEY'S DELIGHT

By MARTIN BLOCK

Looking back over the 25 years of Guy Lombardo's enthrallment as the most popular band in the United States, I'd say there are two reasons why we radio record spinners never tire of playing his waxes—1. Guy Lombardo has never stopped purveying "the sweetest music this side of heaven." 2. Guy Lombardo has never stopped being one of the sweetest guys. T. S. O. H.

Actually Lombardo has been the disk-jockey's best friend. The only thing he has done to befriended them has been to make records that people can't tune off. Alone among all the bachelors, he has interpreted his mission strictly as one of entertaining the great mass of musical greenhorns whose musical enjoyment doesn't seem to be hampered by the fact that they don't know a B-flat Seventh from a flatted Fifth.

A lot of people speak of the "musical integrity" of bandleaders who try to lift the layman's tastes by their earlobes. But these musicians' musicians are usually the

(Continued on page 50)

Dean of Radio Editors Recalls History In the Making In 1929

While Wall Street Laid an Egg, the Lombardos
Were Incepting the Sweetest Music
This Side of Heaven

By BEN CROSS

(Radio Editor, N. Y. Daily News)

The night of Thursday Oct. 3, 1929, was a historic one, but I didn't know it.

That was the evening Guy Lombardo and his Royal Canadians opened in the Grid of the Hotel Roosevelt. At first it seemed much like any other opening of those hectic days. After all, there were some other pretty good bands around at the time. Whiteman and Lopez, to name just two, and so those of us who were present at Madison and 45th had no reason to suspect that this occasion would be a memorable one.

Lombardo and his crew has been heard on the air from Cleveland and then Chicago from 1927 on. In 1928, Ted Husing had arranged for them to do a coast-to-coast shut over CBS, following a football game. Next came a regular CBS series and finally the Roosevelt.

Guy didn't realize it, but it wasn't an exactly propitious moment to invade the Big Town. The country was just 21 days away from the biggest crashup of history. That very day still at the high tide of the fabulous boom, former Secretary of the Interior Albert B. Fall had been found guilty for his, shall we say, "indiscretions" in the Teapot Dome scandal. President Herbert Hoover and Prime Minister Ramsay MacDonald of Great Britain had proclaimed a new era of peace by announcing the acceptance of the Kellogg Pact. And down in Washington there was a mighty commotion over the disclosure that some U. S. Senators had served illicit lunch at a party in a Pennsylvania Avenue hotel.

The rattle-dazzle carnival was still on, but Oct. 24 was approaching. And on that day, the market was to wipe out 5 billion dollars in paper profits, as 16,400,000 shares

were to be sold. It wasn't propitiously but rather VARIETY's celebrated headline—"Wall Street Lays an Egg"—that was just around the corner.

Anyway, on that night of Oct. 3, 1929, there was no other practicing radio editor of today can make that claim.

Lombardo Off Pitch

I shall always recall the effect Guy's first number had on the audience. It was rhythmic, it was gay, but it had a soothing quality. The customers not only danced but also listened. There was talk about the band playing "off pitch," an assertion that Lombardo firmly denies. But most of those present had one comment: "This outfit's music is distinctive, it's unlike any other's."

And that's why I regard Lombardo as one of the smartest men in show business. Since his beginning he has recognized that a trademark is a precious asset. Packers of ham makers of tooth-paste know this. So do writers and composers. But in the dance band field it is astounding how many leaders ignore this basic principle.

I have heard thousands of bands since beginning to listen to radio professionally in 1925, but Lombardo's has been one of the very few I could ever identify without the help of the announcer.

Although Guy has by no means ignored modern musical trends, he has demonstrated his keenness in another way. Basically the fellow has never changed his waxes. These are still what he offered on that night in 1929—the romantic, the sentimental, the familiar set to rhythms that tantalize the feet and caress the ears.

In the heyday of Harry James, Gene Krupa, et al, Lombardo was synonymous with "corn." He was the square of the squares, the arch apostle of "schmaltz." And to the juke set, he was an epithet. Even today among the cult of the bootleggers, a liking for Guy's music is a passport to the outer darkness.

But where are all these modern, sophisticated and advanced bands of yesterday? They're but sounds on the platters of the rare record collectors. As for the Canadian band with his annual engagements at the Roosevelt Grill and the Waldorf-Astoria, and his Decca recordings, he continues as a vital force in popular American music.

Music for Hoofing Only

Back in 1929, crowds used to gather around a bandstand nervously to watch the orchestra or certain soloists perform. But it didn't happen that night at the Roosevelt. And it still doesn't, because Guy always has had the notion that the people on the floor are out there because they want to dance. So he sees no reason for spotlighting an instrumentalist or vocalist for the sake of pleasing those who merely want to stare.

This is in line with his policy of seldom permitting a vocalist to dominate a number. When this happens, the band becomes an accompanist and the dance rhythm is destroyed.

Another thing I've learned about Guy is that he plays only those numbers he personally likes (and believes his public will want to hear). But as any VARIETY reader will tell you, this is stale news to music publishers and songpluggers.

Twenty years is a long time. I confess I wasn't thinking in long-range terms that evening at the Roosevelt in 1929. I merely knew that the music was good and that I enjoyed it just as I shall when I attend Lombardo's 1950 opening.

And come to think of it, that is about the highest tribute one may pay to a dance band—to enjoy its music.

Irving Berlin Likens Lombardo's Music to Kern's Melodic Appeal

By ABEL GREEN

That Guy Lombardo is the song-plugger's delight is almost as well known to the layman as within the trade. The laity knows that because of Lombardo's consistent policy of "introducing" new pop hits. And the stability of his batting average in picking hits is as well evident to the masses as intra-show business.

Lombardo is the songwriter's dreamboat because apart from the intra-trade chicanery and "angles" that go with so many pop songs—but don't go with Lombardo—his interpretations inspire cheers all around.

Irving Berlin is typical of the entire music business, both as a songsmith and publisher, as to the durability of the Lombardo style. In short, he likens Lombardo to Jerome Kern as a melodist. "Both were always sweet but never sticky," says Berlin. When other sweet and sticky bands are going out of style, Lombardo has lasted because his quality was and is the best.

Berlin elaborates on the by-now standard axiom that Lombardo is "easy on the ears"—thus contributing to his longevity. "Being a dance band also compels that 'easy-on-the-ears' to easy on the toes," Berlin observes, adding that "Lombardo never went in for last week's tempo rhythm, that is, since he's not a 'lick' man, he cares nothing about the newest tempos. Like 'Old Man River,' he just keeps rolling along with that quality which has always been his trademark."

Doesn't Plug 'Em to Death

Furthermore, Berlin stresses, apart from always being one to recognize the melody and give it full sway, Lombardo "doesn't plug a tune to death, his short versions, with the chorus an instrumental or vocal reprise, and a quick finish-off don't bore or pall on the listener or dancer. His arrangements are simple, there are no fancy tricks and licks, his inclination to the sax gives any tune a rich, lush quality, and so he must please everybody from the writer and the publisher right through to the customer."

Berlin reiterated at this point that Lombardo represents to the band business what Kern does to popular melody composing—a rich melodic, simple appeal that will always last and certainly outlast the fancy-dan stuff of the ultra-moderns.

Apart from Lombardo's prowess and potency with the public as a popular song hitmaker, Berlin says he wants to speak a word or two about Lombardo "as a very nice guy who doesn't get temperamental with songpluggers and music contactmen, doesn't lay down fancy or strict rules about behaviorism or hold court on how to go about

submitting their samples. And of course, there has been none of the payola about any of the Lombardos. If Carmen Lombardo's name appears on a tune, it's a cinch he wrote that tune—and he's written some pretty good ones.

Satchmo's Salute To His Fave 'Guy'

Detroit, Sept. 18
Editor, VARIETY.

Please allow me to swing in a few words concerning My Man Guy Lombardo on his 25th anniversary as a bandleader and a solid one, too! His 20th year in the Roosevelt Grill and his 15th year with Decca. And not mentioning those fine an' swell days in Chicago. My, My—Whatta Man! Playing all of that good music even back in those days—Thrilling us all. I can remember as far back as 1927 and 1928 when the Guy was playing in Chi at the Granada Cafe and we were playing in Carroll Dickerson's band at the Savoy Ballroom on the Southside of Chicago also.

And the Guy would come on on Sunday nights and play real late. It seemed as though they were playing late so we could get off from the Savoy and make a Bee-Line to the Ranch—that's an apartment flat the boys in our band rented to have our private sessions, etc. And we would turn on the radio as we were coming to the door. Yass Lawd!

There we would listen to the sweetest music this side of heaven. With the lights down real low—and no one would say a word while they would play. Guy Lombardo had us spellbound "Sweethearts On Parade." Among My Souvenirs, "Coquette" and lots of other fine tunes which swept the country. Another thing, Guy Lombardo inspired us so much with their sense of timing—their beautiful tones—the most essential thing in music—their beautiful way of phrasing—we stepped right into their footsteps with our big band at the Savoy.

We phrased so much like 'em until the patrons of the Savoy (or should I have said—ahem—"customers") anyway—the people who came in there to dance to our music, or the ones who heard us on the radio, they all went for "the sweetest music."

Meantime, Carroll Dickerson's band (featuring Louis Satchmo Armstrong) played THE HOTTEST MUSIC THIS SIDE OF HELL. HA, HA, HA. Cute!

Yep Yep—Guy Lombardo and his band has always been my favorite band. His trumpet play-

NBC, CBS, Music Business in Gala Tribute at Lombardo's N. Y. Opening

Monday night (26) at the Roosevelt Hotel, N. Y., to a \$12.50 per head turnout, almost exclusively from the music band and general show business, a warm nostalgic evening celebrated Guy Lombardo's 25th annual consecutive engagement at the Roosevelt grill.

There were two network pickups first by NBC and later CBS, with half-hour "salutes" to the maestro. The hotel's g. m., Dean Carpenter, introduced the maestro; the latter in turn introduced his band personnel, his many brothers and sisters, some still part of the band organization, their wives, husbands, his parents et al. Decca veepee Dave Kapp presented a gold Decca disk to Lombardo in honor of the occasion, a gargantuan birthday cake was cut, there was much "Auld Lang Syne" and general warmth. The gold record incidentally was inscribed to Guy Lombardo and his Royal Canadians, a tribute to the band's long tenure as a Decca recording name.

The Scotch traditional air being the Lombardos' theme song, fittingly it was part of a souvenir platter which Decca pressed for the occasion, backed by another side carrying "Anniversary Tributes and Greetings" in the maestro from Carpenter, Irving Berlin, Kapp, Paul Whiteman and Gene Buck.

Contrasted to the sentiment were certain realistic values which proved the extent of Lombardo's popularity. Kapp mentioned that the 25th anniversary of the band (20 years at the Roosevelt and 15 years as an exclusive Decca recording artist) has seen Lombardo having sold 25,000,000 Decca platters.

Music Corp. of America was dominant in the arrangements and fittingly so, since it's automatic

that Lombardo put MCA into the band business. Band chairman Jules C. Stein has often said that when he and the late Billy Stein, Billy Goodheart, now retired to his Indiana farm; Sonny Werblin, Taft Schreiber and Karl Kratzer first started MCA, the Lombardos were the agency's kingpin band, along with Xavier Cugat and Wayne King. Quite appropriately, part tripped in one of the broadcasts along with Freddy Martin, Vincent Lopez, Berlin and others.

Lombardo, for his part in pointing reiterated that he got a big kick from VARIETY's recent reprint of his first band review in July 1928. Because of the occasion, it is published once again for the record.

Blossom Heath Inn

(CLEVELAND)

Cleveland, July 8. With Cleveland's night life at present at a standstill and even more so than the usual lethargic conditions that prevail in these parts, the contrast of one roadhouse doing a seasonal business with only a dance band to draw in all the more of a credit to that one unexpecting unit.

Under expert guidance, a jump up and down Euclid avenue, with the main street presenting the aspect of a morgue to the seeker of night life, convinces the most casual observer that this otherwise dead and residential city is not given to fostering after-theatre disorientation. The Hanna is dark, also Euclid Garden, as are a number of other cafes and dance places. The parks are doing mildly, ditto the beaches.

Where they go is a mystery. No hotel can attract them. Fenway Hall, the smartest

(Continued on page 71)

Lombardo's 'Sweetest Music This Side of Heaven' is The Purr of His Speedboats

By CLARENCE E. LOVEJOY

Pooling Editor, The New York Times

Guy Lombardo is crazy. And several million regatta railbirds love him for it.

Guy is a speedboat nut, as nutty as a fruitcake. The corny old bromide fits him like a glove. You don't have to be crazy to risk your neck driving speedboats nearly two miles a minute, but it helps.

A half million spectators at Detroit regattas, 200,000 on Jamaica Bay, 150,000 along Potomac Park in Washington, 50,000 on the estate lawns around the North Shrewsbury river at Red Bank have seen this amazing character, Lombardo.

Why doesn't that 47-year-old man have a safer, simpler hobby, such as collecting stamps or perhaps playing golf even knitting a sweater like city firemen do in the engine house? But no Lombardo thrives on danger.

To him the sweetest music this side of heaven is the roaring crescendo of 1,300 horses in a single Allison speedboat motor or better than 2,600 h.p. in the twin V-Allison power plant lurked under the hatches of Henry J. Kaiser's Aluminum First.

Lombardo is the most popular speedboat pilot in America. Racegoers cheer him beyond belief. My little two-year-old niece watches him and cries. Kuh, Ky, which is her language for "Come Guy" as he swooshes around the Red Bank oval course, puddle-jumping between wave crests.

Is this maestro trying to kill himself every weekend? Is this daredevil who grosses at least \$1,000,000 annually from his band and probably nets \$400,000 from all his ventures—music, part ownership of an airline, and now a Great South Bay restaurant that packs them in to bulge with standing room only—trying to make his life insurance underwriters pay off?

Most of his band would like to know. Carmen and Liebert and Rosemarie and his brother-in-law vocalist, Kenny Gardiner, have tried their durned to make him quit. They have been biting their fingernails almost down to the second knuckle. But Guy merely smiles. He gets a terrific bang out of one of the most dangerous sports. It is incongruous, of course, like Tompanini flagpole-sitting in Cleveland or as if Lily Pons went over Niagara Falls in a barrel.

Guy Lombardo isn't the first top-bracket musician to adopt speedboating. John Charles Thomas before the war liked to drive fast craft. But he quit and now is active only in awarding a trophies for regatta winners. Guy has been mixed up with fast boats since before he formed a high school orchestra back in his native London, Ont. He began, like others, in an inexpensive outboard outfit. Now he is in the sport that only rich men can afford—the Gold Cup class with engines of unlimited horsepower, the class only for millionaires like Horace E. Dodge, R. Stanley Dollar, Jr., Jack Schafer, the Detroit bread king, Harold Wilson, the Ontario industrialist, etc.

Millions of New Friends

Guy Lombardo has made millions of new friends. And I don't believe he ever made an enemy from speedboating. His race rivals are his closest pals. This smooth gent, who wears dinner jackets and boiled shirts in the Roosevelt Grill or at the Waldorf or the Statler, can pull on coveralls with the best of grease monkeys and fraternize in the regatta pits with all the other competitors, arguing about r.p.m., cavitation, chimes, step-up gear boxes and the pitch or diameter of propellers.

He gets advice from every present would-be or has-been regatta veteran, and he takes suggestions in the best of spirit. Sometimes I am made the intermediary, as for example when Sammy Simmons phones me from his Nogales, Ariz. ranch at five o'clock in the morning before a Gold Cup race with some new secret suggestions to Lombardo.

Simmons, of course, is Zalmon G. Simmons, millionaire son of the mattress-making family who won two Gold Cups with his famous craft My Sin with its complicated Zumbach-Miller engine before selling the outfit to Lombardo who under its new christening of Tempo VI won the 1946 Gold Cup. Simmons continues to have an implied if not proprietary interest in Lombardo, even though Guy has built one or two new hulls since 1946 and now has a mammoth Allison aircraft engine.

It was a gray, windy afternoon at Detroit on Aug. 28, 1948. The river was rough enough to rock the Queen Mary, let alone a fragile speedboat almost paper thin. The classic Gold Cup was starting its first 30-mile heat. Fifteen boats shot across the line at the starter's cannon signal but only two finished in an afternoon of wreckage, debris and holocaust that probably cost these wealthy sportsmen more than \$100,000 for repair bills.

Lombardo was a hero to 400,000 spectators. He was trying to regain the coveted Gold Cup which he had won on the same Detroit River in 1946 but had lost in 1947 on Jamaica Bay, abeam of Rockaway Point, to the Air Force veteran, Danny Foster, in Miss Peeps V. Lombardo deliberately went into a collision-avoiding maneuver to save the life of a competitor, Marlan Visel of California driving Hurricane IV and his mechanic Don Glenn. It cost Lombardo a broken left arm and a cool \$10,000 to repair his boat and his motor. They love Guy in Detroit and would probably elect him mayor if he moved out there from Freeport, L. I.

What happened was this: Visel, inexperienced on the rough Detroit River, swerved toward shore and toward the anchored spectator yachts of the Detroit Y. C. as he made ready to steer his Hurricane IV around the first turning buoy, three or four seconds after the start of the heat. Neither he nor Glenn had noticed, as they swerved, that Lombardo was coming up behind them at better than 100 miles an hour and about to overtake them.

Guy could do only one thing to avoid hitting them and the Detroiters have been cheering him ever since. Riding alone and without a mechanic he spun his wheel to starboard, probably 180 degrees, deliberately capsize his expensive boat to avoid

the collision. Rescue craft pulled Lombardo out of the raging river, dazed, gray-white. Blood streamed from face cuts and he held his left arm with his right. Rushed across Belle Isle Bridge to the Detroit mainland the X-rays at Jennings hospital found Lombardo has a fractured left arm to say nothing of bruises and cuts.

Instead of staying there as a bed patient he was back at regatta headquarters within a couple of hours, his arm in a cast and sling, his face dotted with adhesive tape and band-aids, but his composure regained and the famous Lombardo smile thanking thousands of well wishers.

No Sleep... But Happy

This man Lombardo does fantastic things for the sake of his beloved sport of speedboating. He goes without sleep and acts happy and gleeful about it. Look what he did for Henry J. Kaiser last June.

Lombardo is intensely loyal to his speedboating friends. He makes tremendous sacrifices to keep his word and appear at regattas. I remember one race meet at an Eastern Shore Chesapeake Bay town where he brought his huge red truck from Freeport containing his famous Tempo VI and where he brought his retinue of mechanics. He and Mrs. Lombardo had a bathless, pitcher-and-basin hotel room in a hostelry that served no meals, all because he had promised a friend he would compete in a small regatta. He'd go to Mud Puddle to race in a regatta.

On another occasion he hopped off his handstand at Virginia Beach, Va., at 3 a.m., taxied to an airfield and flew to Wilson Point on Middle River, Md., near Baltimore, to take on hand for a daybreak time trial. But an early morning fog spoiled this. Not to disappoint the crowd, however, Lombardo stayed on during the morning, won the Glenn L. Martin free-for-all hydroplane race in the early afternoon and planned back to Virginia Beach to play at a four o'clock reception for Virginia's governor.

Yes Lombardo is crazy. But he thrives on it and loves it. He's been doing it for years, since as a boy in his teens he learned about r.p.m.'s in his father's outboard. During a band engagement in Cleveland in the early twenties he got the bug for bigger boats, graduating up through runabouts into the smaller hydroplanes. But he didn't win many mugs, bowls or plaques.

It was disappointing hard work tuning motors that frequently become ornery or smoothing hulls that crack at the seams in rough water. Once he won a race on Turkey Lake, Ohio, when Joe Taggart let him drive his 225 cubic inch craft Tommyann III.

After Lombardo bought Simmons' My Sin and renamed it Tempo VI he also calls his expensive mahogany cabin cruiser Tempo; prizes and honors began to come his way. Speed had landed Guy into trouble with autos but boat speed has brought him right-column streamers, headlines and a million inches of publicity to say nothing of uncounted friends. He was too fast in an auto out in Queens once and that cost him \$20 in the Traffic Court. The Greenwich, Conn., police took a dim view of his speeding once and he forfeited a \$20 bond. Lynbrook, L. I., didn't like the fact that he was too fast to stop at a red light once and that cost another five.

But in 1946 he was in the big league of speedboating, winning the Gold Cup that summer at Detroit and winning the National Sweepstakes at Red Bank. His Gold Cup achievements included a new 30-mile heat record of 70.88 miles an hour and a 90-mile heat record of 68.07 miles an hour. In 1948 he won the Henry Ford Memorial race at Detroit and when his own Tempo VI had engine trouble he climbed into the cockpit of Harry Lynn's Lahala at Red Bank to win one of the Sweepstakes heats.

This year of 1949 has not been especially fortunate for Guy but he has salvaged an array of some honors including victory in the Star Spangled Banner event for Gold Cuppers at the Maryland Y. C., even if shaft trouble at Detroit kept him out of the Gold Cup headlines. But he is in there plugging. When he should be loafing between band engagements you'll usually find Guy monkeying with his boats or instructing the Maresca Brothers' staff of mechanics at Freeport, L. I., about certain changes he wants made. What he has in mind, of course, is displacing Campbell's 141.74 and installing Lombardo as the world's fastest human on water.

Who knows how many thousands of dollars he has spent so far? But like the famous J. P. Morgan anecdote about the cost of the Morgan yacht Corsair, Lombardo doesn't want to figure with paper and pencil the total expense of his incredibly expensive high-octane fun.

He has been creeping up on the 141.74 m.p.h. goal but exasperatingly slowly. In a special time trial on March 21, 1948, he was clocked in 113.208 for a new American Gold Cup record. This was on the narrow Indian Creek near Miami, hardly wider than a city street, yet down this dangerously narrow passage Lombardo shot his boat while officials and spectators had their hearts in their throats, fearful that he would run aground in a terrific accident. He told me once a driver can see reasonably well behind the protection of goggles up to 110 miles of boat speed, but higher than that his vision becomes a blur.

A month and a half later he did 118.229 m.p.h. in his Tempo VI on May 4, 1948, on Salton Sea, Cal., again sending to a new height the North American single-engine record. But Lombardo lost this later in 1948 to Wilson in Miss Canada III who did 119.009 at Picton, Ont., and this summer the North American record was hoisted to 126 m.p.h. by Dan Arena in Such Crust. That'll keep Lombardo trying again and again.

He calls this sport. Certainly it's pure sport. These speedboat daredevils are not paid off in dollars, pounds sterling or even rubles. They pay thousands, hundreds of thousands for a cup or a trophy. That's their idea of fun.

Lombardo's Most Important Record—Never a Flop Disk

By BERNIE WOODS

The backbone of the recording business is not those occasional smash hits that reach up toward a mythical or actual 1,000,000-copy sales mark. The things that keep any wax-outfit in business are the "standard-sellers"—those pieces of shellac that move consistently month after month and year after year.

And that description fits Guy Lombardo's Royal Canadians as snugly as a root-suit drape. Lombardo and his brothers have been with Decca Records since its inception. In all those years, the band has never grooved a disk that spun up to the 1,000,000 mark. That may make Lombardo unique among dance bands and their often phony gold records. But the Royal Canadians are unique in their own solid way. They have never had a real flop disk.

It's probable that Lombardo has more waxes that sold between 250,000 and 500,000 units than any band in the business. That's real consistency, the kind that Decca or any other label needs as a prop to sustain itself. And to top that, the band's sales have not dropped, on the average, the way those of other popular-style dance bands have in the brief time since the war.

Under such circumstances, it's difficult to look at Lombardo's combination as a dancer band on records. Decca can only look at those always-constant sales figures and look upon "The Sweetest Music This Side of Heaven" as a commodity as staple as any article that depends upon public whim.

It's hard to appreciate such statements in black and white. Perhaps it might be wise to emphasize that every time the Lombardo band goes to the post with a new release it is selling new music, untiried pop songs the vast majority of times, and it is bucking top-rated rival artists almost all the time. And to

maintain the consistency that it does is a job that can only be done with a band that has legions of followers, built up over a long period of time.

Lombardo's reputation is based on employing his band to interpret music without letting the musical aims of the band intrude upon the presentation of the music. The contrary has been one of the failings of popular dance bands in recent years. So anxious have they become to meet the "musical" competition of rival combinations, by developing different styles of play, that the majority have been using the pop and standard song as an instrument of presenting the band instead of the other way around—as Lombardo does it. That's when they lost sight of the b.o.—and the b.o. began losing sight of them.

The proof of the way the Royal Canadians handle new or old music is in the reaction of 100% of the music publishers who own the songs Decca assigns to the band. None ever complains when told Lombardo is to do their material for the reason that they know it will get a fair shake. It is never twisted out of musical shape to fit the requirements of unusual interpretation.

Lombardo's top recording from a point of sales is his "Humoresque." It has so far surpassed 800,000 copies and will eventually reach 1,000,000, for there's a consistent demand for it. Almost two years ago, the Royal Canadians hit a cluster of hits at almost the same time, however, that unquestionably made the band the top seller of records for 1948. Beginning in January, the string started with "Anniversary Song," then progressed through "I Wonder, I Wonder, I Wonder," "Managua Niaragua," "I Still Get Jealous," "Serenade of the Bells," "Golden Earrings," "Papa Won't You Dance With Me" and "I'll Dance at Your Wedding."

The Lombardo-Roosevelt Legend

By DEAN CARPENTER

(G.M. Host Roosevelt, N. Y.)

For 20 consecutive seasons Guy Lombardo and his Royal Canadians have reigned supreme in the Roosevelt Grill, an attainment that goes even beyond the unusual—it stands alone as the most successful alliance between a bandleader and a hotel ever to flourish.

This is a statement neither of conceit nor exaggeration—it is simply a fact. To what, therefore, can this unprecedented accomplishment be credited? The answer, I think, should be considered in two categories—the tangible and the intangible.

Guy Lombardo represents the tangible factor, and in describing him and his music I am fortunate—I feel no need to pull the punches in expressing my feeling. Lombardo's music sounds as sweet to my ear as it does to the ears of the countless thousands who have danced or listened to it in the Roosevelt Grill over a period of 20 years. It's provocative music—whether you respond to its vivaciousness or the romantic quality which has fostered many a romance.

I believe that Guy has accomplished something unique in his field in that, from the first strains played by the Royal Canadians, you know that it is Lombardo's band and no other. This is a fact that has been attested to many times over, by those "in the business" and by the general public. Few if any other orchestra leaders can claim such a distinction for their music, certainly none to such a marked degree. And Lombardo's music has another unique feature—it is forceful enough to instantly capture the listener, yet at the same time it is magically unobtrusive, so that it never interferes with the conversation.

Worthy of comment, too, is the fact that Lombardo has an instinct for selecting tunes that have general appeal, even when he is daring

enough, and he always is, to try out new numbers before an audience which may or may not be critical. His success in this respect is regarded as virtually uncanny, practically every new song that he "takes on" turning out to be a hit.

Still another attribute to Lombardo's success as a bandleader is the man himself. As we all know, it is human nature to want to have a few words with the leader. John Q. Public looks forward to "finding out what he's like"—and Lombardo never disappoints. He has a charm, a warmth of personality which instantly signs a person up on his side.

Reflecting upon my earlier statement, that the Lombardo-Roosevelt Grill alliance is a most successful one, I realize that success can be attained with or without an attendant pleasure. I am glad to point out that the Lombardo-Roosevelt alliance has held for me, since I first came into the picture in 1945, when I became the Roosevelt's general manager, the added element of friendliness. In short, I like Lombardo! I like him well enough to be an on-the-scene rooter whenever and wherever he guides his speedboat, Tempo VI, just as masterfully in a race as he guides his Royal Canadians on the bandstand. I was as elated, in fact, when he captured the Gold Cup at Detroit in 1946 as I have ever been upon contemplating the Grill crowded to the eaves.

As to the intangible part of the alliance, I think that Guy would be the first to agree with me in recognition of the fact that just as he draws people to the Grill—to the extent that in the 1943-48 season he three times broke his own high record—somehow the Grill draws people to him. The Roosevelt Grill has, I sincerely believe, a "certain something" which acts as a magnet to provide a most welcome setting for an exceedingly nice person and an unmatched bandleader—Guy Lombardo!



Congratulations

to

GUY LOMBARDO



Replica of label from Gold Record presented to Guy Lombardo by Decca Records in commemoration of his 25 years as an orchestra leader.



Happy Anniversary



Mylene Gatty La Vigne

"me too!"
L/L

CONGRATULATIONS

Irving Berlin

**Congratulations to
a great**

GUY



**on his silver
anniversary**

Sincerely

Perry Como

Congratulations GUY...

"THIS IS YOUR LIFE"

... and we are happy to "surprise" you
with a nation-wide salute on "THIS IS
YOUR LIFE" over NBC tonight (28) at
8 p. m. EST for Philip Morris —

Sincerely
Ralph Edwards

P. S. Here's to the next twenty-five years with the
"SWEETEST MUSIC THIS SIDE OF HEAVEN"

BEST WISHES

Chappell & Co., Inc.
T. B. Harms Company
Crawford Music Corporation
Williamson Music, Inc.



Congratulations!

**Guy
Lombardo**

and the ROYAL CANADIANS

on your **25th** Anniversary

Through the years
we have been proud of our
association with you and all you
have done for our songs — and for the music business —

Including your Current DECCA Hit

BLUE SKIRT WALTZ

and your Big Ballad Success

RED ROSES for a BLUE LADY

Jack and Irving Mills
currently celebrating our
30th Anniversary of music publishing

MILLS MUSIC, INC.

EDNEY HALL, 611 7th St. N.Y. 1619 BROADWAY, NEW YORK 19, N. Y.
West Coast: 5522 Hollywood Blvd. Hollywood 28, Calif.

"The Sweetest Music This Side Of Heaven"

Robbins Music Corporation · Leo Feist, Inc. · Miller Music Corporation

Best Wishes
to a Regular
"Guy"

Murray Baker
Norman Wiley
Harvey Link
Chadman



**Congratulations
to a "Gold Cup"
GUY
on his
Silver Anniversary!**

LEEDS MUSIC CORPORATION
LOU LEVY, President

DUCHESS MUSIC CORPORATION

PICKWICK MUSIC CORPORATION

DAVID O. ALBER ASSOCIATES, INC.
654 Madison Avenue
NEW YORK 21, N. Y.
TELEPHONE 9-8300

September 28th, 1949

Mr. Guy Lombardo
Hotel Roosevelt
New York, N. Y.

Dear Guy:

We are proud of our association with you for these many years. It has been a pleasure and a privilege to handle your publicity.

You have been an unusual client because you never even asked to look at the clippings.

We'll keep punching for you, Guy. We appreciate the faith and confidence you have in us and we'll never let you down.

Sincerely,

David O. Alber

DAVID O. ALBER

DOA:bo

CONGRATULATIONS

FROM

THE BOYS AT

SANTLY-JOY

All I can say is

I Wish I Had You...

JOE GLASER

In 1973—

***LAUREL MUSIC will celebrate
its 25th ANNIVERSARY .***

In 1973—

***LAUREL MUSIC will be happy
to congratulate***

**GUY LOMBARDO
ON HIS 50th !!!**

***Tommy Valando
Perry Como***

LAUREL MUSIC CO.

1619 Broadway, New York 19, N. Y.

Public Relations — PATRICIA COLLIER

Hollywood
ARTIE VALANDO

New York
VICTOR PELLE

Chicago
BENNY MILLER

...I sincerely hope that in
25 YEARS I can become as
 Successful and Beloved as
GUY LOMBARDO

Best Wishes
ART MOONEY

CONGRATULATIONS!

IT LOOKS
 AS IF
 YOU HAVE
 A FUTURE

SHAPIRO, BERNSTEIN & CO. INC.

CONGRATULATIONS
 to
Guy Lombardo



on His
 25th Anniversary
 as an
 Orchestra Leader
 and His 20th Season in

the **GRILL**
 HOTEL ROOSEVELT
 Madison Avenue at 45th Street
 New York
 Dean Carpenter, General Manager

"The Sweetest Music this side of Heaven"

The GUY LOMBARDO SHOW

NARRATED BY DAVID ROSS

from the desk of
FREDERIC W. ZIV

We say ---- and our "Guy Lombardo Show" sponsors say: "An orchid to you, Guy, on your 25th Anniversary .. for your great music .. for your dramatic showmanship!"

Frederic W. Ziv



There's Always a BMI Song-Hit
in **GUY LOMBARDO'S** Repertoire



Guy Lombardo entered the music publisher ranks as an affiliate of BMI practically at its formation.

Not only has he developed a well-rounded catalog of BMI-licensed music, but in his recording activities has consistently helped make countless song hits for other BMI publisher affiliates.

On this occasion of Guy Lombardo's 25th Anniversary as a bandleader, BMI joins with all of show business in extending this salute to one of its finest.

A Few of the Outstanding Favorites
Recorded by Guy Lombardo
Exclusively on DECCA RECORDS

NUMBER 10 LULLABY LANE
I DON'T WANT TO SET THE
WORLD ON FIRE
B-I-BI
POPOCATEPETL
HUMORESQUE
LET'S BE SWEETHEARTS AGAIN
COME TO THE MARDI GRAS
YOU'RE GONNA GET MY
LETTER IN THE MORNING
CANADIAN CAPERS

DEEP IN THE HEART OF
TEXAS
SWEETHEARTS OR STRANGERS
WHO WOULDN'T LOVE YOU
MY HEART SINGS
STARS IN YOUR EYES
JOSE GONZALEZ
TAKE CARE WHEN YOU
SAY "TE QUIERO"
MOON OVER BROOKLYN
MANAGUA, NICARAGUA



BROADCAST MUSIC, INC.

580 FIFTH AVENUE NEW YORK 19, N.Y.

New York • Chicago • Hollywood

... congratulations
to the
Lombardos
from ...

L. Barton Brookov, Inc.

"jewels of distinction"

595 FIFTH AVE. • NEW YORK CITY

• Summer ... THE LIDO, Lido Beach, L. I.

• Winter ... PALM BEACH HOTEL,
Palm Beach, Florida

Established 1905

SALUTE!

FROM ONE GOOD
RESTAURANT MAN
TO ANOTHER ...

Joe Carroll

VILLANOVA
NEW YORK

HATS OFF
TO A
WONDERFUL "GUY"

DAVE DREYER

It couldn't happen to a nicer **GUY...**

Sincerely
FREDDY MARTIN

Why Guy Lombardo Is Important To the Transcription Industry

By JOHN SINN

(General Manager, Zie Co.)

A couple of years ago, when we signed Guy Lombardo for a series of open-end transcribed programs, we knew that it was a step of great importance insofar as the entire transcription industry was concerned. However, we did not fully realize the real significance of offering the "Guy Lombardo Show" on transcriptions, until the ball was actually started rolling by our sales dept. Today, we know, beyond a doubt, that Guy Lombardo has been one of the most important factors in the continued growth of the transcription industry, and that his transcribed program has been one of the most successful to ever be offered to the radio industry.

Naturally, there are many reasons why a name is important to

the transcription field, but the one that we believe is uppermost, is the fact that a big-time, coast-to-coast calibre show like the "Guy Lombardo Show" is putting the local broadcasting station and the local advertiser in a position to compete, very successfully, with network programs. For many years Lombardo has been the top-ranking orchestra in the country, and his commercial radio shows, which have been sponsored by major advertisers with millions of dollars to spend in radio advertising, have always attracted high Hooperatings. Lombardo has been a "proven product" for the past 20 years, and has established a reputation and an audience-following that cannot be topped by any other musical

(Continued on page 55)

GUY SAYS I 'INSPIRED' HIM

By PAUL WHITEMAN

During a reception, following a concert of mine in Indianapolis several years ago, I chatted with a ballroom operator who had recently played Guy Lombardo and his Royal Canadians then on a spring tour of one-nighters. The ballroom had been so packed, the operator told me cheerily, that even a New York subway guard couldn't have jammed in any of the disappointed latecomers clamoring at the entrance. The boxoffice was closed in an attempt to discourage them but they protested so noisily that the operator came out and explained that it wouldn't be fair to sell tickets since it was impossible to shoehorn another couple on the dance floor.

They didn't care whether or not they got on the floor, a lot of the people said. If they could only get inside and watch and listen to the famous music played in person they would feel repaid. Many had driven hundreds of miles for a glimpse of the band. There were so many fans and they were all so vehement, the operator said, that he felt that all of Indiana had nothing but Lombardo on his mind that night. He let in as many as he and the Fire Dept. dared and the rest had to wait their turn for others to leave, although almost no one went away until the final strains of "Auld Lang Syne," played by the most recognizable sax trio in the music business, floated across the room.

Now that's the sort of tribute that carries 10 times the weight of the fanciest testimonial dinner that any press agent ever dreamed up. Those people loved the Lombardo brand of music so much they were willing to travel great distances to hear it in person and, though it's primarily meant to dance to, they were willing to sacrifice their place on the floor if they could be in the same room with it.

"I've told you this because I've always heard that your orchestra in the early twenties was Guy's inspiration," the operator said. My chest is pretty big but it swelled even bigger that night in Indianapolis.

The Switch

It wasn't the first time I'd heard the remark. Guy has told me that himself and, in a business in which a bandleader seldom credits another bandleader with anything except swiping his stuff, it's a refreshing thing to hear. This is especially true when you consider that the style of the Royal Canadians has been imitated more than that of all the other original stylists combined. Guy, however, has never been one to make any unflattering comments about his imitators, even the ones who had their arrangers glued to a radio copying his orchestrations note for note.

Like Bing Crosby, Guy is an intense perfectionist and, also like Bing, cloaks the fact with an easy, relaxed attitude that could be misinterpreted by casual observers as indifference. Guy could no more hold his huge and loyal following by being indifferent to the music than he could roll up speedboat records by being indifferent to the engine.

Guy's enthusiasm and drive has been matched by the same qualities in his brothers, Carmen and Lebert; in Fred Kretzer, his first pianist; in Dudley Fosdick in the brass section; in Derf Higman, the tenor sax man who spells his first name, Fred, backwards, and in several others who played the opening night at the Roosevelt with Guy 20 years ago and who were Royal Canadians several years before that and still are with the band. During a rehearsal they all work and worry over each phrase, each brass figure and little fill-ins as if they were still kids preparing for their first important job. That's probably why all their jobs have been so important.

Come to think of it, Guy's claim that he plays the sweetest music this side of Heaven may be too modest. After all, no one's ever proved that there's a sweeter brand on the other side.

Disk Jockey's Delight

Continued from page 37

first ones to alter their styles and adopt the latest fads. The boogie-woogie specialist of yesterday becomes the bebop artist of today. Guy Lombardo has never had to make dark glasses and a beret an adjunct to the pure pleasure of music.

I'm sure the main reason for affection for Guy's recordings is his respect for the melody. For some reason, unfathomable to all but a few initiates, instrumentalists who stick to the melody have become outcasts to the critics who bandy the words around in the orchestra magazines. Lombardo has been the greatest culprit in this respect throughout the years. He has refused to turn his hand into the orchestrated counterpart of a riveting machine, concrete mixer, and brass foundry.

For 25 years, he has been the prime respecter of melody in the country. That's why his records are a boon to the disk-jockey's audience, as well as an oasis of sweet sound to us fellows in the studios. Guy has a drummer in his band. But the drummer plays to give the musicians a beat, not to "send" the audience. In my book, that's the role of a drummer.

I suppose too that there's not a man in the Lombardo brass section who'll ever reach the moon trying to scale High C. There's probably not a sure lip, a pair of popping eyes or a puffed cheek in the lot. But there's a lot of cheek-to-cheek music coming out of that aggrega-

tion, and if a fellow wants to whisper sweet nothings into a girl's ear, he can do it without bellowing louder than the trombone section.

Now please don't think that I'd like to smother all the "progressive jazz" under a wet-blanket. As much as I enjoy Guy, I don't believe he belongs in the concert hall. But that's where a lot of the pyrotechnic boys should display their wares.

Lombardo has never set off a Roman candle, nor does he want to. All I know is that one of Guy's records is about the most welcome sound that can come out of a loud-speaker. Requests to the "Make-Believe Ballroom" leave no doubt about that.

N.Y.-er's Photo Finish

New Yorker hotel, New York, didn't get work finished on the refurbishing of its Terrace Room until less than 30 minutes before opening time Thursday (22) evening. Not only did workmen complete final touches on the redecorating almost in a photo-finish with the advent of the room's operating staff, but the cast of the "Salute to Cole Porter" show completed rehearsals only a few minutes before the workmen quit.

Cast had gone through two all-night rehearsals the two evenings before and did another dress-run the afternoon of opening.

To a GUY who can do the next 25 as easily as he did the 1st -

THE GOLDEN TOUCH

Frankie CARLE
HIS PIANO AND HIS ORCHESTRA

CARLE MEETS THE MASTERS



RECORDS AND TAPES

RUBY FOODS

Congratulations -

GUY LOMBARDO

... for 25 years—an outstanding orchestra leader and also a successful music publisher, having established a sensational run of hits ...

With—

POWDER YOUR FACE WITH SUNSHINE

and

EVERYWHERE YOU GO

*The Current
Best-Seller—*

**THE FOUR WINDS AND
THE SEVEN SEAS**

*And 2 Great
Songs Coming Up—*

**IT'S A WONDERFUL LIFE
DON'T EVER MARRY FOR MONEY**

(YOU MUST ONLY MARRY FOR LOVE)

Best wishes from your Pals—

John P. ...

Charles ...

M-G-M's 60c Unbreakable Disk Aimed To Compete With 49c, 79c Rivals

M-G-M Records has a two-fold reason for issuing all recordings as of Oct. 21, on Metrolite, its own name for an unbreakable material. By making the move, M-G-M expects that it will not be necessary for the company to make a 49c platter to go into competition with lower-priced disks being made by RCA-Victor, Columbia and Decca. They feel that an unbreakable product selling at 60c (plus tax) is the fair price of the company's shellac records, will immediately be in competition with both the 49c lines and the 79c lines made by the above majors at one and the same time.

The idea is that record buyers will appreciate an unbreakable record at 60c, only 11c higher than the 49c platters, and 15c lower than the 79c disks made by its rivals. There's a heavier production cost in turning out the new Metrolite disks, of course, but the per-unit increase is low enough to permit an unbreakable record at 60c without dangerously cutting into the profit margin. Metrolite is the development of M-G-M's own plant engineers.

Initial shipment of the unbreakable sides will be M-G-M's 67th release on counters about Oct. 21.

Asks 20G Royalties

In 'Sunshine' Suit

Washington Sept. 27

Stanley Rochinski has brought suit in Federal court here for more than \$20,000 in royalties he claims are due him for the song, "Powder Your Face With Sunshine." Rochinski claims both words and music are his, although two others—Charles Bolatto and Chester A. Hammond—also claim the composition as their work. It is the conflicting claim which has caused Lombardo Music to hold up the royalties.

Suit asks the court to find that Rochinski was the composer to void the claim of Bolatto and Hammond, and to require the Lombardo company to render an accounting and turn over the monies to Rochinski.

Rochinski claims he wrote the song while a patient in the Mt. Alto Veterans hospital near here, and subsequently had it copyrighted. Later, he charged, he revised it with Carmen Lombardo and a second copyright was obtained. Then a contract was made with Lombardo Music for publication of the song.

Disk Jockey Review

EDDIE GALLAHER

210 Mins., Daily, Mon.-thru-Sat. Participating WTUP, Washington, D. C.

Eddie Gallaher is D. C.'s top-rated disk-jockey, operating on a twice-daily time schedule, plus a Saturday afternoon matinee. In the morning it's his "Sundial" shows and in the evening his "Moonlight" doings, a cute excuse for arriving at selections of his own prompting or via requests by listeners.

Gallaher got his local rep and holds it on the basis of unusual taste in the selection of pop tunes on wax. Over a period of time, listeners get a full measure of the best of the current hits, the up and coming tunes, and an even fuller measure of past favorites, for almost every one of which Gallaher seems to have a story. It's either a word-picture reminder of the scene of the film or show from which the tune emanated, or it's an "inside" story surrounding the inspiration of the writing, gleaned quite often from the author. Whatever the source of the chatter, it's interesting. He'll also play the "favorite sides" of artists that have vied with him in the past, another excuse for a past disk.

Gallaher's style is much like that of Martin Block, WNEW, New York, spinner. His voice is similar, though more brittle, and he speaks in short, clear sentences. His selling style is intimate and carefully worked out and apparently quite successful in behalf of Valley Forge Beer, Holland House restaurants, etc.

In addition to his disk-spinning, Gallaher has a troupe with local coin-machine operators, for whom he jocks the "record of the week." Platter is placed in some 2,000 disk machines and gets full exploitation on the machine-fronts and over the air.

Tommy Tucker Now Recording for M-G-M

Tommy Tucker's orchestra is now recording for M-G-M records. Maestro cut first four sides for the label in New York last week with a studio band.

Tucker formerly worked for Columbia Records but his contract ran out during the year or more he was out of the band business and retired to his Ashbury Park electrical appliance shop. Tucker did make records for Columbia's 49c Harmony label until a month or so ago, however.

CRC-RCA PLANTS GO INTO XMAS HIGH GEAR

Bridgeport Sept. 27

Columbia Records' pressing plant here went on a double-shift schedule Monday (26), bringing two 10-hour working periods into play. Extra activity is required of Columbia as it is at all majors this time of the year, by the start of work on Xmas material, which year in and year out finds a big market. Columbia asserts, however, that a good portion of the extra work is being devoted to a heavy backlog of orders on pop material on both Microgroove Long-Playing and regular 78 releases. Columbia has only the one factory in operation at the moment, due to the recent closing of the company's Hollywood plant.

RCA-Victor has gone into an extended work period, installing a three eight-hour shift system at its Indianapolis plant. Victor is also pressing Xmas material and is busy getting out 45 RPM platters coincident with its current campaign.

Composer- pianist Irving Fields, currently appearing in New York at the Warwick hotel's Raleigh room, will introduce and play his first symphony, "American Forest," when he makes his concert bow at Carnegie Hall Oct. 15.

Tops of the Tops

Retail Disk Best Seller
"That Lucky Old Sun"

Retail Sheet Music Seller
"You're Breaking My Heart"

"Most Requested" Disk
"That Lucky Old Sun"

Seller on Coin Machines
"That Lucky Old Sun"

Best British Seller
"Riders in the Sky"

'Breaking Heart' Tees Italian Tune Trend and Tussle

Since the click of the pop, "You're Breaking My Heart," based on the old Italian "Matinata" melody, there's a boom of minor proportions in followups. Newest titled, "There's No Tomorrow," springs from the public domain. "O Sole Mio," with English lyrics by Al Hoffman, Leon Carr and Leo Corday. It has been recorded by Vic Damone, who popularized "Heart" for Mercury, Tony Martin for RCA-Victor, and Charlie Spivak's orchestra, for London. George Paxton Music publishes.

Bobby Melin, owner of Algonquin Music, which published "Heart," has another Italian-alike followup himself. It's titled "Vieni Su," with English translation.

On "There's No Tomorrow," however, there's quite a tussle—and a new switch. It seems Vic Damone cut the song for Mercury and the latter expected to be first out with it. However, before the writers assigned the tune to Paxton, they had shown a copy to RCA-Victor. Victor cut it with Tony Martin and expects to get it out within a short time. Mercury, which can't release Damone's version for a while yet, burned about the Martin platter and Mitch Miller, Merc exec, has ordered the Damone disk withdrawn. Instead, he took another lyric written to the same "O Sole Mio" melody and has recorded it with Richard Haynes, another of the label's singers. It's titled "Will You Remember."

Jocks, Jukes and Disks

By BERNIE WOODS

Bing Crosby "You're All I Want for Xmas"—The First Noel (Decca). All companies are launching Xmas sides. This disk is part of a Decca album (A-715) and it's the "You're All I Want" face that's likely to be a big single. Song showed unusual strength last year as cut by Frank Gallagher (Dana label); Crosby, backed by the Ken Lane singers and Victor Young's orchestra, does a masterful job on the ballad. It'll be spun aplenty. Other sides in the set are "Here Comes Santa Claus," a swell rhythm piece done with the Andrews Sisters, that'll also do nicely as a single. "12 Days of Xmas" and "Xmas Carols" (1 and 2).

Doris Day "O! Saint Nicholas"—"Here Comes Santa Claus" (Columbia). Though the "St Nick" side is an Xmas piece, Miss Day's lively rhythm performance, backed by a male quartet, puts a pop aura around the disk. It's really good and jocks figure to use it widely. Flipover brings up a good version of "Here Comes Santa," which Gene Autry had pretty much to himself at one time. It's not quite the equal of the "St Nick" side, however. At the same time, Columbia is launching another, cutting by Miss Day—one a duet with Indian Shave. They're "It's Better to Conceal Than Reveal," a Mexican-tinged item, and "Canadian Capers," by Miss Day alone. They're fair.

Vera Lynn "Through a Long and Sleepless Night"—A Thousand Violins (London). Miss Lynn gets excellent backing from lush strings on these two sides, but other than that neither is distinguished in view of the cuts Dinah Shore (Columbia) made of both. Yet disk jocks will find the sides usable due to the impressive production surrounding the English songbird.

Marion Hutton "Tut Tut Tut—Love Happens" (M-G-M). Best pairing the ex-Glenn Miller singer has made for M-G-M because she has something to work with, melody-wise. "Tut-tut" side is swell, bouncing along at a lively pace, backed by the Crew Chiefs and Harold Mooney's orchestra. Backing is a good rhythm piece that could move a cute lyric.

Frank Sinatra "Just a Kiss Apart"—"Bye Bye Baby" (Columbia). From the score of the forthcoming "Gentlemen Prefer Blondes" musical, neither of these two is immediately impressive.

"Kiss" is one of those ballads that must be heard over and over before it begins to take on a shine. Sinatra's performance, backed by Morris Stoloff's orchestra, is uninspired. "Baby," a rhythm piece, is more attractive and seems to have a better chance on the basis of Sinatra's platter. The Pastels vocal group swarm around him, all cued by Hugo Winterhalter's baton.

George Shearing "East of the Sun"—"Conception" (M-G-M). George Shearing stands head and shoulders above most pop-musical groups now on records. His style is based on fine musical taste, which spells b.o. in any jazz or commercial groove, and it's something that 99% of the popsters never heard of. These two, the first a medium rhythm airing of a standard, and the reverse a fast jump piece are excellent music. Group consists of Shearing piano; Marjorie Hyams, vibes; Deniz Coste Best, drums; Chuck Wayne, guitar; John Levy, bass.

Mary Kaye Trio "All I Want for Xmas Is My Two Front Teeth" (Columbia). To top Spike Jones' (Victor) version of "Teeth," which exploded as a tremendous hit last year, is a tough problem. This doesn't do it, but in itself is a good approach to the novelty. The Trio take turns knocking one another's teeth out to keep the musical ball rolling, and it's all quite amusing. Backing a ballad novelty is okay.

Platter Pointers

Bobby Wayne, London's new vocal hope, sounds like he has something on his first release, coupling "Shawl of Galway Grey." When the Wind Was Green," but the tunes stymie it effectively.

"Wishing Star," by Russ Case (M-G-M) continues the maestro's string of likely sides, tune sounds good.

"Galloping Comedians," which Gene Krupa used to create jock interest a while back is smartly done by the Paris Symphony (Discovery), a wide enough gap in performances for any tune.

A good, corn version of "Rose Colored Glasses" is on Coral by Peter Todd. Modernaires have another neat side in "On Account Because I Love You" (Columbia).

Ditto the Kern Kobblers in "Traveling Men Are Traveling Again," a novelty M-G-M. Ernest Tubb coupled "White Xmas" and "Blue Xmas," both good for his country music fans (Decca).

Hoagy Carmichael's unusual vocal style does well by "Chocolate Whiskey and Vanilla Gin," a rare novelty lyric, and his own "Three Rivers" (Decca).

Andy Parker's Plainmen turned out unusually listenable ballad versions of "Red River Valley" and "Wagon Wheels." Capitol; they're good.

Burt Ives' two latest are good things—"Worried Man Blues" and "Mr. Froggie Went A-Courtin'" (Columbia). Dance-beat arrangements of "Stardust"—Stompin' at the Savoy, by Jan Garber (Capitol) are smooth items for some jocks.

Decca cut down its 12-inch "Warsaw Concerto" by the Philharmonic Orchestra of Los Angeles to a 10-inch disk in tightening the grooves.

London released "Take Your Finger Out of Your Mouth," by Ted Herbert's orchestra, taken over from Marvel label. It's not bad.

Victor released Charlie Ventura's baseball story in pop—"Yankee Clipper," a fair side.

Larry Raine has two better than average sides in "Camp Meeting"—"One More Tear" (Sevinade).

Blue Barron has a neat one in "Send 10 Pretty Flowers" (M-G-M).

Decca went Dixieland-happy this week, releasing four oldies by Bob Crosby's Bobcats and six by the New Orleans Rhythm Kings, best of which is "Original Dixieland One-Step" and "Ostrich Walk," all on Brunswick, along with Count Basie's hot "Every Tub" and "Moonlight and Honeyuckle Rose" by Art Tatum.

Album Reviews

"Little Johnny Strikout" with Joe DiMaggio, Starlighters. Capitol. Kids will go for this four-sided set by DiMaggio, N. Y. Yankees' star. It's a rather tedious story of a youngster so bad at bat that he's called "Johnny Strikout," but he wins the big game after being taught to bat by a time named "Joe," who, of course is DiMag. But the telling of the deal by DiMag and an unbelieved narrator makes it a package that kids sit up straight and listen to, and that's enough to draw them. Story and songs are by Adam Jacob Leach, the Starlighters, and it all together with musical bridges by Billy May.

VARIETY

10 Best Sellers on Coin-Machines Week of Sept. 24

1. THAT LUCKY OLD SUN (4) (Robbins)
2. YOU'RE BREAKING MY HEART (7) (Algonquin)
3. SOMEDAY (3) (Duckess)
4. ROOM FULL OF ROSES (10) (Hill & Range)
5. I CAN DREAM CAN'T I (2) (Chappell)
6. MAYBE IT'S BECAUSE (3) (Triangle)
7. JEALOUS HEART (3) (Acuff-Rose)
8. SOME ENCHANTED EVENING (10) (Williamson)
9. HUCKLEBUCK (13) (United)
10. LET'S TAKE OLD FASHIONED WALK (1) (Berlin)

Second Group

- MY BOLERO (Shapiro)
WHISPERING HOPE (Hanover)
YOU'RE SO UNDERSTANDING (Barron-Pemora)
NOW THAT I NEED YOU (Famous)
BALI HAI (15) (Williamson)
LAST MILE HOME (Leeds)
CIRCUS (Mamey)
24 HOURS OF SUNSHINE (Whitmark)
YES YES IN YOUR EYES (Remick)
WEDDING LILLI MARLENE (Leeds)
HOMEWORK (Berlin)
HOW IT LIES (Morris)
THAT'S MY WEAKNESS NOW (Shapiro-B)
CRYING (Greenwich)
SOMEHOW (Algonquin)

- Frankie Laine (Mercury)
Vaughn Monroe (Victor)
Vic Damone (Mercury)
Vaughn Monroe (Victor)
Mills Bros. (Decca)
Sammy Kaye (Victor)
Dick Haymes (Decca)
Andrew Sisters (Decca)
Dick Haymes (Decca)
Connie Haines (Coral)
Al Morgan (London)
Perry Como (Victor)
Frank Sinatra (Columbia)
Frank Sinatra (Columbia)
Tommy Dorsey (Victor)
Sinatra-Day (Columbia)
Perry Como (Victor)

- Vic Damone (Mercury)
Stafford MacRae (Capitol)
Evelyn Knight (Decca)
Blue Barron (M-G-M)
Doris Day (Columbia)
Perry Como (Victor)
Bing Crosby (Decca)
Bing Crosby (Decca)
Tony Martin (Victor)
Dick Haymes (Decca)
Art Mooney (M-G-M)
Dick Jurgens (Columbia)
Blue Barron (M-G-M)
Carmen Cavallaro (Decca)
Gordon MacRae (Capitol)
Steve Conway (Harmony)
Fran Warren (Victor)
Dinah Shore (Columbia)
Bing Crosby (Decca)
Kay Starr (Capitol)
Ruth Morgan (Decca)
Billy Eckstine (M-G-M)
Billy Eckstine (M-G-M)

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Major Publishers Reject Decca's Plan On Computation of Royalty Statements

Discussion between Decca Records and music publishers over the company's recently-devised method of computing royalty statements is reaching final stages.

Harry Fox, publisher's agent and trustee, advised Decca earlier this week that all major publishers had fully rejected all phases of Decca's plan. Fox pointed out that under the circumstances there was no recourse but to make demand upon Decca for the money deducted from the company's past two quarterly statements, or make whatever compensating moves are necessary.

Publishers, individually polled on their attitude toward Decca's original deduction plan for returns and the company's subsequent idea of withholding 10% of each quarterly statement for two years, refused to accept either. They gave Fox authority to request that Decca remit in full, minus normal deductions for returns.

Decca began making deductions in a way that the publishers didn't like at the end of its second quarter, last July. What the company did was itemize returns on pop songs that had expired six months or more ago. In many cases there were returns balanced against royalties on new material, and enough copies during the quarter to cover the returns. To simplify statements, therefore, Decca just lumped all returns on copyrights owned by one publisher and deducted the total from the overall amount due the individual firm. The system here, however, was that a good many of the old returns represented royalties publishers had already paid to songwriters, and in too many cases there wasn't a chance of recovering it.

Decca then presented the plan of withholding 10% of each quarter's statement to individual publishers, at the end of eight quarters it would remit the 10% held, less allowance for all returns that came in during the two years. That would then progress through each succeeding quarter. If the returns exceed the 10% withheld, Decca would absorb the loss. Plus which Decca would remit 50% of the coin withheld during the past two quarters this year, to be turned over by publishers to writers so that the publishers wouldn't lose money. This was all turned down.

Mills Counter-Claims In Am. Songsmith Suit; Asks \$110,000 Damages

Mills Music last week filed an answer and counterclaims in N. Y. supreme court in a suit by amateur songwriter Larry Stamp, writer of "Send the Little Train," which Mills accepted in 1948 and which Stamp claimed was infringed upon by the same publisher's recent "Down by the Station." Mills is asking in his counterclaims for damages of \$110,000. In one it asks for \$100,000 for "infringement of title" of "Down by the Station," and in the other for \$10,000 since Mills can be sued by others, record companies etc. if the "Station" song is ruled an infringement.

Answer made a blanket denial of all of Stamp's charges, first pointing out that under its contract with him Mills has the right to use words and music as it sees fit (2); that his song had been published, and (3) that Stamp knew at the time his song was accepted by Mills that "Station" was being published and, in fact, had already been recorded by several disk companies.

Stamp's song stemmed from a contest put on in Hollywood by disk jockey Gene Norman.

Monroe on Coast To Prep for Rep. Film

Hollywood Sept. 27. Vaughn Monroe and Willard Alexander, his manager, have arrived here in preparation for the start of filming on Monroe's "Singing Guns" film to be produced by Max Brand at Republic studios. Monroe's orchestra will not be used, vacationing during the shooting.

Bakaleinikoff Set

Set for Autumn Tour

Pittsburgh, Sept. 27. The Bakaleinikoff Sinfonietta, founded recently by Vladimir Bakaleinikoff, and consisting of 20 members of the Pittsburgh Symphony Orchestra, has been set for a fall tour by the National Concert & Artists Corp. of N. Y. Group will make a four-week tour, starting Oct. 3, and travel 4,000 miles by chartered bus, to points from Ohio to Florida.

Bakaleinikoff, musical adviser to the Pitt Symph, will conduct the Sinfonietta, with Lorin Maazel as assistant. Marina Koshetz, soprano, will be soloist in all concerts. Group will also give concerts within 100 miles of Pittsburgh during the regular symph season, and make another tour in the spring.

Major Pubs Not In Favor of 40c Retail Music Tab

Major music publishers apparently are not in agreement with the idea of boosting the retail price of sheet music to 40c, and it appears that the drive by Carl Fischer Chicago jobber, as represented by Irving and Sydney Harris, is not being successful. The Harris had discussed the idea with various major music publishers in New York during the past couple weeks and also spoke with officials of the International News racks.

Sheet music now sells wholesale at 22c, jobbers turning it over at 26c to 28c and retailers getting 35c. Harris broached the idea of paying 24c a copy, selling it at 30c and boosting to 40c. That would increase the margin of profit enough all around. It was pointed out to cover handling costs, which jumped substantially during and after the war.

However, publishers feel that since sheet music is the only luxury item they know of that did not raise prices during the war when it could have been done, there's less point in upping now. Many majors would like to find a way to reduce the retail price instead of increasing it, looking for an expanded market that a mark-down might bring, but that's felt to be impossible due to costs.

ROSE FEVER CATCHES UP WITH MUSIC BIZ

Pop tunes involving roses are becoming quite a vogue. In the past six months or so, Bonquet of Roses, published by Hill & Range, was a hit, and the same firm followed up with the current best seller, "Room Full of Roses."

Currently, major recording companies are concerned with a new group of tunes along similar lines. There's "Festival of Roses," published by the Warner Bros. group. Yesterday's "Roses" copied by Mutual Music, a sequel of the Dixieland combination, which has often been accused of owning Hill & Range, and "Rose of Tennessee," being submitted by Broadcast Music Inc.

Hill & Range incidentally says that due to its pop success with the two "Roses" tunes, above it has been swamped by melodies based on the flower by all sorts of pro and amateur songwriters. It currently is pushing a tune titled "I Would Send Roses But They Cost Too Much." So I'm Sending Daffodils. But it's not aimed at the pop market, as were the other two following successes in the hillbilly field.

Bob Perry's New Series

Boston, Sept. 27. Bob Perry, hit disk jockey and longtime conductor of "920 Club" over now-defunct WORL, has been signed by WLAW of nearby Lawrence for new series of disk shows emanating from high studios at WLAW. Hour-long daytime show hit the air Sept. 24.

Merc Renews Red Caps

Philadelphia, Sept. 27. Steve Gibson's Red Caps have renewed with Mercury Records for a fourth year. The Red Caps' three-year contract with the company ends Nov. 11, and Irving Green, president of Mercury, picked up the option for another year.

The Red Caps are to wax 12 more sides for Mercury, RCA-Victor was after the unit, which in the last year came up with such hit platters as "Blueberry Hill" and "Old Gang of Mine."

AFM Sets Oct. 6 Meet on Telefilm Scales and Rules

American Federation of Musicians is bent on setting up a scale and set of rules governing the use of musicians for the making of film for television, after months of delay. Union has arranged a meeting with producers of telefilm in New York Oct. 6, to which representatives of major and minor booking agencies have been invited to explain their problems also and possibly help formulate the new rules and regulations.

Meeting with the film producers will follow by one day a confab with radio executives, at which telefilm problems and scales will also be discussed, along with other items. One of the things which probably will be brought up at this meeting, by the radio men, is problems in kinescoping. AFM rules governing the use of musicians for the filming of live shows for later rebroadcast, limits the use of a kinescoped show to two weeks after the original broadcast. That's not equitable. Tele industry needs a minimum of three weeks between live shows and rebroadcast, and will try to straighten that angle out.

B. G. May Guest With Manila Symph

Benny Goodman may play a series of concerts and radio performances with the Manila Little Symphony Manila, P. I. In November. Contracts have not been signed, but negotiations are almost completed that will bring B. G. to the Philippines for a three-week run of dates beginning Nov. 15. He'll fly there and back.

It's possible that the clarinet maestro will take a small group of musicians from his band with him. Whether they'll be used to work with him on jazz material or whether they'll be inserted in the band isn't disclosed. He's still not settled whether they'll go or B. G. will go alone.

Mooney May Book Self; Busse Shifts to ABC

At Mooney's orchestra and Joe Glaser's Associated Booking Corp. probably will part company this week. Mooney and Glaser, who has handled the band for the past couple years, have agreed to tear up the contract that would keep the orchestra under the ABC banner until March 10 next year, and it's possible that Mooney will try booking himself through a personal manager, not yet named.

At the same time ABC picks up the handling of Henry Busse's orchestra, which signed after having secured a release from General Artists Corp. Busse had gone over to GAE last year in the midst of the William Morris agency.

Sues on 'Stamp Mold'

Lincoln Records last week filed suit in N. Y. Federal court against Synthetic Plastics Corp., charging the defendant with wrongfully using a stamp mold for the production of phonograph records. An injunction, accounting and damages are sought.

According to the complaint, Lincoln obtained the rights to the "stamp mold" in 1946 from inventor, Jonathan G. Kleber. At that time Lincoln was known as Verticon Corp. Kleber patented the device in 1941.

'Only a Matter of Days' Before Pact Will Be Signed by ACAP With TV

Scrub 'Lydia Pinkham'

First, Says Dot Shay

Hollywood Sept. 26

Dorothy Shay says there's no "Lydia Pinkham" just published by American Music Corp. will have to be scrapped before she'll disk it. Tune has been submitted to the hillbilly chanteuse, but she wants an okay from Mame Sachs, Columbia Records keeper, before she undertakes it.

Song, by George Healy and Britt Wood, has been banned from all radio networks—but only because it gives a commercial product free plugging.

Pubs to Draw \$7.50 Per Use On Taped Tunes

per one-time use for all pop and standard songs used by radio performers on taped broadcasts. This compromise was arrived at last week by Harry Fox, publishers' agent and trustee, and Robert P. Myers, NBC's p. and general counsel, who have been discussing extra payment for taping for the past few months.

While there are rates in effect for pop recording, transcribing and various other ways of recording music, none had ever been worked out for taping, because the latter is a recent development coming into vogue among radio's home stars. Publishers looked upon the system as akin to transcriptions and felt they should be paid. At first a price of \$15 was asked for each one-time use, countered by an offer through Myers of \$5. The compromise of \$7.50 was thereafter agreed upon.

It's probable that radio performers themselves will be asked by advertising agencies to pay the extra tap, since in the majority of cases taping is an expedient of being free for personal appearances or simply to stock up on shows and take a vacation.

MOOD MUSIC COMPANY REACTIVATED FOR POPS

Mood Music, owned by Shapiro-Bernstein Columbia Pictures, and Decca Records will be reactivated within the next few weeks. And though the original premise of the firm was to work only on songs stemming from Columbia studio musicals, its renewed activity will be based strictly on pop tunes. Columbia has no musicals in sight at the moment.

A staff will be put to work in New York and on the Coast. Tunes to be assigned the firm have not as yet been disclosed. Mood in the second half-century revival within recent weeks, by Shapiro-Bernstein, Shapiro-Bernstein Music Publishing Co. (subsidiary of Columbia) was reactivated to handle that song.

Peter Donald's Platters

Peter Donald has just completed an album for Columbia designed especially for the youngsters. Titled "Chummers," the records have done well in the stores, but the youngsters, but he plays games with them and does some cowboy chanting. The material is written by Milton Pascal and Gerald Marks.

It is Donald's debut on wax.

Ballen Adds 4th Label

Philadelphia Sept. 27. Leon Ballen has added a fourth label to his string of recording companies. Ballen, who puts out 20th Century Apex and Gotham records, is now waxing Moon Masters.

First item under the new Moon Masters label will be Al Altaba and the Four Aces with "Tee, Tee Again" and "Baby, Who Happens?"

Executives of the American Society of Composers, Authors and Publishers are confident that the final signing of a blanket license deal with the television industry is only a matter of days. The agreement was approved in principle Friday (23) by video broadcasters invited to a huddle in Washington, and though the pact may not actually be signed by the ASCAP deadline, Oct. 1, approved by both sides will be achieved by then, it's felt.

At the D.C. meeting the broadcasters who attended put a rejection slip on a proposed contract formula covering a per-program payment plan. It will be sent back for additional negotiation with ASCAP execs by a new National Assn. of Broadcasters committee appointed at the meet. The committee will be headed by Dwight D. Martin, of WLW-TV, Cincinnati. Explanation of the rejection is that the per-program contract presented, which had the approval of NAB people and ASCAP, did not sufficiently cover the peculiar individual problems of indie video operators.

Re the blanket contract, there's only one important angle still to be cleared up—the definition of "dramatic rights." The original paragraph in the proposed contract was not suitable to ASCAP's "production writers" Oscar Hammerstein, Richard Rodgers, et al. It has been rewritten and in all probability will be placed before the Society's full director board, at a meeting in New York tomorrow, Thursday, for okay if the production writers have by then signified satisfaction with it. Of course the "dramatic rights" term, while it's most often applied to songs from musical comedy and film scores, is not confined to these fields. It can also be applied to pop tunes, but in the majority of times it is a show or film score that becomes involved with a dramatic rights question.

Once this angle is cleared away there will be no stumbling block in the path of signatures by both sides. There are some ASCAP-ites who actually feel that a signing is possible by the end of this week, but the majority do not agree.

As for the per program deal the committee named last week by the televisioners probably won't meet with ASCAP execs until mid-October at least, and the longer that hangs fire the more difficult it will be to arrange retroactive payment from Jan. 1 last. It's explained that once the per program plan is decided and okayed, broadcasters will have the option of paying ASCAP retroactively on that basis. That will encompass a mass of arithmetic.

WCPO Jock Cancelled From Lookout House In Cincy AFM Snarl

Cincinnati Sept. 27

Refusal by Local 1, American Federation of Musicians, to let its members making up Mel Seamon's orchestra at Lookout House, Kentucky, to perform during the week of the "Festival of Roses" (Sept. 28-30) has indirectly with radio station WCPO (101.1) in Cincinnati, which is a member of the AFM. WCPO has the radio and video disk jockeys to make introductions of the "Festival of Roses" (Sept. 28-30) has indirectly with radio station WCPO (101.1) in Cincinnati, which is a member of the AFM.

WCPO is one of four Cincinnati stations not employing musicians. The Cincinnati AM, TV and FM units being the only ones under contract to union.

Jimmy McHugh Unit To Tour Colleges, Clubs

Songwriter Jimmy McHugh is forming a unit to tour the college and social club circuit. Package, being booked by Harry D. Squires, will be labeled "The Songs Go On." Unit will comprise McHugh at the piano, singers and instrumentalists.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information gathered from the "Request" program on the nation and is designed to indicate those records which are most popular as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country.

Pos. Pos. No.
this last week.

WEEK
ENDING
SEPT. 24

VARIETY

WEEK
ENDING
SEPT. 24

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information furnished by disk jockeys across the nation and is designed to indicate those records which are popular as well as those on an up. Ratings are assigned on the basis of 10 points for a No. 1 position, 9 for a No. 2, and so on down to one point. Titles and jockey will vary week to week to present a comprehensive picture of all sections of the country.

Pos.	Pos. No.	Artist	Label	Song	Pub.	Sec.	D.C.	S.F.	Book	Chas.	Dea.	Ver.	Sp.	Field	San	Aut.	Pub.	Clay.	Over.	Al.	E.C.	Chas.	Dea.	M.O.	Leader	Parti.	Mane.
1	1	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP	2	1	1	1	2	1	1	7	1	2	1	1	1	1	1	1	1	1	1	1	1
2	2	Vic Damone	Mercury	You're Breaking My Heart	Alonquin	BMI	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	3	Vaughn Monroe	Victor	Someday	Durbes	BMI	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
4	4	Perry Como	Victor	Some Enchanted Evening	Williamson	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5A	17	Vic Damone	Mercury	My Beloved	Shapiro-B	ASCAP	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5B	6	Eddie Howard	Mercury	Room Full of Roses	Hill-Range	BMI	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	20	Perry Como	Victor	Give Me Your Hand	Laurel	ASCAP	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8A	10	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
8B	9	D. Hyman-Falliers	Decca	Maybe It's Because	BVC	ASCAP	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	14	Eddy Clark	Columbia	You're Breaking My Heart	Alonquin	BMI	11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	8	J. Stafford	Capitol	Whispering Hope	H-mover	ASCAP	12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
12	5	Al Morgan	London	Jealous Heart	Acuff-Rose	BMI	13	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	17	Tony Martin	Victor	Chorus	Massey	ASCAP	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14A	1	Frank Sinatra	Columbia	I'll Ever Love Again	Paxton	ASCAP	15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14B	20	Mittie Rice	Decca	Comedy	Durbes	BMI	16	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16A	22	Art Mooney	M-G-M	Don't Scotch Palms	Cromwell	ASCAP	17	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16B	30	Doris Day	Columbia	Now That I Need You	Famous	ASCAP	18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18A	7	Andrew Sisters	Decca	I Can Dream Can't I	Chappell	ASCAP	19	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18B	17	M. Whittier-J. Wakely	Capitol	Stippin' Around	Peer-Int	BMI	20	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18C	11	Bill Farrell	M-G-M	Chorus	Massey	ASCAP	21	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21A	4	Billy Eckstine	Decca	I Love You	Berlin	ASCAP	22	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21B	10	Dick Haymes	Decca	Room Full of Roses	Hill-Range	BMI	23	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21C	7	Connie Haines	Coral	Maybe It's Because	BVC	ASCAP	24	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24A	46	Billy Eckstine	M-G-M	Somehow	BVC	ASCAP	25	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24B	25	Andy & Della Russell	Capitol	Maybe It's Because	BVC	ASCAP	26	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24C	12	Sammy Kaye	Victor	Room Full of Roses	Hill-Range	BMI	27	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27A	42	Frank Sinatra	Columbia	Don't Cry, Joe	Harris Inc.	ASCAP	28	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27B	3	Bill Parrell	Reagent	If I Were You	Chappell	ASCAP	29	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27C	1	Russ Morgan	Decca	Now, Now, Now Is the Time	Fremart	BMI	30	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27D	3	Ink Spots	Decca	You're Breaking My Heart	Alonquin	BMI	31	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31A	38	King Cole Trio	Capitol	I Get Sentimental Over Nothing	Shapiro-B	ASCAP	32	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31B	9	Fran Warren	Victor	Homework	Berlin	ASCAP	33	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31C	28	Ring Crosby	Decca	Some Enchanted Evening	Williamson	ASCAP	34	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31D	23	Kate Plaza	Columbia	Some Enchanted Evening	Williamson	ASCAP	35	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31E	3	Jo Stafford	Capitol	I Love You	Berlin	ASCAP	36	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31F	30	Vaughn Monroe	Victor	That Lucky Old Sun	Robbins	ASCAP	37	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31G	40	Doris Day	Columbia	The Last Mile Home	Leeds	ASCAP	38	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31H	42	Evilyn Knight	Decca	You're So Understanding	Barron-Pem	BMI	39	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40A	1	Buddy Clark	Columbia	Lover's Gold	Oxford	ASCAP	40	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40B	25	Dinah Shore	Columbia	Nothing Less Than Beautiful	Words-Music	ASCAP	41	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40C	1	Eileen Wilson	Decca	A Love and Sleepless Night	Miller	ASCAP	42	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40D	3	Frankie Laine	Mercury	Tell Me Why	Royce	ASCAP	43	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40E	25	Gordon Jenkins	Decca	Now That I Need You	Famous	ASCAP	44	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40F	1	Vic Damone	Mercury	Again	Robbins	ASCAP	45	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
46A	30	Frank Sinatra	Columbia	A Long and Sleepless Night	Robbins	ASCAP	46	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
46B	38	Jo Stafford	Capitol	The Hucklebuck	Miller	ASCAP	47	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
46A	30	D. Day-F. Sinatra	Columbia	Ratline Cowboy Joe	United	ASCAP	48	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
48B	1	Perry Como	Victor	An Old Fashioned Walk	Robbins	ASCAP	49	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
50	1	Ralph Flanagan	Bluebird	Old Fashioned Walk	Berlin	ASCAP	50	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
51A	1	Jimmy Dorsey	Columbia	Dreamer's Holiday	Skidmore	ASCAP	51	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
51B	1	Sammy Kaye	Victor	You're So Understanding	Barron-Pem	BMI	52	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
51C	1	Sammy Kaye	Victor	Fiddle Dee Dee	Harms	ASCAP	53	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
51D	1	Sammy Kaye	Victor	The Last Mile Home	Leeds	ASCAP	54	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

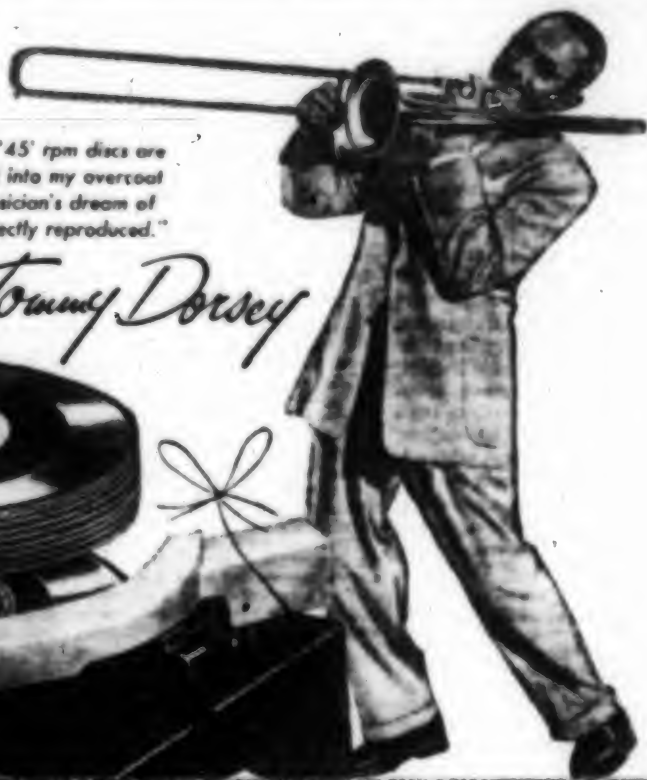


"The new RCA Victor '45' rpm records have superb tone quality . . . are easiest in the world to play."

Vaughn Monroe

"The new RCA Victor '45' rpm discs are so handy they fit right into my overcoat pocket, and . . . a musician's dream of hearing his music perfectly reproduced."

Tommy Dorsey



"The RCA Victor '45' has 'live-talent' quality. It's wonderful . . . I know, because I've compared it."

Sammy Kaye



**NOW
ONLY
\$12.95**

"Wonderfully distortion-free . . . it's difficult to believe you are not hearing an actual performance."

Perry Como



The Stars say it's a musician's dream the RCA Victor "45"

Makes your favorite artists sound better than ever

"Perfect reproduction in a small package . . . It will bring a new audience to folk songs."

Eddy Arnold



With the amazing new RCA Victor "45", you'll think your favorite artists are giving an actual performance . . . right in your own living room. The music on RCA Victor "45" is recorded completely within the quality zone . . . that part of a record which gives you distortion-free music. And the changer is a modern miracle. It's the surest, simplest changer in the world.

Yes, you can hear the "stars who make the hits," "the world's greatest artists" at their best on the RCA Victor "45".

And now, there are more than a thousand titles to choose from. Red Seal Classics are only 95¢. All others only 65¢ (plus Federal excise tax).

See the RCA Victor "45" today.



RCA Victor

DIVISION OF RADIO CORPORATION OF AMERICA

WORLD LEADER IN RADIO . . . FIRST IN RECORDED MUSIC . . . FIRST IN TELEVISION

Important To Transcriptions

(Continued from page 55)

aggregation in the country. He knows what is "commercial" and what will "sell." He has traveled from coast-to-coast innumerable times, and has made personal contacts with his fans. So, when the "Guy Lombardo Show" is offered to a local advertiser or to a local advertising agency, the prospective sponsor knows that he is getting a pre-sold radio attraction, a sure-fire radio package that will bring results through increased sales.

Also, although transcribed radio programs have proven, throughout the years, to be excellent program fare on stations from coast-to-coast, there are some radio outlets that have been backward about making use of this type of show on a regular basis.

But when we offered Guy Lombardo in a transcribed series these local radio men immediately changed their minds, for they then knew that they were getting a show that has entertained their local audiences for years. It was quite obvious that Lombardo was bringing to the local stations an opportunity for them to compete against nationwide competition. A "Guy Lombardo Show" also meant added revenue for the local stations, as local advertisers were anxious to have the opportunity of sponsoring a program of this caliber at a price that was definitely within their advertising budget. The success of the "Guy Lombardo Show" as a sales-getter for local advertisers can be checked through the fact that this series has one of the greatest records of advertiser-renewals in the history of the transcribed industry.

While Lombardo has been one of the most popular names in the entertainment field among radio listeners, record buyers, theatre-goers and the entire public for many years, he is also one of the most respected men among his fellow-entertainers. His business acumen, his knowledge of the public's likes and dislikes, and his ability to stay on top, year after year, have won for him the ultimate in their admiration, and has made him a leader in the entire entertainment industry. Therefore, when Lombardo signed for a transcribed series, many other big-name entertainers realized that they were overlooking an excellent outlet for their abilities, and immediately became available for transcribed programs. Today, the biggest Broadway, Hollywood and radio attractions realize the importance of the

transcription field, and welcome such series, both as a source of income and as a means of promotion.

Big Name Impact

And, speaking of promotion, purchasers of the transcribed "Guy Lombardo Show" have come to realize the importance of offering big-names to local radio audiences, from a promotional angle, as well. When a local radio station can use stories, anecdotes and photographs of a personality of the Guy Lombardo calibre, it puts them in a position whereby they can compete for publicity in local newspapers along with their network competitors. This is invaluable for local stations, and it took a Guy Lombardo "name" to open these new promotional outlets and local ties for hundreds of stations throughout the country.

From a hard dollars-and-cents standpoint, Lombardo has meant added income for both the producers of transcribed radio programs and for the users of the shows, which is a perfectly satisfactory

situation for all parties concerned. Lombardo's success with the open-end network calibre "Guy Lombardo Show" has inspired us, as well as other transcription producing organizations, to invest more and more in turning out other series with talent in the Lombardo class, for, through the successful production and sales of the "Guy Lombardo Show" by the Ziv Co. we and others now know that there is a market for transcribed programs of this calibre. This is one of those rare business cycles that benefits all concerned. Who could ask for more?

In passing, I would also like to point out that again it is the old story of "the bigger they are, the nicer they are." This applies not only to Guy, Carmen and Lebert Lombardo, but to everyone on the show: vocalists Don Rodney and Kenny Gardner, the vocal trio of Fred Hegman, Cliff Grass and Rodney, the Twin Piano team of Fred Kreitzer and Buddy Brennan, and narrator David Ross. An important feature of every half hour, as produced by our company, is Guy's own great idea, "The Lombardo Medley," which is a series of three songs presented without titles, forming a musical quiz which sponsors enjoy.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTFELD**

(Copyright, Variety, Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

(1931)—Continued

Elizabeth (Wonder Bar), w. Irving Caesar, m. Robert Katscher Harms, Inc., cop. 1930 by Ludwig Doblinger (Bernard Hermansky, Vienna; cop. 1931 by Harms, Inc.)

An Evening in Caroline! w. m. Walter Donaldson, Donaldson, Douglas & Gumble, Inc., cop. 1931 (Successor Pub., Bregman, Votto & Conn.)

Goodnight, Sweetheart (Introduced in: Earl Carroll's Vanities), w. m. Ray Noble, James Campbell and Reg. Connelly, American version by Rudy Vallee, Robbins Music Corp., cop. 1931 by Campbell.

bell, Connelly & Co., London; assigned to Robbins Music Corp.

Home, w. m. Peter Van Sterdan, Harry and Jeff Clarkson, Marlo Music Corp., cop. 1931. (Successor pub., Mills Music.)

I Found a Million Dollar Baby—In a Five and Ten Cent Store (Billy Rose's Crazy Quilt), w. m. Billy Rose and Mort Dixon, m. Harry Warren, Remick Music Corp., cop. 1931.

I've Got Five Dollars (America's Sweetheart), w. Lorenz Hart, m. Richard Rodgers, Harms, Inc., cop. 1931.

I Love a Parade, w. m. Ted Koehler, m. Harold Arlen, Harms, Inc., cop. 1931.

I Love Louisa (The Band Wagon), w. m. Harold Dietz, m. Arthur Schwartz, Harms, Inc., cop. 1931.

It's the Darndest Thing (Film: Singing the Blues), w. Dorothy Fields, m. Jimmy McHugh, Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.

Jam Nocturne, Piano solo, m. Dana Suesse, Famous Music Corp., cop. 1931.

Lies, w. m. George F. Springer, Melody, Harry Harris, Shapiro, Bernstein & Co., cop. 1931.

Life is Just a Bowl of Cherries (George White's Scandals, 11th Edition), w. m. Lew Brown and Ray Henderson, DeSylva Brown & Henderson, Inc., cop. 1931 (Successor Pub., Crawford Music).

Love is Sweeping the Country (Of Thee I Sing), w. Ira Gershwin, m. George Gershwin, New World Music Corp., cop. 1931.

Mama Inez, w. L. Wolfe Gilbert, m. Elmer Grendel, Edw. B. Marks Music Co., cop. 1931.

Marta, English words, L. Wolfe Gilbert, m. Moises Simon, Edward B. Marks Music Co., cop. 1931.

Minnie, the Moocher—The Ho De Ho song, w. m. Cab Calloway and Irving Mills, Gotham Music Service, Inc., cop. 1931.

Mood Indigo, w. m. Duke Ellington, Irving Mills and Albany Bigard, Gotham Music Service, Inc., cop. 1931.

My Song (George White's Scandals, 11th Edition), w. m. Lew Brown, cop. 1931.

(Continued on page 58)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Sept. 24		New York—(D)	Chicago—(Hud)	Los Angeles—(S)	Boston—(Rote)	St. Louis—(S)	Indianapolis—(S)	San Francisco—(S)	Kansas City—(C)	Minneapolis—(S)	Seattle—(Sher)	POINTS
This Last wk. wk.	Artist, Label, Title													
1 1	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	1	1	1	1	1	1	1	1	1	1	5	7	80
2 2	VIC DAMONE (Mercury) "You're Breaking My Heart"	2	2	3	3	3	3	3	3	3	3	2	2	52
3 3	VAUGHN MONROE (Victor) "Someday"	4	4	7	7	3	4	4	4	4	4	4	6	49
4 7	J. STAFFORD-G. MacRAE (Cap) "Whispering Hope"	5	8	2	2	4	4	4	4	4	4	4	4	34
5 9	AL MORGAN (London) "Jealous Heart"	6	5	6	6	6	6	6	6	6	6	6	1	31
6 8	BUDDY CLARK (Columbia) "You're Breaking My Heart"	7	7	2	2	2	2	2	2	2	2	2	1	28
7 14	M. WHITING-J. WAKELY (Cap) "Slippin' Around"	8	9	3	3	3	3	3	3	3	3	3	4	17
8 12	TONY MARTIN (Victor) "Circus"	9	8	3	3	3	3	3	3	3	3	3	9	15
9 6	D. HAYMES-TATTLERS (Decca) "Maybe It's Because"	10	10	4	4	4	4	4	4	4	4	4	4	14
10A 8	ART MOONEY (M-G-M) "Hop Scotch Polka"	11	11	5	5	5	5	5	5	5	5	5	3	12
10B 13	KENNY ROBERTS (Coral) "I Never See Maggie Alone"	12	12	6	6	6	6	6	6	6	6	6	5	12
11A 4	PERRY COMO (Victor) "Some Enchanted Evening"	13	13	7	7	7	7	7	7	7	7	7	8	10
11B 12	MILLS BROS. (Decca) "Someday"	14	14	8	8	8	8	8	8	8	8	8	7	10
11C	FRANKIE LAINE (Mercury) "Now That I Need You"	15	15	9	9	9	9	9	9	9	9	9	2	10
12A 15	SPIKE JONES (Victor) "Dance of the Hours"	16	16	10	10	10	10	10	10	10	10	10	10	9
12B	TOMMY DORSEY (Victor) "The Hucklebuck"	17	17	11	11	11	11	11	11	11	11	11	7	9
12C	GUY LOMBARDO (Decca) "Hop Scotch Polka"	18	18	12	12	12	12	12	12	12	12	12	10	9
12D 10	SAMMY KAYE (Victor) "Room Full of Roses"	19	19	13	13	13	13	13	13	13	13	13	9	9
13A	BILLY ECKSTINE (M-G-M) "Crying"	20	20	14	14	14	14	14	14	14	14	14	8	8
13B	D. DAY-E. SINATRA (Columbia) "An Old Fashioned Walk"	21	21	15	15	15	15	15	15	15	15	15	6	8
13C	B. HANNON-J. RYAN (Decca) "I Never See Maggie Alone"	22	22	16	16	16	16	16	16	16	16	16	3	8
13D 5	DICK HAYMES (Decca) "Room Full of Roses"	23	23	17	17	17	17	17	17	17	17	17	8	8
13E 12	EDDIE HOWARD (Mercury) "Maybe It's Because"	24	24	18	18	18	18	18	18	18	18	18	5	8
14	FRAN WARREN (Victor) "Now That I Need You"	25	25	19	19	19	19	19	19	19	19	19	9	7

FIVE TOP ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	SILVER LINING SONGS Vaughn Monroe Victor	ADOLPH SINGS AGAIN Al Jolson Decca	MISS LIBERTY Broadway Cast Columbia	DICK CONTINO ALBUM Dick Contino Magnolia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	4	150	Columbia	2	36
Victor	7	106	London	1	31
Capitol	2	51	M-G-M	2	26
Decca	5	49	Coral	1	12



FRANKIE LAINE
"LUCKY OLD SUN"

CURRENTLY
CLUB CARNIVAL
MINNEAPOLIS

TOMORROW'S MUSIC

Let a Ghost—
Write your Lyrics
You can pay—
What it's worth
If you want—
Collaboration
Bring 10 Gurls
Down to earth.

EDWARD GURLIN
House—213 E. 60th St.
New York 22, N. Y.

**I WANT YOU
TO WANT ME
TO WANT YOU**
MISSION BELLS
and WISHIN' WELLS
YOU CAN'T LOSE
A BROKEN HEART

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.

**MUSIC
BOURNE
TO LIVE**

**I NEVER SEE
MAGGIE ALONE**
KENNY ROBERTS
Coral No. 44012

BOURNE, Inc.

The Fabulous Novelty
**RUDOLPH THE
RED-NOSED
REINDEER**

GENE AUTRY BUDY HOWARD
(Columbia) (Mercury)
St. Nicholas Music Pub. Co.
1619 Broadway, New York 19

Inside Orchestras—Music

Frank Dailey, operating a name-singer policy at his Meadowbrook, Cedar Grove, N. J., on weekends only, points out one similarity in fan reaction between such singers as Frankie Laine and the name bands of the early '40's.

When the latter were riding high, teen-age followers of swing bands recognized an outstandingly successful arrangement from the moment introductory bars were played. They do the same with background arrangements for singers. That is much more unusual, in view of the fact that a great many of the swing band successes were instrumentals, therefore more easily digested and remembered. But with name singers it's felt there's less inclination to become readily familiar with introductions and backgrounds.

Yet, Dailey's patronage obviously does recognize them all, and in many cases carries that to arrangements and tunes that were, over all, only moderately successful.

Though Capitol Records actually used Joe DiMaggio to make the "Little Johnny Strikeout" album just released it didn't have to. At the time the contract was signed with DiMaggio for the use of his name and himself, a clause gave Cap the right to hire an actor to take the ballplayer's place in the delivery of lines in the event he couldn't handle them to Cap's satisfaction. When rehearsals began in preparation for cutting, Cap officials in N. Y. found that the slugger was capable of doing the cutting himself.

Cap got a bad break on the album's release, however, since it coincided fairly closely with the Yankee outfielder's illness, which took him out of the lineup at a time when the Yanks were unsuccessfully fighting off the Boston Red Sox for the league lead.

Elb Oberstein's Varsity Records has been "treating" all of the old Majestic masters recently purchased from Mercury Records, which bought them some time ago. Oberstein has a young engineer named Bob Fein, who runs the old material onto tape, adds or subdues bass, injects a slight echo, or room tone as it was once called, and otherwise doctors the disks as requirements demand. Then they're run back onto wax masters. Every one of the disks Varsity has issued in recent weeks, from the old Majestic stock, have been improved by modern sound technique in this way.

One of those show-must-go-on crises cropped up in the midst of the premiere festivities Sept. 21 at the Hotel Pierre's Cotillion Room, N. Y. when Mrs. Stanley Melba, wife of the bandleader emcee at this spot, got word that her mother's heart had given out. She was 65.

M-G-M in Cap Deal On Hutton Diskings

Hollywood, Sept. 27
M-G-M Records has arranged with Capitol for Betty Hutton recordings of "Annie Get Your Gun" tunes to go out under M-G-M label.

Miss Hutton reported Monday (26) for her first recordings, with 11 songs to warble. Platters re-leave album when Metro releases film.

Damone for Mocambo

Hollywood, Sept. 27
Vic Damone's first Coast date will be at the Mocambo on Nov. 1. Stand in for four weeks. After that he will go to Flamingo Las Vegas for two weeks, starting Dec. 1.

KAPP TO COAST

Dave Kapp Decca v.p. in charge of recording, leaves New York for the Coast tomorrow (Thursday). He'll be west three to four weeks on a combination biz and vacation jaunt.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending
Sept. 24

National
Rating
This Last
wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	1	"Breaking My Heart" (Algonquin)	1	1	2	1	1	5	1	1	3	8	2	95
2	3	"Room Full of Roses" (Hill-Range)	4	2	1	2	3	1		2	4	2	1	88
3	4	"Someday" (Duchess)	3	3	4	6	2	3		3	5	3	4	74
4	2	"Enchanted Evening" (Williamson)	6	10	3	3	6	2	6	4	7	1	6	67
5	6	"Lucky Old Sun" (Robbins)	2		6	4	3	4	2		1	4	9	62
6	7	"Maybe It's Because" (BVC)	7	4	5	8	4	7	4	7		9	8	47
7	5	"Old Fashioned Walk" (Berlin)	10	5	7	5	9	6		9	9	5	3	42
8A	9	"Jealous Heart" (Acuff-Rose)	5	8		7								13
8B		"Long and Sleepless Night" (Miller)							3	6				13
9	10	"24 Hours of Sunshine" (Advanced)							8			6	7	12
10	12	"Ball Ha!" (Williamson)			8		8			8				11
11		"Hucklebuck" (United)		9	10		10	5						10
12A	8	"Fiddle Dee Dee" (Harms Inc.)			9			10	5					9
12B		"I Can Dream, Can't I" (Chappell)								2				9
13A	12	"Now That I Need You" (Famous)	9		10			9	8					8
13B		"Hop Scotch Polka" (Cromwell)	8					7		10				8

Parade's 4th R-H Tune

South Pacific score landed another tune on the Lucky Strike "Hit Parade" Saturday (24), the fourth melody from the show that achieved such a rating. That has never happened before.

"Younger Than Springtime" reached "Parade" rating last following "Some Enchanted Evening," "Ball Ha!" and "Wonderful Guy" all, of course, by Richard Rodgers and Oscar Hammerstein II.

Jock Saxon Exits WIND

Chicago, Sept. 27

Jerry Saxon, Nightwatch disk jockey, WIND, for over two years left the station last week after a dispute with the management. Station had wanted Saxon to return to daytime programs, which meant taking a cut and losing his following on the all-night platter show. Saxon has been huddling with some waxeries and other stations in the east.

'Music Round 'n' Round'

Revived by Santly-Joy

Santly-Joy is reviving "Music Goes Round and Round," novelty hit of the early '30s. Firm has submitted the song to various major recording companies, seeking new and modern disks. In addition to the original ones the older manufacturers still have no masters.

Decca Records has the Mike Farley Ed Riley platter that launched the novelty as a hit.

"The Man Who Plays The Sweetest Trumpet in the World"

CHARLIE SPIVAK

and his ORCHESTRA

— first SENSATIONAL RELEASE on —

LONDON RECORDS

NUMBER 513

"DON'T CRY JOE"

(LET HER GO, LET HER GO, LET HER GO)

Vocal by — THE STARDREAMERS

— Backed by —

"BABY WON'T YOU PLEASE COME HOME"

Vocal by — IRENE DAYE

Personal Manager:
LOUIS ZITO

Record Exploitation:
PAUL BROWN

Direction:
MUSIC CORPORATION OF AMERICA



'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of September 16 to September 22, 1949

First Group		Publishers
A Dreamer's Holiday	Skidmore	Robbins
Again—Road House	Advanced	Williamson
Ain't She Sweet	Williamson	Harms
A Wonderful Guy—"South Pacific"	Williamson	Lombardo
Ball Ha—"South Pacific"	Harms	Melody Lane
Fiddle Dee Dee—"It's a Great Feeling"	Remick	Crawford
Four Winds and the Seven Seas	Berlin	Berlin
Georgia On My Mind	Melrose	Leeds
It's a Great Feeling—"It's a Great Feeling"	Leeds	Berlin
I Wish I Had a Record	Porgie	BVC
Just One Way to Say I Love You—"Miss Liberty"	Famous	Dreyer
Katrina—"Ichabod and Mr. Toad"	Hill & Range	Duchess
Last Mile Home	Robbins	Witmark
Let's Take Old-Fashioned Walk—"Miss Liberty"	Witmark	Miller
Love is a Beautiful Thing	Feist	Feist
Maybe It's Because	Advanced	Robbins
Now That I Need You—"Red, Hot and Blue"	Williamson	Algonquin
Over the Hillside	Barron-Pemora	
Rum Full of Roses		
Someday You'll Want Me		
Some Enchanted Evening—"South Pacific"		
That Lucky Old Sun		
There's Yes Yes In Your Eyes		
Through Long and Sleepless Night—"Come To the Stable"		
Toot Toot Toot—"Joison Songs Again"		
Twenty-Four Hours of Sunshine		
Who Do You Know In Heaven		
Younger Than Springtime—"South Pacific"		
You're Breaking My Heart		
You're So Understanding		

Second Group		Publishers
And It Still Goes	Shapiro	
Dime a Dozen	Morris	
Don't Cry Joe	Harms	
Every Time I Meet You	Feist	
Five Foot Two, Eyes of Blue	Feist	
Gave Me Song With Beautiful Melody—"It's a Great Feeling"	Witmark	
Homework—"Miss Liberty"	Berlin	
Hucklebuck	United	
If You Ever Fall in Love Again	J. J. Robbins & Sons	
I'm Throwing Rice	Hill & Range	
Look at Me	Jewel	
Make Believe	Triangle	
My One & Only Highland Fling—"Barkleys of Broadway"	H. Warren	
One More Time	Santly	
So In Love—"Kiss Me Kate"	T. B. Harms	
Song of Surrender—"Song of Surrender"	Paramount	
Wedding Day	Famous	
Wedding of Lilli Marlene	Leeds	
You're My Thrill	Sam Fox	
You Told a Lie	Bourne	

FRANK WALKER
the Sharmans' friend
WELCOMES YOU TO THE
ALEXANDRIA HOTEL
5th at Spring St. LOS ANGELES
We always find accommodations for our friends in show business. And now—as always—you'll receive traditional Frank Walker service... plus a special theatrical rate!
DRIVE-IN GARAGE
ALL ROOMS HAVE RADIO AND BATH

THE EVER POPULAR
STANDARD
DEED I DO
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

The American Love Song
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by...
JIMMY McHUGH
MILLS MUSIC

Cavalcade
Continued from page 56
Brown and Ray Henderson, DeSylva, Brown & Henderson, Inc., cop. 1931 (Successor Pub. Crawford Music)
New Sun in the Sky (The Band Wagon), w. Howard Dietz, m. Arthur Schwartz, Harms, Inc., cop. 1931
The Night was Made for Love (The Cat and the Fiddle), w. Otto Harbach, m. Jerome Kern, T. B. Harms Co., cop. 1931 by Jerome Kern
Ooh That Kiss (The Laugh Parade), w. Mort Dixon and Joe Young, m. Harry Warren, Harms, Inc., cop. 1931
Out of Nowhere, w. Edward Heyman, m. John W. Green, Famous Music Corp., cop. 1931
The Peanut Vendor—Spanish title: El Manisero, w. Martin Cosentino and L. Wolfe Gilbert, m. Moises Simons, Edw. B. Marks Music Co., cop. 1931
Penthouse Serenade (When We're Alone), w. m. Will Jason and Val Burton, Famous Music Corp., cop. 1931
Prisoner of Love, w. Leo Robin, m. Russ Columbo, and Clarence Gaskill, Con Conrad, Music Publishers Ltd., cop. 1931 (Successor pub. Mayfair Music)
Of Thee I Sing (Of Thee I Sing), w. Ira Gershwin, m. George Gershwin, New World Music Corp., cop. 1931
River, Stay 'Way from My Door, w. Mort Dixon, m. Harry Woods, Shapiro, Bernstein & Co., Inc., cop. 1931
Running Down the Rain-drops, w. James Dyrenforth, m. Carroll Gibbons, Santly Bros., Inc., cop. 1931 (Successor Pub., Santly-Joy)
She Didn't Say "Yes" (The Cat and the Fiddle), w. Otto Harbach, m. Jerome Kern, T. B. Harms Co., cop. 1931 by Jerome Kern
Singin' the Blues (film: Singin' the Blues), w. Dorothy Fields, m. Jimmy McHugh, Robbins Music Corp., cop. 1931 by Metro-Goldwyn-Mayer Corp.
(Continued Next Week)

Best British Sheet Sellers

(Week ending Sept. 17)

London, Sept. 19.	
Riders in the Sky	Morris
Again	F. D. & H.
Forever and Ever	F. D. & H.
Wedding Lilli Marlene B. & C.	
Buy Killarney	P. Maurice
Carless Hands	Morris
Angelus Ringing	Southern
"A" You're Adorable	Connelly
Red Roses	L. Wright
I Don't See Me	Connelly
Confidentially	New World
Wedding Sambo	Leeds

On the Upbeat

New York
Sammy Kaye takes a month's vacation as of today (Wednesday) after completing a new string of Chrysler broadcast transcriptions in New York. Billy Taylor quartet opens at Cafe Society tomorrow (Thursday). Gordon Jenkins to baton accompaniment for Billie Holiday on new batch of Decca disks. National Records will use Columbia Record's Microgroove Long-Playing system to market a compilation of eight Billy Eckstine vocals. Kay Arnes signed by London Records. Tex Benke orchestra set a new mark of 2,740 paid at Starlight Ballroom, Wildwood, N. J.

Hollywood
Ray Sinatra has taken over the house orchestra at Mocambo during the performances of Della and Andy Russell, opening Tuesday (27) night. Roger Spiker band remains with Spiker on the podium for dancing. Jerry Gray's orch backstopped Michael Douglas in waxing 10 times for Standard with the Skylarks. Lawrence Welk just cut 10 transcriptions for Standard. Freddie Slack's band signed by U-I for a musical feature. Will Cowan producing Noel Boggs, Cameron Hill and Jim White three guitarists are back with Spade Cooley's outfit. They quit a year ago to join Tommy Dorsey's co-op crew.

Chicago
Johnny Moore's Three Blazers into Club Plantation, Detroit, for four weeks. Robert Noy appointed head of record division for RCA distrib here. Charlie Ventura set for the Drum, St. Paul, Oct. 17 for two weeks. Phil Dooley Trio into Belleville hotel, Belleville, Ill., for indefinite stay. Al Leary combo doing Broadview hotel stint for three weeks. Song publicist Sy Stern set up new offices. Lionel Hampton into Riviera, St. Louis, Oct. 8. "Battle of the Bop" will rage at the Silhouette when Charlie Ventura and Herbie Fields open against each other Oct. 4. Ventura's in for a week and Fields stays for four. Phil Regan will open Mayfair Room, Blackstone hotel, for winter season Sept. 30. Singer Ken Stevens takes Harry Hall's place in current "Salute" show at the College Inn, Hotel Sherman. Woody Herman's current stint at Blue Note, loop jazz bistro, breaking all records for the spot. Ray McKinley set for U. of Iowa date, Ames, Ia., Oct. 14-15. Joe Mooney stays three weeks at London Club House, Detroit, starting Sept. 26. Mel Torme into Stork Club, Council Bluffs, Ia., Sept. 30. Duke Ellington returns to Blue Note Oct. 17, staying until Nov. 6. Bud Freeman, jazz oldtimer, currently at Gaffers Jazz Club. JABC Breakfast Club singer Johnny Desmond has waxed "Don't Cry Joe" with Bobby Hackett, Bob Haggart, Tony Mattioli and Louie Stein doing instrumentals. Charlie Ventura set for three days at Club Hollywood, Madison, Wis., Oct. 10-12. Mercury Records plans a Gallagher and Shean routine for Top-Ten Baker and Tiny Hill, with series of disks ready for release this month. Big Three Trio staying at Arnie's, Winona, Minn., two weeks with options. King Cole Trio booked by GAC into Don Carlos Casino, Winnipeg, Oct. 6 for a week. Frankie Laine into the Bowery, De-

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Jack Fina	Waldorf (400; \$2)	4	2,300	8,200
Nat Brandwynne	Roosevelt (400; \$1.50-\$2)	8	850	3,350
Jimmy Dorsey	Statler (450; \$1.50-\$2)	2	1,750	3,675
Don McCrane	New Yorker (400; \$1-\$1.50)	0	800	800

* 3 days.
• New Yorker has "Salute To Cole Porter" show.

Chicago
Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover). Conventions keeping room packed. Excellent 4,300 covers.
Johnny Brewer (Swiss Chalet, Bismarck; \$2 min-\$1 cover). Jerry Austin and Betty Jane Watson; tabs neat at 2,000.
Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min-\$1 cover). "Spice On Ice" plus conventions, buff 5,050 covers.
Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min-\$1 cover). Hank Ladd, Imogene Coes and Julie Wilson opened Thursday (23). Husky 3,975 tabs.
Bill Snyder (College Inn, Sherman, 500; \$3.50 min). "Salute to Rodgers and Hammerstein" on last lap, nifty 3,900 covers.

Location Jobs, Not in Hotels

(Chicago)
Cec Davidson (Chez Paree, 500; \$3.50 min-\$1 cover). Danny Thomas holding at capacity 6,000 tabs.
Freddie Martin (Aragon; \$1-\$1.15 adm.). Big turnout first week; 13,000 admissions.
Buddy Moreno (Blackhawk, 500; \$2.50 min-50c cover). "Whiffenpoof Revue" holding at near 3,200 covers.
Griff Williams (Trianon; \$1-\$1.15 adm.). Moved to southside ballroom. Husky 12,200 admissions.

Los Angeles

Ray Hackett (Ambassador, 900; \$1.50). With Dorothy Shay. Third week—Good 3,150 covers.
Henry King (Biltmore, 900; \$1.50). Second week, upped 2,700 covers.
Eddie Oliver (Beverly Hills, 300; \$4 min.). Better at b/s covers.
(Los Angeles)
Ray Robbins (Aragon, Santa Monica, eighth week for Robbins; second week end for Harry Owens). Good 8,800 admissions.
Lawrence Welk (Palladium B., Hollywood, third week). Good 10,125 admissions.

troit, Oct. 17 for two-weeker.
Leighton Noble heading for Rice hotel, Houston, and four-week stand beginning Oct. 4.
Fio Henry into Theatrical Grill, Cleveland, for two weeks and options.
Singer Betty McGuire set for Last Frontier, Las Vegas, in December for a month.
Sarah Vaughan to do Blue Note stint, Nov. 7-20, to be followed by Lionel Hampton Nov. 21 for a week.
Charlie Agnew returning this week to Lotus Room, La Salle hotel.
Paradise ballroom instituted amateur night every Wed. to hype big Singer Julie Wilson doubling in the supper show of the Palmer House, racing from the Schubert theatre and her role in "Kiss Me Kate".

Pittsburgh

Jubilaires booked into Bill Green's week of Oct. 14.
Billy Catzone Trio resumed at William Penn, playing luncheon music in Terrace Room and for cocktail sessions in Continental Bar. With an enlarged band, Catzone will probably go back into Terrace Room for dinner and supper dance-show sessions following Hildegarde engagement. She has her own band, Jack Nye's, with her.
Baron Elliott outfit resumes as staff band on WCAE in a few weeks after summer-long layoff.
Tommy Turrentine, on trumpet, subbing for trombonist Tommy Turk with Deuces Wild at Carnival Lounge while latter is on tour with Norman Granz.
Dorothy Nesbitt back at Spotlight Room piano after vacation on Coast.
Nellie Luther booked into Bill Green's the week of Oct. 3.
Because new Carnival Lounge will have only music, and no singing, to escape amusement tax, when Dany Gilheup opens there Oct. 7, his vocalist, Tiny Irvin, will go into the Copa.

Kansas City

Wayne Muir orch leaves Drum Room, President hotel, to open in Flame Room, Radisson hotel, Minneapolis, Oct. 13.
Joe Vera orch out of El Casbah, Belleville hotel, to open Jimmy Nelson's new Key Club, formerly Macie's, early in October.
Don Roth Trio switches from Oaks Club, Winona, Minn., to Hollywood Supper Club, Rochester, Minn., beginning Oct. 10, for 12 weeks.
Rocky Ford Quinlet into House of Oscar, Colorado Springs, Oct. 5.
Hollywood Ragerettes, playing in the territory, east for dates at Jimmy's Glass Bar, Edwardsville, Pa., from which they will double into guest shots on the "Grand Ol' Opry".
Florian Zabach orch leaves Terrace Grill, Muehlbach hotel, to open 12-week stand at Mayflower hotel, Washington, D. C., early in October.
Arty Russell and New Yorkers into Buster's Club, Orange, Tex., following Sammy Pagns Quintet, which moves to Glass Bar Club, Fort Madison, Ia.; set by Midland Attractions.

Tom Rockwell Suffers Broken Ribs in Mishap

Hollywood, Sept. 27.
Thomas G. Rockwell, prez of General Artists Corp., found out Friday (23) that he sustained two broken ribs when his speedboat crashed into a buoy in the dark, 10 days ago (18). Medicos discovered the breaks when Rockwell went in for a checkup.
Rockwell and Henry Miller, GAC salesman, were aboard the craft when it hit the buoy and sank. They clung to the latter until rescued a couple hours later by Carlos Castel, in the GAC head's own 26-foot cruiser. Speedboat incidentally, was one Rockwell had just had brought to the Coast from his Canadian lake-ledge. In addition to the boat, Rockwell lost a \$500 wrist watch in the water.

EVER WELCOME POPS
CARMEN LOMBARDO'S
IT SEEMS LIKE OLD TIMES
LEO FEIST

It's Music By
JESSE GREER
Program today
Yesterday's
FLAPPERETTE
Decca Record (43128)
FRANKIE CARLE
(Mills Music)

SONGWRITER
(ASCAP)
Wanted as Partner
to Form Music
Publishing Firm
BOX 782, VARIETY
154 W. 46th St., N. Y. 19

L. A. Nitery Is Trying Vaude as Biz Hypo; Now 3 Outlets for Variety

Hollywood, Sept. 27. Florentine Gardens, Hollywood boulevard theatre-restaurant, is turning to vaudeville in the hope of finding the right commercial answer. Nitery hasn't done very well for some, although its current show, Ray Kinney and his Royal Hawaiian Revue, has perked things up in the past few days. Management thinks vaude is the answer.

Opening Friday (30), with a line of 12 girls, Jimmie Grier's 11-man orchestra for backing and dance music and with Bill Anson, KFWB disk jockey as emcee, the new show will include The DeHavillands, equilibrist; Hermonides William Trio, dancers; Jean Carter, song stylist; Manny King, who calls himself "the comedian's comedian"; the Johnson Brothers, comic jugglers, and Amanda, in a turn billed as "pianomania."

This will make three L. A. outlets for vaudeville, if the Florentine management sticks to its declaration that it will have nothing but variety shows henceforth. Three will be the nitery, the Orpheum, and the Forum theatre, weekends, starting Saturday (1).

L.A. TO HAVE VAUDE PREVIEW SHOWCASE

Los Angeles, Sept. 27. Forum theatre starts using vaudeville Saturdays and Sundays, beginning Oct. 1, thus giving vaude turns a chance to showcase before an audience for Orpheum bookers. Orpheum, which lately revived vaude, finds it easier to catch acts in town than having to send men to Long Beach or other nearby communities.

House will use a five-act show with one matinee and two evening performances over weekends at 74c for all seats. Maurice Freeman will baton a pit band of five.

Bertell Commish Claim On Miss Stewart's Roxy Date

Jack Bertell of the Radio Artists Corp. has filed a claim with the American Guild of Variety Artists charging that Martha Stewart defaulted commission payments to him on her recent date at the Roxy theatre, N. Y. Bertell claims that Miss Stewart played the theatre while under contract to him and consequently commission on the date is due his office.

Miss Stewart was set into the Roxy by agent Paul Small who made the booking arrangement with Danny Winkler, Miss Stewart's Coast rep.

DE MARCOS SET FOR 6 WEEKS AT PERSIAN RM.

The De Marcos are slated to open at the Persian Room of the Hotel Plaza, N. Y., Oct. 18, following current run of Victor Borge. They're booked for six weeks. Terp twain were originally scheduled for this spot Nov. 18, but hotel would like to advance the date.

De Marcos were booked some time ago on a combination deal which called for dates at the Palmer House, Chicago, and the Plaza, both of which are part of the Hilton chain. Certain theatre dates will have to be cancelled in order for the dancers to make the earlier Plaza stand.

McCarthy-Farrell Split

Hollywood, Sept. 27. Gene McCarthy and Tommy Farrell, nitery team, have broken up due to differences on coin. Farrell will try films while McCarthy is seeking a partner to continue the act.

Music Corp. of America will continue handling both as individuals.

Hope's Duluth Return

Minneapolis, Sept. 27.

Bob Hope is being brought back here for the Duluth "Fall Festival." Hope will originate his Oct. 4 radio broadcast from Duluth.

The St. Paul Winter Carnival also is negotiating to bring Hope and Bing Crosby to St. Paul next winter as its chief attraction. A few months ago, he was the principal attraction at the Minneapolis Aquatennial.

U.S. Acts Working Out British Dates On Revised Setup

All American acts working in Britain will play out their contracts at revised salaries. British impresarios have worked out deals with majority of performers whereby the producers will compensate for the lowering of the pound's value by paying off on current contracts at the approximate rate of \$3.30 instead of the \$4.03 original value.

Compromise was affected when it was pointed out that English producers had the privilege of cancelling acts if the monetary unit's value dropped to \$3 or under. Theatre owners thus felt that they couldn't afford to make up the full difference and since all acts wanted to continue their routes, acts are taking the \$3.30 settlement.

Talent agents point out that American acts currently in Britain will not take too severe a loss under this setup. It's declared that when commissions, living expenses and British taxes are deducted, there will be a comparatively small difference in a performer's take-home pay.

Percenter also think that the lower pound value will have little bearing on the future bookings of acts, that is if Britain's theatre business holds up to present levels. Names will work in England only if they feel like doing a British theatre swing. The money will make little difference. For example, Jack Benny preferred a Palladium London, date to a stand at the N. Y. Roxy, which would pay more. Film personalities will continue to play in England if only to enhance their picture grosses abroad.

Auto Industry Passes Up Chi R.R. Fair Site; City May Take It Over

Chicago, Sept. 27.

Auto industry approached by Chi city officials, has nixed the idea of an auto fair on the site of the Railroad Fair for 1950, claiming the manufacturers did not want to antagonize the dealers, since the latter are planning a show for the International Amphitheatre for late February.

Mayor Kennelly and a group of Chi businessmen are trying to get sponsors lined up, in order to retain the lakefront site as a permanent fair grounds. City and Park Commission were offered the grounds as is to the railroad people and if deal is not consummated, grounds will be demolished by Railroaders, as per agreement. Fair closes Oct. 2.

Campus' Cultural Pitch

I Robert Kriender, the 21 Club, N. Y. benefactor, has enlarged upon a unique memorial to his late brother Jack Kriender, a Rutgers grad of '36, together with Rev. Leventhal, president of the Associated American Artists, Inc., recently donated 65 reproductions of famous art works which will be loaned to the students for 5th semester. Kriender originally donated 12 reproductions to the University in 1939.

Rutgers art dept head, Helmut H. von Erffa, attested to the gift's popularity by declaring there are never enough prints to go around to all who desire this service.

SET CONVENTION TALENT

Las Vegas nitery operators are preparing for the forthcoming 8th Brit convention to be held in that town starting Oct. 5. Sophie Tucker has been set for El Rancho and Lou Holtz goes into the Last Frontier.

Quintet's Dual Stint in N.Y. Cafe May Resolve AGVA-AFM Jurisdiction Row

Reade Chain Renewing Vaude on 1-Niter Basis

Vaude returns Oct. 10 for the third season at five houses of the Walter Reade chain in New Jersey and update New York. Circuit will unveil a "Palace-type" format for the first time using seven acts and a pit band instead of five turns and a hand onstage as in the past.

Booked by Al and Belle Dou, the talent will play one-day stands. Shows open at the Axford, Plainfield, N. J., on Tuesdays, then move on consecutive days to the Paramount, Long Branch, N. J., Majestic, Perth Amboy, N. J., Broadway Kingston, N. Y., and wind up at the Congress, Saratoga Springs, N. Y.

DELTA RHYTHM BOYS CLICK AT PALLADIUM

London, Sept. 27.

The Piddingtons, a mental telepathy turn, bowed at the Palladium yesterday (Mon.). Act lacks showmanship, but nevertheless clicks on its radio rep.

Delta Rhythm Boys, also newcomers to the Palladium bill, were splendidly received. American harmony group has been playing the provinces prior to its local appearance.

The jurisdictional tiff between American Guild of Variety Artists and the American Federation of Musicians may come to a head by tomorrow (Thurs.) with the opening of the Kirby Stone Quintet at the Latin Quarter, N. Y. Combo will do the full music and will appear in the floorshow as an act, and until now has not joined AGVA. Organizers from the performer union have demanded that they join that organization, inasmuch as they'll be working as an act. Unless they become members of AGVA they'll be asked to leave the show. If they're forced out of the Latin Quarter, it's likely that Local 802 of the AFM may retaliate and pull its musicians. In that event it's probable that the safe may have to shutter or operate sans music and shows.

Lou Walters, operator, has appealed to AGVA to permit the act to work in both capacities until the jurisdictional squabble is settled. If AGVA is the victor, the quintet will pay retroactive dues to this organization. Proposition is acceptable to Stone.

If the Latin Quarter is forced to shutter because of the jurisdictional dispute between both unions over acts which play instruments as part of their turn, it will be the first instance of a complete closing. When AFM chieftain James C. Petrillo declared war on AGVA several weeks ago, he announced that he would start pulling bands out of (Continued on page 62)

BERNIE GEORGE



★ Novel Impressionist ★
Currently
Radio City MUSIC HALL
NEW YORK
Thanks to RUSSELL MARKERT

Recently Featured —

- CAPITOL THEATRE, N. Y.
- MT. ROYAL HOTEL, MONTREAL
- HENRY GRADY HOTEL, ATLANTA, GA.
- GLASS HAT—BELMONT PLAZA HOTEL, N. Y.
- LE RUBAN BLEU, N. Y.
- "BERNIE GEORGE SHOW," A.B.C., COAST TO COAST

Direction by DICK RICHARDS, 545 5th Avenue, New York

BOBBY BREEN Returns to Broadway

Straight from His Record Breaking Appearance at the Detroit State Fair



The New Bobby Breen, Whose "Voice with a Heart" Is Thrilling the World Again

Guest Star, "EDDIE CANTOR SHOW"

OPENING SEPTEMBER 28

RKO PALACE

NEW YORK

ASSOCIATED BOOKING CORPORATION

Personal Mgr.:

FRANK TAYLOR

Night Club Reviews

Persian Room, N. Y.

(HOTEL PLAZA)
Victor Borge, Bob Grant, Orch.
110 and Mark Monte's Continental
tals. 4:30 and 8:30 concert.

Like Carl Brisson, his com-
patriot Victor Borge is a very
melancholy Dane and proves it
aptly at the reinauguration of
the Persian Room season. His
prowess only in its plenitude
as he's inclined to generosity
in leaving them begging, but
the pianistic comedian certainly
delivers a full measure.

He has added some new
pieces of business, such as the
apocryphal announcer who
can't spell Borge, but has no
doubt spelling Shostakovich, and
in between delivers a droll dis-
course at the Steinway. His tol-
erance of anything, suffers through
over-attention of the piano re-
tial, which is a new development
since Borge, heretofore, made the
filing incidental and relatively se-
condary to the comedy. He should
reverse field, especially on a nitery
floor where he is too chautauqua
with the music despite the en-
deavor to throw it away.

He runs the gamut of the class-
ics and while there is sugarcoat-
ing camouflage via the "Happy
Birthdays to You" thematic, none
the less his virtuosity holds sway.
There's no disputing the forthright
piano-fortissimo but Borge's clowning
by which he's so good, and ef-
fective to now become also-ran. He
has a fine sense of comedy and
his broad appeal has been evi-
denced in the past over the air
and in such mass auditoriums as
the Roxy yet, paradoxically, he
seems too circumscribed at the
Plaza's Persian Room. This is in
contrast to his known past impact
at the Waldorf's Wedgwood Room,
N. Y., the L. A. Ambassador's Co-
suet Grove, etc.

Otherwise, this class boote
is back in high with maitre d' Fred
and all his usually efficient staff-
ers at their old stands. Mark
Monte's Continentals continue with

their, tiptop dandipation as the re-
lief band, getting an extraordinary
amount of tepid tuning-out of
told pieces. Something new has
been added via Bob Grant. He's
long been the band mainstay at
the Versailles but decided this
hotel would be an easier schedule.
Grant, of course, is standard with
his society brand of music, both
for the hoof and the show, always
providing an excellent backer
upper for the talent. Abel.

Georgian Room, Seattle

(OLYMPIC HOTEL)
Seattle, Sept. 22
Patti Moore & Ben Lessy, Wally
Anderson Orch. (8), \$1-\$1.50 cover

Patti Moore and Ben Lessy's
new routines and new material are
sucked in this room, where they
opened last March when teamed
with Ben Blue. A capacity audi-
ence welcomed them back with
plenty of palm pounding, particu-
larly for "Tales of South Passaic,"
and Lessy's ribbing impersonations
of Jose Iturbi, Dean Martin and
Jack Cole.

Patti's smooth, satirical routines
go over big, with Miss Moore's
gay vivacious manner and sock
selling of songs and dances a per-
fect foil for Lessy's clowning.
From their opening with "Nothing
Like An Old Fashioned Song," put-
ting new words to some nostalgic
tunes, to the bow-off hillbilly num-
ber they had the audience.

Norman Hawes, duo's accom-
panist, rates a nod for his deft
handling of the piano and direc-
tion of the orch during the act.
Wally Anderson's orchestra han-
dles the dance chores in good fash-
ion, giving the jaspers both sweet
and thumbsamba stuff. Reed.

Old Knick, N. Y.

"Darling of the Desert," musical
melodrama in two acts, book by
Stanley Miller and Paul Killiam
based on material by Carolyn
Rogge, music and lyrics by Stanley
Miller, staged by Elizabeth Mc-
Cormick, musical numbers staged
by Donald Saddler, musical direc-
tion, Herbert Kingsley, costumes
Don Fishelson, features Gene Bar-
ry, Lenore Lowman, Evelyn Ward,
Donald Saddler, Jack Cassidy, plus
oldtime spirit film; \$2 minimum,
\$1 Fridays Saturdays.

One wouldn't exactly call the
Old Knick a spot for the chick-
but at least there's plenty of room
for an evening's entertainment,
class or mass. Currently there's
an original amusing melior, deal-
ing with some chicanery involving
oil in the Near East, that forms
the major part of the show's
amusement. Plus which there are
the usual audience-participation
songfests (champagne to the win-
ners) and the showing of silent
pics, which, of course, are stand-
ard with this theatre-restaurant type
of operation.

Paul Killiam is still the omni-
scient entrepreneur of this check-
ered-tablecloth eastside joint, and
much of the place's atmosphere is
supplied by the crew-cut producer
with the Harvard background.

"Darling of the Desert," the mel-
ior, has some good comedy mo-
ments and it's played by a more
than usually professional cast that
includes Gene Barry, Lenore Low-
man, Evelyn Ward, Donald Sad-
dler and Jack Cassidy. Kahn.

Terrace Room, N. Y.

(NEW YORKER HOTEL)
"Salute to Cole Porter," with
Stuart Wade, Betty George, John
Kris, Ruth Ann Korman, James
MacColl, Liza Duddy Singers, Ber-
enety Fire Jack Gray, Marilyn Jack-
son, Dean Campbell, Don Mc-
Grane's Orch. (12), written, di-
rected by Sherman Marks, chore-
ography Bentley Stone, John
Kris musical arrangements, Wil-
liam Snyder, Wayne Robinson,
Cliff Pearson vocal arrangements,
Keith Texier lighting, Robert Gra-
ham costumes, John Pratt, Henry
Rosen, no minimum, cover \$1
weekdays, \$1.50 weekends.

The redecorated Terrace Room
of the New Yorker hotel has, in
the "Salute to Cole Porter," par-
age and probable followup in the
name of George Gershwin, Rich-
ard Rodgers and Oscar Hammer-
stein II, etc. a new style of cafe
entertainment that will displace
the hostelry's faded ice revue
standby for a long time to come.
For it's an immensely enjoyable
wedding together of some of the
world's best pop-style music via a
smartly written script, forming
what might be termed a capsule
musical comedy that holds atten-
tion from start to finish.

This idea of basing a complete
40-minute show on the hit songs
of stand-out composers such as
Porter has unlimited possibilities.
Whether writers such as Porter
will continue to grant use of their
material in this way after seeing
the shows may be a hindrance to
those possibilities, since this usage
obviously amounts to what the mu-
sic business terms a "grand right."
But, in the event the permission
is withdrawn and a deal can't be
made, there's plenty of other wide-
ly known music that can form the
foundation of the "Salutes."

Originating in the Sherman hotel,
Chicago, the shows, produced
by Sherman Marks have been sig-
nally successful there and in the
Ambassador hotel, Los Angeles.
This is the first crack at New
York. And on the basis of the open-
ing night's performance there's lit-
tle question that N. Y. will go
for them, too. For the basic lure
is Yankee musings—songs that
virtually everyone with a radio,
piano, or just a good pair of ears
are thoroughly familiar with. Mixed
in with them and tying them to-
gether is occasional comedy, good
performance and sparkling lines
of dialog.

Not all of the show is vocal.
There's James MacColl, playing
Porter, who carries a good role of
many laughs in the lines he's as-
signed. And there's dancers John
Kris and Ruth Ann Korman of the
Ballet Theatre, who lend delicately
interpreted toe routines to the
tracing of Porter's musical life.
They superbly supplement the
voicing of Stuart Wade, last with
Freddie Martin's orchestra, the vo-
cating and physical appeal of Bet-
ty George, and the excellent con-
tributions of Lyn Duddy's singers.

A large slice of the show's im-
pact is in its presentation. There
are some 25 separate lights used
plus six mikes. As one performer
finishes, another picks it up, cre-
ating and holding a fast pace di-
alog tying one to the other. All
told there are 174 light cues, han-
dled by one man, who actually is
responsible for the entire layout.
That's Tom Lauer, who directs
the show from a patron's vantage
point, a telephone system relaying
orders to the men who work the
18-circuit light board. Show is cost-
ly to install (about \$5,000), but
cheaper to carry than the hostelry's
old ice revues.

Don McGrane's orchestra backs
the show and plays for dancing
and does an admirable job at both.
This show is as difficult to play
perhaps more so than some of the
old's past ice revues and Mc-
Grane's hand cuts it smoothly. For
dancing the group lays down an
excellent beat, strictly on the com-
mercial side, which kept the floor
well populated when caught.

Refurbishing of the Terrace
Room is based on a gold and blue
color scheme done in a way that
might be called "conservative
flash." It's a restful combination
slightly dozed with a Greek motif
Wood.

Empire Room, Chi

(PALMER HOUSE)
Chicago, Sept. 22
Rush Ladd with Fran Malloy,
Imogene Coca, Julie Wilson, Lou
Gibson Trio, Merriel Abbott Dan-
cers (10), Eddie O'Neal Orch.
\$2.50 cover, \$1 minimum.

Bill is top-heavy with perform-
ers that are attractions in solo
spots elsewhere and each has had
to cut their stuff to fit an overlong
bill. Result is tiring and surpris-
ingly average on an overall enter-
tainment basis.
Hank Ladd and his wife, Fran

Malloy are at a disadvantage, fol-
lowing two production numbers, an
acrobatic routine, Imogene Coca and
a Julie Wilson build-up. Miss
Wilson has the choice closing spot,
appearing at the supper show only
and it's pretty apparent the late
show has turned out for her. As a
result, Ladd slows up the works
for the payees after they've sat
around for over 40 minutes al-
ready. Ladd's work, aided by his
wife in a straight part and a song,
consists of stories and some gags
from "Angel in the Wings." Pace
falters noticeably, largely due to
Ladd's position on the bill: his de-
livery garners yucks in the dinner
show and stuff in supper presenta-
tion gets same Ladd treatment.

Miss Coca has had to cut and
sheep to be noticeable degree and
since being first on bill, gets
payees when fresh and receptive.
After reprise of impressions of
Pola Negri, Clara Bow and Lana
Turner, Miss Coca vows with her
Kansas City Blues number and
begs off, leaving aud wanting more.

Los Gatos Trio are a sure-fire
acrobatic act for a theatre stage
or informal cafe and garner plenty
of plaudits for their strong-arm
stuff and aero-technics. Only thing
is they seem out of place on
this bill, perhaps because it's too
long to begin with. Trio's got
plenty of action and ability, but
seem to be rushing through as if
they sense tedium in the air.

In the supper show the cutting
and rushing are being done to fit
Julie Wilson in the line-up, who
is currently at the Shubert thea-
tre in "Kiss Me, Kate." Miss Wil-
son has landed into the Parker
House, her first nitery engagement
in Chi. on the most exciting pub-
licity build-up and word-of-mouth
campaign to flare up in these parts
in many a month. Elevated plat-
form, excellent lighting effects,
lush gown and terrific special ma-
terial bespeaks of showmanship
plus for this brunet looker. She
gets seatholders vocally eating out
of her hand with deft handling of
"Most Gentlemen Don't Like
Love," "He Came a Long Way
From St. Louis," "Manhattan
Towers," "Man Could Be" and
"Kisses Report." Miss Wilson held
the spotlight for over a half-hour,
yielding to an aud that had appar-
ently been waiting for her. Ges-
tures, voice and routine drips with
a caressed in class and total ef-
fect is slickest stint viewed this
season. At show's end there's no
doubt as to who's the main attrac-
tion.

Merriel Abbott dancers come
through first-rate with two new
numbers, "What Makes Music" and
"The Wind and the Leaves." Ed-
die O'Neal emcees as usual, with
orch showbacking and providing
dance sets.

Ireland, N. Y.

(FOLLOWUP)
Ireland boniface Noel Goldstein
has been operating this spot for
sometime as a novelty booking sit-
uation. For a long time he had
been dabbling with foreign im-
ports, subsequently a minstrel
show and now he's set to enter to
the femme trade and a sprinkling
of sports devotees with the Yale
basketball star, Tony Lavelli (New
Acts) as the prime draw. Con-
sequently the spot has been getting
a larger slice of all-femme parties.

This smorgasbord establishment
is still giving a comparatively large
show for the \$2 minimum. This
large-seater provides a six-girl
line and a trio of acts plus a pair
of bands. Pacing the show is long-
termer Danny White who knows
his way around the low-price trade.
He's a good comedy dancer, al-
though gag is spotty. He cuts a
popular figure in this spot and gets
healthy palmings.

Singer Irene Carol walks off to
okay mits despite a faulty song
selection. Excursion into the semi-
classics with "Italian Street Song"
isn't exactly in her meter. She
shows up best in novelty tunes
such as the hillbilly number she
does as an encore.

The Guy Martin line is nicely
gowned and routines are decor-
ative.
Joe

Club Carnival, Mpls.

Minneapolis, Sept. 24
King Cole Trio, Willie Shore,
Perry Martin Orch. (12); \$1 cover,
\$2.50 minimum.

In the King Cole Trio, now a
foursome, and Willie Shore, cur-
rent show has two "names" who
are bringing home the bacon. Cole
and his boys, of course, have been
a theatre and nitery magnet for
a long time. Shore now has a
strong local pull as a result of a
previous Club Carnival appearance
during which he won considerable
following. The two acts provide
much pleasant entertainment.

The highly stylized vocalizing
and instrumental of the Cole out-
fit get their usual enthusiastic au-
dience response, making apparent
that it hasn't waned in popularity.
Cole's vocalizing and the work of
Ashby, Comfort and Constanza on
the guitar, bass and Cuban drums
are still blended into listenable
melodic balladry emanations dis-
tinguished by quiet, slow interpre-
tations. It's almost all on the lan-
guidly sweet and sentimental side.

Shore captures solid laughter
and applause with his comicallies,
amusing impressions and comedie
and other dancing. His soft show
dancing during impressions of
Frisco and Pat Rooney and his
burlesque of ballerinas are stand-
outs.

Perry Martin continues in good
voice and his orchestra still turns
in a bang-up job playing for cus-
tomer dancing and the show. Room
completely filled for dinner show
caught.
Rees.

Raleigh Room, N. Y.

(WARWICK HOTEL)
Irving Fields, Trio, Fred Fawcett
Unit, \$1-\$1.50 concert.

An intimacy specializing in small
outfits, the Raleigh Room is cur-
rently enhancing its decorative ap-
peal with a musical program that
goes over with the dancing el-
ement and also has a pleasing effect
(Continued on page 62)

Billy Bishop
MEMO:
Selected speeches from
Billy Bishop's series of
LONG, STUNNING SPEECHES
are publicly displayed over
evening in his "Audience Group
Broadcast" production at the
Hudson Theatre.
There isn't exactly a word
present—but for a change of
pace in comedy entertainment
—there's Billy the Magician.
Regards,
BILLY BISHOP
P. S. Met. Iron Newman
Mark Laddy

PHILADELPHIA, PA.
CLINTON HOTEL 10th & Broad
100 OUTSIDE ROOMS
from \$2 DAILY
SPECIAL WEEKLY RATES
HOUSEKEEPING FACILITIES
Beautiful Air-Conditioned Comfortable
WATCHING DISTANCE OF ALL DESTINATIONS

THE THEATRES OF THE STARS
Marcus LOEW BOOKING AGENCY
GENERAL EXECUTIVE OFFICE
LOEW BUILDING ANNEX
140 W. 4th St., N. Y. C. • (M) 9-5700
J. H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

GENUINE HIGH GLOSSY PHOTOS 5x7
Made from the negative or photo
Developed in quality of any price
NO REWINDING CHARGE—NO EXTRA
24-HOUR SERVICE ON REQUEST
5x7s: 12¢ per 100, 10¢ per 1000
For Red Photos 12¢ per 100, 10¢ per 1000
Special 5x7s: 10¢ per 100, 10¢ per 1000
No Negative Charge on 1st 1000
Made by J. J. Kragman, The Man Who
Photographs Grace & Glamour's Covers
Cam-A-Ray Plan 1-2-3-4
185 West 45th St.
New York 18, N. Y.
WE DELIVER WHAT WE ADVERTISE

Jack Powell
NOW — RKO BOSTON
Next
LOEW'S CAPITOL
Washington, D. C.
Thanks to DANNY FRIENDS
Mgt. by **EDDIE SMITH AGENCY**
RKO Bldg., Suite 907, 2000 Mass. Ave.

GAGS • SCRIPTS • ACTS
New comedy material for comedians, etc.
Send \$1 to 100 Street, Room 200, N.Y.
and \$1 for 1000 pages, 1 month, 10¢ per
page. 10¢ per 1000 pages, 1 month, 10¢ per
page. Send for latest price list.
LAUGHS UNLIMITED
210 W. 45th St., N.Y.C. 10019

YOU MUST VISIT RAILWAY LOST PROPERTY
when in LONDON for Bargains in
Furs, Fur Coats, Luggage, Travel
and Sports Goods.—Call at 1 Port-
man Street (corner of Oxford
Street), Marble Arch, London, W.1.

SONGS
that pack 'em in!
BOB MORRIS
Director:
BILL VIDAS
Musical
Entertainment
Agency
300 W. 42nd St.
CHIN 4-0000
Manhattan

PAUL GILBERT

"I know when people are loaded and this boy is loaded—with comedy."—Joe E. Lewis.

PAUL GILBERT

"In my humble opinion, America's outstanding new comedy hit."—Benny Fields.

PAUL GILBERT

"The greatest fun-find of the year."—Kup's Column, Chicago Sun-Times.

PAUL GILBERT

HAS HAD SMASH ENGAGEMENTS AT

LATIN QUARTER, Newport, Ky. (Twice in four months);
GRAEMERE HOTEL, Chicago (8 weeks); TIC TOC, Milwaukee;
ESQUIRE, Wichita; Bowery, Detroit;
MERRY-GO-ROUND, Akron; Comedy star
ST. LOUIS MUNICIPAL OPERA, summer 1949.

OPENING SEPTEMBER 30
CIRO'S, Chicago



PAUL GILBERT

Is Under the Personal Management of
DAVID BRANOWER

Franklin 2-5500
Suite 1800, 203 N. Wabash Ave., Chicago
Writers: SIDNEY SHAW, ALLEN WALKER
Musical Direction: PHIL PHILLIPS

Night Club Reviews

Continued from page 60

Raleigh Room, N. Y.

on those who like to relax and listen. Holding down the drawing spot, the Irving Fields trio clicks solidly, while the Fred Fassler unit provides excellent support. The latter group, reviewed under New Acts, lends a sedate touch with its overtones of old Vienna, and fits in nicely as a contrast to the hep playing of Fields and his boys.

The Fields trio, with the maestro at the keyboard, Michael Bruno on the drums, and Henry Senick strumming the bass, gives out with some topnotch instrumentals. Exercise for the terpsiters is offered via the trio's renditions of "Moroco," "Atlantic City," "A Little Birdie Told Me," "Whirlwind," "Scratch My Back," and "Kiss Me, Sweet." Fields handles vocals on the last two. An occasional rumba is thrown in, but in the main the combo caters to the two-steppers.

Some clever arrangements are also brought to the fore with a stand-out job done on "Three Blind Mice." Trio takes the tune and plays it as it would sound if orchestrated in Brazil, Mexico, China, Scotland, Hawaii and finally the U. S. A. "White Christmas" offering doesn't come off too well, with the boys losing a lot of the song's simplicity in their effort to play it differently. Outhit came through with an okay Latino beat in their rendition of "Oye Negra." Group also gave a good account of itself with "Mexican Hotfoot," composed by Fields and recorded by the trio for Victor.

Despite heavy rain, room did good business on night (Thursday); caught.

Maisonette, N. Y.

(HOTEL ST. REGIS)

Kitty Kallen, Milt Shaw and Lazlo & Pepito orchestra; \$1.50 and \$2.50 cover.

Kitty Kallen has moved fast this year, coming along into the big

leagues as a personality songstress, which is quite a step forward from a hand-singer. It follows tradition, since many a name chirp, of both sexes, has been showcased with top bands and thus come to attention, either via disks or cafe floors.

Miss Kallen, following a strong summer impact at the Versailles, N. Y., now is doubling this claim Hotel St. Regis with the Capitol theatre on Broadway. On the cafe floor she manifests predilections for song delineation beyond the average thrush's scope. Her accent is on production numbers, a natural tie to her stint as successor to Ella Logan in "Finian's Rainbow." She does an unannounced Mary Martin, merely throwing it away with a "guess who?" as she unreels "Honeybun" from "South Pacific," including the oversized sailor suit for the finale. She gets lots of values from one of the better "Miss Liberty" lyrics, the "Only For Americans" number. In Mermanesque manner, she does "Show Business," then Lena Horne and Martha Raye. She naturally reprises "Glocca Morra," has a cute novelty in "Take Me Home This Moment," another in "My Daddy's in the White House." Openers are "Happy Talk" and "Wonderful Guy," more in the music-comedy idiom.

Per usual, Milt Shaw dispenses the "society" brand of dancapation popular here, and the alternating Lazlo & Pepito band is equally expert. Per usual, also, August is veepee in charge of the velvet rope and evidences his expert handling of the patronage which is an unusual conjunction of society and the lively arts in view of the St. Regis' strategic geographical location. Abel.

Cotillion Room, N. Y.

(HOTEL PIERRE)

Eddie Garr, Stanley Melba and Ralph Lane orchestra; \$3 and \$4 minimum.

Stanley Melba, maestro-impresario of the Hotel Pierre, is accentuating the dinner and supper diversionment with only one act, fortified by three weekly square dance sessions, which are a growing vogue with the Beverly Hillsbillies as well as the Manhattan Hoe-Downers. The city slickers like to make with the "alienated" and "sashays." Here Ralph Teffteller does the calling.

Floor show itself focuses around Eddie Garr, a seasoned hand in the varieties and legit, more recently in "Time of Your Life" and for quite a run as Jester Lester in "Tobacco Road." Garr has a legit way about his cafe comedy, too, and he needs only a sock highlight or two to break through reality importantly. As is, some of it's fresh and some reminiscent. A little sharper editing would produce a singleness of impact that would break no captiousness.

His drunk the refugee number is gem of a vignette; the flip given the Richman-Vallee-Wynn impressions through the "life begins at 60" intro—all these are most effective. The satire on "they all act in Hollywood," and the bits about Clem McCarthy and Fred Allen likewise register. In toto he's a very sturdy interlude but that extra stand-out number or two is still the thing lacking to really make for a socko impression.

Otherwise, Melba emcees with

the same suavity that distinguishes his dancapation. Ralph Lane is a sturdy relief combo. Also to round out the regulars, Francois is again the efficient maitre d'. Abel.

Flagship-Showboat (UNION, N. Y.)

Union, N. Y., Sept. 21
"Ice Pictorials," with Margie Lee, Johnny Flanagan, John Curtis, Glory Pillar, Precisionettes, \$2 minimum.

This is the fourth successive skating show at the Flagship-Showboat, large eatery on Route 29, and it seems destined to continue the new policy's success.

The show is typical of offerings here to date and should ride out its month-long engagement with kudos. Unlike previous offerings, though, it has no scenery or luminescent paint on costumes. Neither is missed.

What it has got, though, is robust humor, sizzling action, pretty girls and dance patterns that make the time fly. Margie Lee, star of the show, is more statuesque than most figure skaters. Her style also is outside the common mold, in that she mixes ballerina glides and turns (done to Tchaikowsky's "Swan Lake") with pratfalls right out of Mack Sennett. It's an odd combination and a successful one.

Biggest number is "Frankie and Johnny," done as a musical play on skates. Then comes a comedy routine with Flanagan and Miss Lee. Flanagan appears in a charwoman bit which is highly amusing. The girls in fetching costumes do a bebop number.

Lively pace is attributed to direction by Carol Lynne, Miss Lee's sister, who is appearing at the Roxy, N. Y. Despite tiny ice surface (about 30 by 30 feet), Miss Lynne's choreography has line and pattern. Brun.

Quintet's Dual Stint

Continued from page 30

New York cafes. However, strategy seems to have changed since then. Instead of pulling hands by having them refuse to play for acts, union seems to be concentrating on individual musicians and musical acts. First instance occurred several weeks ago in Chicago, when The Madcaps, playing the Oriental theatre, were told not to join AGVA. Another occurred last week in Philadelphia when Vaughn Monroe, playing at the Click, Philadelphia was told by AFM not to pay his back dues to AGVA. Performer union failed to pull the show.

The case of the Stone quintet, however, may be the deciding factor in the AGVA-AFM war. It's felt that whichever union wins this dispute will have won the battle, since the bout will occur in New York, which is the biggest employment center for both unions.

It's reported that Petrillo had hoped to tackle handleaders first in every situation and continue the battle by whittling away at individuals. Then if AGVA pulled a show, he would avoid a bad press. However, if the Latin Quarter showdown materializes, he'll have to go into a head-on battle with the union.

In the case of Vaughn Monroe, AGVA declares the fight isn't over. Handleader is slated to report to Republic studios, where he'll work in "Singing Guns," which Max Brand is producing. Screen Actors Guild and American Federation of Radio Artists are expected to step in to aid AGVA, and it's likely that both unions will demand that he pay up on his AGVA card.

Pall Quartet Entry OK To Bear on AFM-AGVA Tiff

Having an important bearing on the jurisdictional tiff between the American Federation of Musicians and the American Guild of Variety Artists is the decision handed down by U. S. immigration authorities in which it was ruled that the Irving Pall Quartet, an instrumental group, comes under the category of being an act and not musicians. Because of this ruling, quartet will be able to enter the U. S. from Canada for nitery and theatre dates. They had been held up at the Canadian border because immigration authorities initially ruled them to be musicians.

Quartet which had been slated for a date at the Latin Casino, Philadelphia, brought out that they had been replaced at the Philly nitery by two acts. Regulations forbid entry of musicians into the U. S. on work permits unless they are of virtuoso calibre. However, acts are permitted entry.

Immigration Dept. decision is seen as being important in the cur-

rent AGVA-AFM tiff since it gives legal backing to the AGVA's contention that those appearing in theatres and cafes are acts even if musical instruments are used. AFM head James C. Petrillo contends that if an entertainer uses an instrument for a small portion of his turn, he must join AFM and resign AGVA. AGVA, on the other hand contends, that if a performer is used in a floorshow or a theatre stage, he's under AGVA jurisdiction.

Law firm of Silverstone & Rosen-thal represented the Pall Quartet.

New Acts

TONY LAVELLI

Accordion

9 Mins.

Ireland, N. Y.

Tony Lavelli, one of the top basketball players in the country who achieved an alltime great rep while matriculating at Yale, is currently filling in nitery dates before resuming at the game this fall under the banner of the New York Athletic Club. He's a personable and clean cut chap who displays no little ability at the accordion.

Lavelli does a brief interview bit with the house emcee before settling down to his belly-balding. In the latter portion of the turn he shows good digital dexterity with ability to take long runs with ease. Unfortunately, Lavelli uses stock arrangements. He could achieve more individuality with scores that are tailored to his needs. Nonetheless, he makes the most of the material at hand, windjamming with a great deal of flash.

While Lavelli's talents on the accordion are on par with many acts of this type, his athletic rep can help him along to desirable engagements on the vaude and tele circuits. Jose.

FRED FASSLER UNIT (3)

Instrumental

25 Mins.

Raleigh Room, N. Y.

This instrumental trio exhibits a Continental flavor that is custom tailored for small rooms. Lifting strains of old Vienna and a table-hopping fiddler are the forte of this combo. Fred Fassler heads the trio with a skillful bowstring and a sense of showmanship. His excellent handling of the violin as he tours the room playing to individual patrons makes for a solid effect. In addition to his fiddling, Fassler throws in some off-the-shoulder patter that lends itself towards creating a more friendly atmosphere. Capable assistance is offered by Herman Armands on the ivories and Ralph Heinemann on the accordion.

Repertoire ranges from Hungarian and Viennese tunes to requests such as "Enchanted Evening," "Golden Earrings," "A Little Cafe," "Vini Vini" and "Wonderful Evening." Fassler augments his playing by doing a roadshow Pinza on "Enchanted Evening." Show runs smoothly, but Fassler should keep check on himself and not linger too long at one table.

LOUIS & LOLA

Dance-Aero

1 Min.

Ireland, N. Y.

Louis & Lola indicate that they have good potentialities in the comedy dance line. The male has a good deadpan personality which provides an immediate comedic effect as he displays an easy softshoe style.

After the initial terp number they start in some comedy aero work which includes a few risley passages and some hand-to-handing. They interpolate some comedy in these sequences, but net effect isn't up to the standard hoped for. Greatest need is the punching up of latter portion so that the routine will come off in applause-winning terms. Jose.

Stanton Reviving Act

Hollywood, Sept. 27.

Will Stanton, former vaude-villian who has been in films for the past 16 years, has revived his standard drunk act for vaude dates.

He will try it out at the Forum theatre in Hollywood.

Unit Review

London Music Hall Varieties

(ROYAL ALEXANDRA)

Toronto, Sept. 26.

In his "London Music Hall Varieties" George Formby has surrounded himself with six topnotch acts that score, but it was the Lancashire comedian-singer that the audience was waiting for. He received a tremendous ovation when he walked on and was held for 45 minutes until he begged off after singing several request numbers from those in audience who had either seen the British comedian's films or seen him on stage while overseas.

He handles own acrocomp on banjo but what puts over the Formby act is his well-mannered, stylized delivery of double entendre lyrics that verge on the purple without being vulgar.

In supporting bill Medlock and Marlow are outstanding in their ballroom burlesques and acrobatics. Robert Harbin does a clever mind reading act that mystifies and climaxes it by "sawing in half" illusion. Alan Clive clicks in mimicry of stage and screen personalities. Cynthia & Gladys, Humoresques, and Gus Brox and Myrna go over nicely to round out a satisfying show. McStep.

Midwest Vaude Dates

Chicago, Sept. 27.

Playhouse, Winnipeg, will play vaude shows once a month with the first bill due Oct. 10. Sid Page's office is booking. Laurette Foster joins Paul Gilbert in the show at Ciro's, Sept. 30. Rand and Ramon set for Helings, same date. Chez Parée is changing its chorus to four boys and six girls. Eddie Sligh off to New York for two-week talent selling trip. Tommy and Jeanne Mahoney into the Last Frontier, Las Vegas, Sept. 30.

CARDINI

"Cardini, Easily the Best of the Sleight-of-Handers."

ABEL, VARIETY

MARCH 9th, 1949

MCA WM. MORRIS AGENCY

The Magical Mentalists' Lucille and Eddie ROBERTS

Return Engagement
HENRY GRADY HOTEL
Atlanta, Ga.
Thanks to Max Johnson and Muck Arnold

WANTED — Portable Striking Bag
Stunt Type Used by Vooderillians.

Also

Trampoline Instr. or Gymnastic Instructor
(Call or write Room Ralph, Apt. 1-1300,
4834 W. Irving Park Rd., Chicago, Ill.)

The Sassy Sophisticate of Song

RUTH WALLIS

Now! — 5th Week

ZEPHYRUS ROOM

CHAPMAN PARK HOTEL

Los Angeles

MAXINE SULLIVAN

CURRENTLY

CAFE SOCIETY

(DOWNTOWN)

PERSONAL MANAGEMENT

JACK BERTELL

ATTENTION THEATRICAL AGENTS!!!

ADDRESS:

"BIMBO"

Bimbo's 365 Club
365 Market St.
SAN FRANCISCO
California

BIMBO'S 365 CLUB IS NO LONGER BOOKED EXCLUSIVELY—YOU'RE INVITED TO SUBMIT ACTS FOR APPROVAL



PATRICE HELENE and JAN HOWARD
Currently
LOEW'S STATE
ROCHESTER, New York

Most Miami Bistros Delay Bookings; Tony Martin, Miles Only Top Acts Set

The first major Florida bookings have been set. Tony Martin has been inked for both La Boheme, Hallendale, Fla., and the Beachcomber, Miami Beach. Last week, Jackie Miles was tapped for a 10-week run at the Five O'Clock club. Generally, by this time, most of the Miami Beach and Miami clubs have the majority of their headliners booked, but this year the operators are moving slowly, inasmuch as these are the only tail-end acts signed so far.

Martin is set for La Boheme either Jan. 15 or 20 at \$10,000. He goes into the Beachcomber around Feb. 15. Beachcomber salary is reportedly considerably less than that figure.

The Miles booking indicates that Florida operators will be more conservative in booking top acts. Ned Schuyler, Beachcomber and Five O'Clock Club operator, will probably operate with one headliner per show as against three top names last year at the Beachcomber. At the Five O'Clock, the guarantee and percentage booking of Miles indicates that he's attempting to keep the overhead low. Miles' base pay is \$2,500 as against the \$4,500-\$5,000 he re-

ceived last season in Florida. However, it's reported that the breaking point is low enough to permit Miles to cut into the profits on the 10-week run.

However, the conservative pattern of Florida bookings prevailing so far may break into a booking war if Copa City, in the same block as the Beachcomber, reopens this winter. Murray Weinger, who operated the spot last season, is reported as being interested in reopening the club. It's reported that S. L. Kramer, who holds the Copa City lease intends to have the spot reopened with Weinger as managing director. Other reports have it that the future of the spot isn't settled and several prospective buyers, including Leon Enken, former co-owner of Leon & Eddie's, N. Y., is interested in obtaining the property. If Weinger gets control, it's likely that the booking war will reopen.

Until that happens, Miami Beach operators are in a good spot since it's now a buyers' market and the bonifaces are in a position to hold out until talent agencies offer top talent at prices considerably below that of last year.

Wences' European Dates

Senior Wences, who has been touring the Continent for some time, has been booked for a cafe date in Beirut, Lebanon, Feb. 15, at \$1,500. He's been re-signed for the Lido, Paris, for April 1 and plans to return to the U. S. at the end of that engagement.

Beirut booking was made through the Foster agency, London.

Mpls. Nitory Biz On Upbeat Again

Sharp comeback of supper club business here is a surprise. Establishments are drawing boom-time peak crowds again, but some of spots assert "customers aren't spending so much as they did during wartime prosperity."

Lena Horne just finished two-week Club Carnival engagement during which she broke nitory's attendance records, previously held by Sophie Tucker who played spot two months ago. Miss Horne attracted nearly 9,000 customers at \$1 cover charge. Name pull has worked out well for room.

Playing the small swanky Hotel Radisson Flame Room for the second time, Lanny Ross, winding up last Thursday, filled the room to capacity for nearly every show. Hotel Shubert, 1111 Hennepin, Terracy with the Dorothy Lewis Ice Show, now in its fifth month, also has prospered, while the Doc and Danny's Jewel Box Revue of female impersonators, also going into its sixth month, has been turing "in away nightly."

Minnesota federal cabaret tax collections for August were \$80,231, a gain of \$2,049 over the corresponding 1948 month. It was the second successive month to show an increase over the same period a year ago. Federal amusement tax collections for the state also showed a gain for the second successive month in August over the same 1948 month. The August, 1949, collections were \$664,000, those a year ago, \$651,000.

INDIE SPOTS HOPPING ON VAUDE BANDWAGON

Several indie spots are getting on the bandwagon of the current vaude revival and are installing five-act bills on a one and two day basis.

Walker theatre, Brooklyn operated by the Randforce circuit, will teeoff with Tuesday shows Oct. 4. If idea clicks, circuit plans to install similar policy in the Savoy and Ridgewood theatres, Brooklyn, the following week. Jack Linder agency is handling bookings.

Same agency will also service the Roosevelt, Beacon N. Y., which will play acts on weekends beginning Oct. 8 and the Essex, Newark, which plans similar policy a week later.

Saranac Lake

By Happy Benway

Saranac N. Y., Sept. 27. Chris Hagadorn, ex-NVAtte and theatre treasurer has left for Bayshore after a two week vacation and an annual O.O. He drew an all-clear.

Lee Klimick, (Lew's) former Will Rogerite, tried the big town for a year. She is back of the Variety Clubs hospital as switchboard operator.

Bob Cosgrove, Columbia Pictures' back to New York City, and work after a two months stay at Camp Kiwanis. His checkup rated an all-clear.

Hector Benoit of Rutland Heights, Mass. and Rhia B. Porter of West Warren, Mass., in to bedside of their brother—and your correspondent — Happy Benway, who is fighting off a major setback. To boost local business, the Elks Club have added Jerry U'Vanni orchestra for dinner and dance music.

Christine Roschewy and Sophia Medes, who beat the rap here at the Variety Club Hospital, are now holding jobs in downtown colony. Local merchants swamped daily paper with ads — a welcome to vaudeville's opening at the Schine Pontiac theatre. Opener was SRO, and featured the Wilder's Bears. Other acts were Fred Lane, Young and King, Wallace Puppets and Boyland and Day.

Willie Shore set for the Town Casino, Buffalo, Oct. 24. Spot has also signed Pearl Bailey, Oct. 31, and Bob Ilerie, Nov. 14.

Byfield Stymied on Songwriters' 'Salutes,' Switches Chicago Shows

Having reached a stymie both with Irving Berlin and the estate of Jerome Kern through attorney Howard Reinheimer, Ernest Byfield is securing away from his "Salutes" to distinguished composers and engaging in another form of revue for his College Inn, Chicago. This will take the form of a cavalcade, reprising some of the Cl highlights such as Ben Bernie, Mollie Beasley, "Mollie Beasley & Johnson", etc.

"Salute to George Gershwin" set a new pattern for nitory diversification when Sherman Marks staged it for Byfield's College Inn (Sherman Hotel, Chi.) and thereafter the "Salute to Cole Porter" and "Salute to Rodgers & Hammerstein" were staged utilizing their works and also producing them with "suggestions of the manner in which some of the songs were first done in Broadway and Hollywood musicals. From the College Inn one unit went to the Cocoanut Grove, Los Angeles, and the one "salute"

ing" Porter is current at the Hotel New Yorker, N. Y.

Byfield came to Gotham last week to get the OK from Berlin and the Kern estate, but, when finding himself nixed because they thought this constituted a "grand right," and wanted a supplementary royalty, he then decided on the "College Inn Cavalcade" idea, which tees off Nov. 1. He told Berlin and Reinheimer that it costs \$100 on every \$1 grossed to run a "salute" and while these "salutes" to the composers attracted carriage trade — a new type of clientele for the inn—he couldn't engage in any royalty payments on top of everything.

It was because of a desire to get away from back-breaking name bands that Byfield searched around for some production or showmanship idea that would achieve standard without extreme cost. He got Sherman Marks to produce these "salutes." Since then they have had a falling out, and Les Weir of CBS, will now stage the College Inn shows.

AUSSIE UNION SEEKS OLD RATE FOR U.S. ACTS

Sydney, Sept. 27. Australian Actors' Equity has threatened to call a strike at the Tivoli theatre here, an ace vaudeville house, unless three American acts in the show are paid their contract rate prior to the recent devaluation of the Aussie pound. Yanks include Paul Regan, Rolly Rolly and Eileen O'Dare. Original agreement Regan said calls for him and the others to be paid at \$9.24 to the pound.

Following devaluation, the Tivoli management allegedly wants to pay the trio at the present rate of \$2.20 for each pound. Equity insists that the turns be compensated at the pre-devaluation rate. Tivoli chief Dave Martin is currently abroad on a talent hunt, but it's expected that he'll adjust the payment problem. Meanwhile, devaluation may compel the Tivoli to buy only British performers.

Clark Dennis drew a holdover at the Thunderbird hotel, Las Vegas, for a 23-day run, longest since the spot opened.

Jackie KANNON
Still at DETROIT'S most beautiful room,
CLUB GAY HAVEN
Thanks To:
PETE IODICE & JOHN ANTHONY

America's Newest Young Singing Discovery
RONALD ROGERS
Currently—4th Week
Radio City Music Hall
New York
Met: PHIL OFFEN
65 W. 40th St., New York

COMEDY SENSATION of the MIAMIS
(Seen Nationally)
MILT ROSS . . . laughmaking click



"Comic discovery of the year."—George Bourke, Miami Herald.
"... Big time performer ... definitely on the way up."—Paul Brown, Florida Sun.
"On the climb among laughmakers."—Panorama Magazine.
"Most improved young laughmaker here in months."—Lary, Variety.

6 Weeks at Kitty Davis'
12 Weeks at Pempedour Room—Sherry Frontenac

AND NOW CLOSING

Record Breaking 12-Week Engagement at the CLOVER CLUB
Returning DEC. 28th (Thanks to Jack Goldman)

Opening Show — Ches Maurice, Montreal

Personal Mgt. — SAM BEEK — 1619 Broadway, New York City

The SPAULDINGS
DANCING TRIO
Currently Appearing
Edgewater Beach Hotel, Chicago
Emphatic Extended Engagement
Shoreham Hotel, Wash., D. C.
For Map NORMAN FRANK
INTERNATIONAL THEATRICAL CORP.
1301 Broadway, New York
Phone LO 4-6100

Hudson River Day Line
Liquidation **AUCTION**
6 HUDSON RIVER N.Y. PROPERTIES
Baiton, Industrial and Residential
• **IRON POINT**, 100-ACRE INDUSTRIAL SITE, 9.50-ACRE RESIDENTIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **ALBANY**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **CATSKILL**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE
• **HUDSON**, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-ACRE INDUSTRIAL SITE, 100-

Theatre Guild Set on 3 Shows, 3 More Uncertain, 4 Others Are Possibilities

The Theatre Guild now has three of its season's quota of six productions definitely scheduled. Three more are uncertain and four others are possibilities. Since six of the proposed shows are already financed, some revision of the investment setup may be required if the tentative slate doesn't materialize.

First on the Guild schedule is "I Know My Love," the S. N. Behrman comedy starring Alfred Lunt and Lynn Fontanne, which opens Nov. 2 at the Shubert, N. Y., after a Boston tuneup. It was financed and produced last season, with a fairly long tryout tour. Only other definitely-dated entry is the revival of "As You Like It," starring Katharine Hepburn, which goes into rehearsal Oct. 31 for an opening Nov. 28 in New Haven, with a road break-in of about 11 weeks to follow. This show is budgeted at \$70,000 as part of a \$200,000 four-part investment package.

Also set, but not yet given a starting date, is the musical edition of "Pursuit of Happiness," adapted by Dorothy and Herbert Fields, with a score being written by Morton Gould. It will be directed by Reuben Mamoulian, starting early in November, following his stint on the new Maxwell Anderson-Kurt Weill drama with music, "Lost in the Stars," for the Playwrights' Co. "Happiness" is financed at \$200,000, half of which is being supplied by Anthony B. Farrell, the associate producer. "Good Housekeeping," starring Helen Hayes, was slated to come to Broadway this fall, with a \$40,000 production budget as part of the \$200,000 four-show package. But since the death last week of Miss Hayes' daughter, Mary MacArthur, who appeared in the play during (Continued on page 68)

Unusual Two-Pact Deal In Broadway Debut Of Petit's Parisian Ballet

Paris, Sept. 27. Roland Petit and his Ballets de Paris troupe of 15 will leave here Sunday (2) to fly to N. Y. for opening of a season at the Winter Garden Oct. 6. Troupe will be presented by the Shuberts, in association with Arthur Lesser. This is the troupe's first visit to the U. S., its N. Y. stay also coinciding with the first American visit of Sadler's Wells Ballet of London, with the latter due to open at the N. Y. Met Oct. 9.

The Petit company is signed for eight weeks, with a one-week cancellation clause. Broadway stay is unlimited, with a U. S. tour in prospect if the troupe clicks, although Petit himself has to be back in London in December to stage two ballets for the Sadler's group.

Winter Garden engagement is a straight guarantee booking, on some very unusual terms. There are two separate contracts between Petit and the co-producers, Lesser and Shuberts. One pact calls for about \$3,000 a month for Petit himself, the other contract calls for around \$7,000 per month for the troupe. Petit pays trans- (Continued on page 68)

ABBEY PLAYERS MAY PLAY U. S. IN 1950

Carleton Smith, director of the National Arts Foundation, arrived in the U. S. from Ireland yesterday (Tues.) after completing a three-month tour of Europe.

While abroad Smith held confabs with the Abbey Players regarding the possibility of their making an appearance in this country. The Irish group found it impossible to come over this year, but may make the journey in 1950.

BOYAR-CLARK PLAY

Ben Boyar and Roger Clark have bought "Speak to Me of Money," farce by Ed Emerson and Charles Williams, for production on Broadway this season.

Castling of "Speak" which had a summer tryout on the Coast, will start when financing is set.

Gest, Belasco Plays Center of L.A. Suit

Los Angeles, Sept. 27. Suit involving relatives of the late Morris Gest and David Belasco was filed in superior court by Simeon Gest, who seeks rights to all Gest and Belasco plays, or damages of \$250,000.

Simeon is a brother of Morris. The action is aimed at the current holder of the properties, Henry Loverich, uncle of Morris Gest's widow, Reina Belasco Gest, who was a daughter of Belasco.

Equity Defers Dues Increase

Proposed dues increase for Actors Equity members has been deferred for the present. Pending completion of some administrative and changes in office procedure, the union will continue the existing dues rate of \$18 a year. It's figured that when the new office setup is working it will be possible to determine the cost of operation and scale the dues accordingly.

Suggestion to raise the dues to \$24 a year or to a sliding scale based on individual income, as applies in Screen Actors Guild and the American Federation of Radio Artists, was advanced last spring by Paul Dullell, treasurer. The union council considered the matter briefly, but then requested Dullell to submit a memo explaining his reasons to support the idea. This outline was received by the council about two weeks ago.

Hellman Getting 7½% Of 'Montserrat' Profits, Author-Stager Royalty

Besides her author's and director's royalties, Lillian Hellman will get 7½% of the profits of "Montserrat," which she adapted from the French original of Emanuel Robles. The Kermit Bloomgarden-Gilbert Miller production, currently in rehearsal, is financed at \$60,000, with provision for a 25% overcall. There are 33 backers, with shares ranging from \$300 to \$6,000. Since Miss Hellman's share of the profits is taken evenly from the producers' and backers' shares, each investor will get his pro-rata slice of 46¼% of the show's net.

Backers of the show with their investments, include Max Allick, the show's general manager; Sophia Broder, sister and associate of casting agent Jane Broder; Julia Hughes, wife of stage manager Del Hughes; radio actress Vivian Smolen (\$300 each); Abe Blumberg, of Brooks Costume; Elaine Ellis, actress-wife of drama columnist Hal Eaton; pressagent Samuel J. Friedman; John Pinto, theatrical accountant; company manager Morton Gottlieb; Joseph Maharam, head of Maharam Fabrics; organist Ethel Smith; producer Nancy Stern; James Stroock, of Brooks Costume (\$600 each).

Also Harold Friedlander, theatrical printer (\$600); David Davidson, theatrical insurance agent; Meyer Davis, producer-investor; cartoonist Rube Goldberg; Harold Guinberg, of Viking Press; author Dashiell Hammett; Don Hershey, stage manager; scenarist-playwright Arthur Kober and Mrs. Kober; Fred Kohmar, film producer; Hilda Kook, wife of lighting technician Eddie Kook; advertising exec William H. Weintraub (\$1,200 each); theatre owner Harry Brandt; Ray Broder, theatre manager; Howard S. Cullman, investor and chairman of the N. Y. Port Authority; film director Anatole Litvak; Louis A. Lotito, president of City Playhouses (\$2,400); and Miss Hellman (\$6,000).

Manchester Stock

Manchester, N. H. Winter stock shows will be staged in Manchester and other New Hampshire communities by the Fairman Players, which have been organized here.

Director is Austin Fairman, a member of the original New York cast of "Separate Rooms," which is slated as the first local production, Oct. 1-2.

Equity to Confer With U.S. Mgmts. To Protect Yanks in Devaluation

Arena Theatre Setup Due for White Plains

White Plains, N. Y., Sept. 27.

Construction is set to start here shortly for a theatre-in-the-round type of playhouse, with a season of operettas and musicals already planned to begin next May 19. Principals in the project are actress Hilda Stoddard, her husband-director Harold Bromley, agent Paul Gregory and Dorothy and Julian Olney. Latter two are vet concert managers in Westchester County, and ran several seasons of strawhat some years ago at the Ridgeway, White Plains.

Bromley will be in charge of the productions, with Julian Olney as general manager. A permanent repertory company will be formed. Theatre will also have a longhair session, with a Mozart Festival planned for next summer.

Bolger-Charley Strong as Ever; Advance \$55,000

Nearing the one-year mark of its Broadway run, "Where's Charley?" is apparently more firmly established at the b.o. than ever. The Ray Bolger musical is not only selling out consistently, but is again accumulating a sizable advance. From indications, the show appears likely to continue through a second season. It got a mixed critical reception.

The advance sale, which once reached \$65,000, shrank to a low of \$28,000 during the depth of last summer's lull. It has been building again recently, however, and last week topped \$55,000. Based on the last couple of weeks' mail orders and window sale, the management expects the advance to better the previous high of \$65,000 by Nov. 1.

For a consistent sellout, "Charley" doesn't go clean as far ahead as most such smashes. Even at the present b.o. pace, there are usually seats available until one day preceding performance. However, there's always activity at the ticket window and a steady call for the current-day's seats.

Capacity for the musical, limited by the relatively small lower floor of the St James theatre, is \$37,800 a week. Show breaks even at around \$27,000, so the operating profit is about \$5,000 at capacity. Initial investment of \$200,000 (there was also a \$50,000 overcall, which was returned unused) was earned back some weeks ago, so the show is now in the clear. Tentative plans now call for a tour to follow the Broadway run, possibly starting the fall of 1950.

Cy Feuer and Ernest Martin, associated with Gwen Rickard (Mrs. Bolger) in the presentation of "Charley," are meanwhile readying production of a new musical, "Guys and Dolls," for which Frank Loesser, who supplied the songs for "Charley," will write the music and lyrics, with Jo Swerling adapting the book from stories and characters by Damon Runyon. The material is nearing completion on the Coast, and rehearsals are expected to get under way early in December.

Young-Heyman Revue Skedded for Hollywood

Hollywood, Sept. 26. "A la Carte," described as an intimate musical revue, has been booked into El Capitan theatre here following Charlotte Greenwood's limited run in "I Remember Mama." "Mama" opens Oct. 10.

Musical show has music by Victor Young and lyrics by Edward Heyman. Maria and Ernest Matray and Heyman will produce.

The status of American actors and shows in London under the devalued British currency is still not entirely clear to Broadway theatrical circles. It may depend largely on the terms of individual contracts. But Actors Equity is preparing to confer with the U. S. managements of London shows in which its members appear, in an effort to protect players who may be hit by the new coin setup.

In a few instances contracts may call for American actors in the British pounds, but in most cases it's believed that no such provision exists. Under the latter circumstances the talent will receive the lower-valued British pound. Theoretically, their immediate circumstances will be unchanged, since prices in England are in pounds. However, if British unions obtain pay increases, as they have shown a determination to do, living costs might rise and the U. S. actors being paid in pounds would suffer. That is the contingency that concerns Equity.

In the case of American talent being paid in U. S. dollars, they will obviously be better off under devaluation, since the value of their money is increased in relation to the British currency and price structure, provided managements can still afford to pay the same figure. On the other hand, even if the position of actors receiving British pounds is not immediately affected, they face a loss when they leave England, as they must then convert any money they may have saved from pounds into dollars.

Although Equity will try to work out some procedure to assist any of its members who may be hit by devaluation, it's not clear just what the union or the U. S. managements involved can do. If co- (Continued on page 66)

Littler to Paris on Revue Talent Hunt; Due in N.Y. In Oct. for Shubert Show

London, Sept. 20.

With seven pantomimes to be produced for Christmas, and seven of his shows now touring, not counting his two current shows, "Annie Get Your Gun" and "Latin Quarter," respectively at the Coliseum and Casino, Emile Littler is off to Paris, accompanied by Tom Arnold, to line up some novelties for their next Casino revue, due to follow his pantomime in March.

While in Paris, Littler will arrange a French version of his old musical, "Maid of the Mountains," which, although at present revived to hefty grosses, has never been done in France.

Despite his activities, Littler is skedded to go to New York early in October where he intends to stage the current Comedy theatre hit, "Monday Next," in association with Lee Shubert. Show will have a two week out-of-town tryout prior to coming to Broadway late in October.

Among his other activities, Littler is now working on a musical version of Sir James Barry's oddie, "Quality Street."

Wm. Cahn Is Bankrupt For \$147,638, No Assets

Listing liabilities of \$147,638 and no assets, legit producer William Cahn filed a voluntary petition of bankruptcy in N. Y. Federal court last week. His last production was "Topitzky of Notre Dame," a musical comedy, at the Century, N. Y., in 1947.

Cahn does business as William Cahn Productions, according to the papers, but at present he is unemployed. Petition lists more than 80 unsecured creditors. Latter include composer Sammy Fain, \$1,284; Dave Thoma, \$3,200; Elliott Nugent, \$1,000; John and Howard Pupkin, \$10,500.

New Brit. Negro Legiter

London, Sept. 20. Dame Sybil Thorneycroft, wife of Sir Lewis Casson, is on the board of a new company, British Negro Theatre and Production Co. Her co-director is R. P. Smith, who is to put up the money to promote the objects of the company.

Devaluation Cuts U. S. Royalties From London by \$7,000 Per Week

Last week's devaluation of the British pound is estimated as involving a reduction of nearly \$7,000 a week to American authors and producers whose shows are now running in London. The combined income under the former pound valuation of \$4.03 was estimated at around \$22,000 a week, which is cut to approximately \$15,200 under the new \$2.80 pound.

The eight U. S. shows current in the West End are "Annie Get Your Gun," grossing about 6,000 pounds a week at the Coliseum, "Oklahoma!" (6,000 pounds), at Drury Lane, "Brigadoon" (4,500 pounds), at the Majestic, "The Heiress" (2,600 pounds), at the Haymarket, "Death of a Salesman" (3,000 pounds), at the Phoenix, "Tobacco Road" (1,100 pounds), at the Playhouse, "Harvey" (4,000 pounds), at the Prince of Wales, and "Male Animal" (1,200 pounds), at the New.

Total author royalties for the eight shows reportedly come to about 2,850 pounds per week. At the old rate, that meant about \$12,000 a week for American authors. But under the devalued pound it comes to about \$8,000. The U. S. producers' share of the profits from the London productions is figured to total about 2,950 pounds a week. That was nearly \$10,500 under the old exchange rate, but less than \$7,300 under devaluation.

Middle-Bracket U. S. Actors Won't Get Hit By Can. Devaluation

Toronto, Sept. 22—Canadian theatre managers have been quick to make arrangements with Equity whereby, in the light of world currency changes, the 10% devaluation of the Canadian dollar will have little if any effect upon middle-bracket pay envelopes of visiting American actors, and little if any added expense to touring company costs.

The situation on the Canadian dollar, now valued at 90c as compared with the full-value American buck, marks a return to wartime conditions, with the same negligible revenue bites which then prevailed in Canada. Under the agreement with Equity, the 10% premium on all salaries up to \$250 a week will be paid by the Canadian manager, over \$250 and up to \$500, the actor and manager will split the premium cost 50-50, in excess of \$500 the actor pays or assumes the devaluation.

But all other company production expenses, such as royalties, advertising, railroading and other transfers, will be paid in Canadian funds, this making the overall increase in road costs of little importance. Pointed out that Toronto, for instance, with a population of some 770,000, has grossed consistently greater on legit attractions than cities of comparable size in the U. S.

Ernest M. Rawley, manager of the Royal Alexandra here, reports that the house is now booked solid until the middle of March—with the exception of three dark weeks—and that the currency devaluation has resulted in no change of American road-playing plans. His schedule, week of Sept. 26, George Formby and his "London Music Hall Varieties," Oct. 3, tryout of "People Like Us" with Ann Dvorak and Sidney Blackmer, Oct. 10, "Inside U. S. A." Oct. 17, "Mr. Roberts," Oct. 24, Katharine Cornell in "That Lady," Oct. 31, "Anne of Thousand Days," Nov. 7, "Light Up the Sky," Nov. 14, "Brigadoon" (repeat), Nov. 24, for nine days, "Sadler's Wells Ballet," Dec. 5, "Man Who Came to Dinner" with Monty Woolley, Dec. 12, "Philadelphia Story" with Sarah Churchill, Dec. 19, "Bliss in Time," Dec. 26, two weeks of "Mother Goose" English pantomime Jan. 9, Blackstone.

'What Next?' for Marvenga

Milburn N. J. Sept. 22—Joe Marvenga, who will appear in "Bitter Sweet" at the Paper Mill playhouse here beginning Oct. 17, is slated for the lead in a new musical farce, "What Next?" by Harold Sherman and Paul Reber. Show is a possibility for Broadway.

Utah Univ. Series

Salt Lake City, Sept. 27—The Utah U. theatre will offer "Lute Song" as the first of six plays to be presented in its Major series. Show will be put on for four performances beginning Oct. 26. Robert Penn Warren's "All the Kings Men," never produced on Broadway, will be put on for four nights beginning Nov. 30. "The Shop at Sly Corner" and "Dream Girl" will be presented Feb. 14 and Feb. 22-23, respectively.

"The Taming of the Shrew" will begin a four-performance engagement April 19. The May Festival play, due for presentation May 19-13, has not yet been selected.

Mary MacArthur Dies; Helen Hayes' Daughter Was 'Act of God' Baby

Death of Mary MacArthur, 19, actress-daughter of Helen Hayes and Charles MacArthur, last week 23, in New York, after a brief illness, came as a stunning blow to show people. There had been wide speculations that the young actress would have had a notable career in the theatre. She had already become nationally famous at birth, as the "act of God" baby, due to her mother's enforced withdrawal from the hit legit, "Coquette," in 1929, due to the imminence of her birth.

Jed Harris, producer of "Coquette," cited Miss Hayes' withdrawal as an "act of God" in closing the show, and asked Equity to nullify claims of other cast members on that ground. However, Equity ruled otherwise, and he had to pay off.

During the past summer, Miss MacArthur had been appearing with her mother on the straw hat circuit in the Theatre Guild's pre-Broadway tryout of William McCleery's comedy, "Good Housekeeping." The young actress was to make her full-fledged Broadway bow in it with her mother. It was while playing at Westport that she was stricken. Her mother cancelled other dates to be at her bedside. Her father, incidentally, was a patient in the same hospital at the time of her death, being treated for a stomach ailment.

As a child of seven, Miss MacArthur appeared in one performance with her mother in "Victoria Regina" on Broadway, this being in the nature of a birthday present. When 16, she made her first professional appearance, with her mother also, in a revival of Barrie's "Alice Sit-by-the-Fire," at New Hope, Pa.

In commenting on Miss MacArthur's performance, VARIETY's reviewer said: "She gives the role of the romantic, theatre-struck youngster an authentic ring; she is well cast as the moon-struck daughter who imagines her parents are involved in the 'eternal triangle' as she has witnessed it in five West End plays in one week. The mock heroics of the bemused kid are nicely balanced by her realistic finale, when she reunited her devoted parents."

In addition to "Housekeeping," Miss MacArthur had also played several engagements with her mother in "The Glass Menagerie." During the interim of "Alice" and "Housekeeping" she had been graduated from the American Academics of Dramatic Arts and had also attended Rosemary Hall in Greenwich, Conn.

A brother, Jamie, 11, an adopted son of the MacArthurs, also survives.

Washington Star's Tribute

Washington, Sept. 27—Warm tribute to Mary MacArthur was included among the editorials in the influential Washington Star last Saturday (24). Editorial declared in part: "Like her Washington-born mother, she chose this community as the scene of her earnest apprenticeship. During most of two summer seasons she was a member of the resident company of Olney theatre. In her death something precious has been lost to those who knew her to the theatre, and, above all, to the parents who were so wise in their love for a gifted child."

'Second Man' in Chi

Chicago, Sept. 27.

Marshall Migsatz, producer of the Chevy Chase summer theatre, has planned to New York to pact a director and supporting actors for "Second Man" with Dennis King, which Migsatz intends opening here on a regular legit run. Migsatz claims he already has a legit house for the play and expects to have it open in mid-October.

"Second Man," with King, played the strawhatter's eighth week in September with excellent notices and a profitable box.

Co-op Agency Would Handle All Mail Orders

Cooperative agency to handle mail orders for all shows may be opened by members of the Committee of Theatrical Producers, including most of the top Broadway managements. Move to investigate the probable cost of such a setup, and the possibility of using cooperative ads in national publications to plug legit shows, was voted by CTP at a meeting yesterday (Tuesday).

Idea suggested several weeks ago in VARIETY would be to have a permanent staff to handle mail orders for all shows of CTP members, with the cost to be on a sharing basis (presumably, other managements could also participate on similar terms). Instead of letting theatre boxoffice personnel handle the business, it's figured that the permanent, central agency would be cheaper, as well as more efficient, than the present setup.

As a starter, cooperative ads listing merely the basic info about member-producer shows would be taken in a single national publication. Cost of this, too, would be shared by all participating managements. Leland Hayward, chairman of the CTP, and William Field, publicist for the group, are investigating the cost and feasibility of both proposals.

Producers at yesterday's meeting also agreed that henceforth all tickets below the top two-price brackets would be withheld from brokers and sold directly to the public through the boxoffice or via mail order. Idea is to lower the cost of theatre attendance of lower-income groups and thus build a firmer base for the theatrogoing public.

N.Y. City Opera Co. Shapes Up as Serious Met Rival on Tour

The N. Y. City Opera Co., beginning to rival the Metropolitan Opera in New York for length of home stay, is also shaping up as a serious rival on tour. With its eight-week season this fall and six more in the spring, City Opera offers 14 weeks of repertoire in Manhattan, as against the Met's 10. Now the troupe is expanding its tour setup. This season it will tour for five weeks, as against the Met's nine.

Troupe, which visited Chicago for the first time two years ago as its first touring venture, will spend four weeks in Chicago starting Nov. 23. It will give performances Thursday through Sunday, doing three Tuesday performances in Milwaukee during that time. Then it will do four performances in a single week in St. Louis. The Milwaukee dates, first time for the company there, will be a break for localities, the Metropolitan not having visited the city in the last three years.

Troupe could have stretched its tour, as Cleveland, Denver, Kansas City and Des Moines also made bids, but there wasn't time to work out schedules for artists, etc.

Opera company is opening its 12th season in N. Y., at City Center tomorrow (Thurs.). It will give 45 performances during its eight-week fall season, including two new productions, Prokofiev's "Love for Three Oranges" and Strauss' "Der Rosenkavalier," and a revival of Strauss' "Ariadne auf Naxos," which opens the season.

Company has signed 13 new artists, eight of them American.

Inside Stuff—Legit

New exploitation gimmick for the Broadway theatre has been started by the N. Y. Mirror, in an effort to get increased display lineage for its country pre-date edition Sundays. Device is an attractively made-up and printed folder containing order forms, with scene pictures and descriptive matter for each of the established New York shows. Each order form lists information about ticket availabilities, with the price scale for the show involved. The folder carries brief instructions about how to fill out orders and where to mail them, etc. Folders are sent free to anyone who writes in for additional information about a two-column box of current legit productions running on Broadway, the copy being purposely phrased to draw mail inquiries. Although the box has been appearing only a short time, it is now drawing about 100 letters a week.

Special visit last spring of Charles Gaynor, William Eythe, Jenny Lou Law, Al Checco and George Bauer, all associated with "Lend An Ear," to Pittsburgh resulted in a book at community theatre's 1949 musical, "Of All Things," has resulted in a break for Florence Lord. A student at the Carnegie Tech drama school, Miss Lord was in the cast of show, and Gaynor and Eythe liked her so well she's gone into "Ear" as an understudy and won't return to Tech. Gaynor and Eythe have ideas of possibly grooming her for one of the leads in the touring or London productions. The Playhouse put on a special performance for the visitors in May, since it was the birthplace of "Ear," and Checco, Eythe and Miss Law were in the cast while Bauer, the show's musical director, and Gaynor, its author, were at the twin pianos furnishing the accompaniment.

At the Hanna, Cleveland, boxoffice receipts are calculated to four decimal points—this because there's a city tax of 3 and 1-100% (.0301) in addition to the federal tax of 20%. So far as patrons are concerned, this oddly-set tax is evaded out, and on \$4 tickets the patrons pay an even 10c city tax, plus the 60c federal tax, or \$3.70 for the ticket that New Yorkers pay \$3.60 for. But since this 10c is an overcharge of 97-100 of 1c, this overcharge is added to the total of the theatre's receipts.

Odd setup came to light when Milton Kranz, manager of the Hanna, advised the Katharine Cornell office that he expects every seat for the Nov. 14 week of "That Lady" to be sold and that the receipts to be anticipated will come to \$28,008.8444.

Most ardent fan of "Where's Charley?" is Bobby Feuer, eight-year-old son of the show's co-producer, Cy Feuer. Youngster has thus far attended 16 performances of the musical at the St. James, N. Y., nearly always bringing along some pal as guest. Incidentally, because of the presence of the large juvenile contingent at Saturday matinees, Ray Bolger, the star, has a special version of the script for those performances. It consists of changing the word "damn" to read "darn" in one line of dialog.

Equity Confer

Continued from page 45

ditions become too tough for any of the players concerned, they may decide to return to New York. But most are expected to remain, at least for the duration of their engagements.

Most important U. S. stars in London at the moment are Paul Muni, Joe E. Brown, Harry Green and Dolores Gray. Featured players include Katharine Alexander, Hiram Sherman and others in "Oklahoma!" "Annie Get Your Gun," "Brigadoon" and "Death of a Salesman." Except for these leads, most of the casts of American plays in London are composed of British talent.

An expected result of devaluation may be a virtual end to British productions of additional U. S. shows. Fact that the income to U. S. managers and authors from such shows would be drastically reduced makes such deals prohibitive. Even under previous conditions, the odds against making much money on play imports or exports were heavy, since the original managements usually demand a large share of the profits. Thus, a management doing a trans-Atlantic production would face the usual risk, but would have to share the profits. Under devaluation there will probably be few U. S. plays done in London, but possibly more British plays brought to Broadway.

In the case of "Detective Story," author Sidney Kingsley and co-producers Howard Lindsay and Russel Crouse will receive proportionally less royalties from Jack Buchanan's British version. However, the sizable cash advance was paid in dollars before devaluation.

'Annie' Shuttles in So. Africa

Johannesburg, Sept. 27.

"Annie Get Your Gun," an established hit that had been slated to run until Christmas here, is being closed after an eight-week run, as a result of devaluation. According to producer Philip Levard he cannot afford to continue paying the salaries of the 17 leading players in U. S. dollars.

Company, which also did "Oklahoma!" in South Africa, will disband.

Rosetta LeNoire, the original Stella in "Anna Lucasta," resting at home after a month in the hospital. John Denay, currently in the off-Broadway production of "The Silver Tassie," leaving group to join Margo Jones' Dallas repertory.

Legit Bits

Carl Fisher and Marc Daniels are seeking \$60,000 financing to produce "Stalag XVII," an all-male drama about prisoners of war, by Don Bevan and Edmund Treznicki. . . . Henry Hull will play the ship's doctor in "Mister Roberts" at the end of next week, succeeding Robert Keith. . . . Guy Kibbee and Alfred Ryder will have leading parts in Joseph M. Hyman's production of Edward Chodorov's "Signor Chicago," to open late in November at the Lyceum, N. Y. . . . Author-director Reginald Denham is recovering in St. Joseph's hospital, Far Rockaway, N. Y., from injuries received when he was struck by an auto. . . . John Kenley, who operates a summer theatre at Lakewood Park, Pa., will present a touring edition of "Barrett's of Wimpole Street," with Susan Peters starred.

William Clark has withdrawn his script, "The Daughter," from Paul Struger because of the latter's failure to have it in rehearsal within the stipulated period. "The General Comes Home," which Clark co-authored with E. J. Rosenber, is still being held by the latter. . . . John Alexander, who returned last week from the Coast after portraying Teddy Roosevelt in the new Bob Hope picture, "Fancy Pants," may play the lead in one of Brock Pemberton's upcoming productions, "Mr. Barry's Etchings" or "Kin Hubbard." . . . Jean Dixon will be in the Guthrie McClintic production, "Mother Hildebrand," with Grace George and Barbara Brady. . . . Lee Strasberg will direct Cheryl Crawford's production of Alexander Knott's "The Closing Door," with the author and his wife, Doris Nolan, as leads.

Ken Parker, the skating playwright, currently appearing in "Howdy, Mr. Lee of 1950" is engaged to marry Phyllis Erickson next winter or spring. Meanwhile, she's about to go to Germany to produce Parker's play, "Four Flights Up," for the Army Special Services. Theatre party bookings of \$94,700 have been sold for Cheryl Crawford's production of "Regina," the musical edition of "The Little Foxes." . . . Burgess Meredith signed by Leonard Sillman to direct and star in Donagh MacDonagh's "Happy As Larry."

Francis Bethencourt, who understudied Rex Harrison during the "Anne of the Thousand Days" run, is taking over the Henry Norris role played by Allen Stevenson next Monday (3), at the Shubert, N. Y., and will continue in it on tour. Stevenson is leaving the show.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 17th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	17	18
Total weeks played so far by all shows	263	319
Total gross for all current shows last week	\$483,100	\$459,500
Total season's gross so far by all shows	\$6,916,800	\$7,127,600
Number of new productions so far	3	11
ROAD		
(Excluding Stock)		
Number of current touring shows reported	16	28
Total weeks played so far by all shows	176	273
Total road gross reported last week	\$332,865	\$491,400
Season's total road gross so far	\$4,467,565	\$5,838,200

'Salesman' Smash \$22,200 in First 7, 'Kate' Bows With \$25,800 in 4, Chi

Chicago, Sept. 27.

Last week found two openings dominating legit activity here, with "Death of A Salesman" teeing off Tues. (20) and "Kiss Me, Kate" Thurs. (22). Both were acclaimed by critics besides chalking up terrific advances.

"Kate" alone has over \$300,000 in advance, with tickets already scarce because of rave reviews. "Summer and Smoke" at Harris theatre ended its three weeks under Guild subscription while "Salesman's" take will be held down by subs for their first three weeks.

Estimates for Last Week

"Death of A Salesman," Erlanger (1st wk) (W-1,334, \$4.33). Rave reviews. First week under Guild subscription held it down to excellent \$22,200 for seven performances, but the capacity can ultimately reach \$322,800.

"Kiss Me, Kate," Shubert (2,100, \$6.18). Had largest opening in Chi's history besides doing capacity for four performances with \$25,800; can do \$52,300 for a full week at the scale.

"Summer and Smoke," Harris (3rd wk) (1,000, \$3.71). Last week of Guild subs profitable \$17,300.

TOUCH & GO' NEARLY \$20,000 IN NEW HAVEN

New Haven, Sept. 27. Breakin' of "Touch and Go" brought substantial sugar to Shubert boxoffice last week (21-24), with four out of five performances sellouts. At \$4.20 top, preem pulled close to \$20,000.

Current last half is "Student Prince" (29-1) and Oct-Nov agenda shapes up as follows: "Regina" (preem), Oct. 6-8; Cornelia (Ois Skinner), Oct. 10-12; "Texas, I'll Dartin'," Oct. 19-22; "Blossom Time," Oct. 27-29; "Rat Race" (preem), Nov. 3-5; "Closing Door" (preem), Nov. 10-12.

Hart-Carlisle 'Dinner' N.S.H. \$9,000 at Olney

Olney, Md., Sept. 27.

Moss Hart and Kitty Carlisle in "Man Who Came to Dinner" failed to live up to SRO expectations last week, mostly due to cold spell. Comedy racked up \$8,000.

Sarah Churchill and Jeffrey Lynn, in "Philadelphia Story," launched by a benefit preem under aegis of D. C. Chapter of American Theatre Wing, was a sellout before opening night. Highlight of British star's local debut this week was presence of President and Mrs. Truman, with their daughter Margaret, at the pre-opening benefit Monday (26). Other biggies present included Chief Justice of the Supreme Court Fred Vinson and his wife, British Ambassador and Lady Franks, Vice President Barkley.

Shows in Rehearsal

"Detective Story" (road)—Lindsay & Crouse.

"Gilbert & Sullivan"—S. M. Chortock.

"Julius Caesar"—"Taming of the Shrew" (road)—Margaret Webster.

"Light Up the Sky"—road—Edie Rich.

"Lost in the Stars"—Playwrights Co.

"Montezuma"—Gilbert Miller.

"People Like Us"—William Taub.

"Regina"—Cheryl Crawford.

"Student Prince" (road)—Shuberts.

"Twelfth Night"—Roger Stevens.

'Ice Follies' Terrific 127G, 'Prostie' Good \$4,000

Hollywood, Sept. 27.

Brightest b.o. attraction in these parts continues to be "Ice Follies of 1950" at the Pan Pacific auditorium. Show finished its second week with terrific business and is just about sold out in advance for its third and final stanza.

"Sugar Hill," all-colored musical revue, displays sturdy staying qualities and will now remain at the Las Palmas until Oct. 8. At that time it will be replaced by "Behold the Day," new play about Israel by Lewis Allan and Henry Blankfort currently playing to capacity at the 80-seat Circle Players new theatre.

"Prostitute," at the Coronet did solid bit its first week. Lynne Sherman, daughter of film producer Harry Sherman and Hurd Hatfield have the top roles. Critics' notices for the playing were good, mixed about the Jean-Paul Sartre play itself.

Estimates for Last Week

"Behold the Day," New (1st wk) (80, \$1.80) weekdays, \$2.40 Sat., Sun.) Top biz of over \$800 for small house.

"Ice Follies of 1950," Pan Pacific Aud. (2nd wk) (6,150, \$3.60). Terrific \$127,000. Show should gross as much during its three-week engagement here as it did last year in four weeks.

"Sugar Hill," Las Palmas (11th wk) (308, \$3.60). Solid \$4,500.

"The Respectful Prostitute," Coronet (1st wk) (255, \$3.60). Exceptionally good \$4,000.

'FINIAN' \$26,700 IN SALT LAKE, DENVER

Salt Lake City, Sept. 27.

"Finian's Rainbow," in a matinee and evening performances at the Capitol here Saturday (24) pulled a nice \$6,800. Added to the \$19,900 the musical got in four performances the first three days of the week, this brought the total take on the six-performances stanza to \$26,700.

Show moved to Los Angeles this week for a run.

Opry \$2,700 in Two

Denver, Sept. 27.

Returning to Denver in a matter of six weeks "Grand Old Opry" did a poor \$2,700 in two shows, with a \$2,400 top. In four shows "Finian's Rainbow" packed the same building, the city auditorium, to a smash \$19,900 at a \$3.60 top. Each show used 3,271 seats. A. M. Oberfelder brought in both shows.

Current Road Shows

(Sept. 28-Oct. 1)

"Afro-Cuban Revue"—Geary, Frisco (28-8).

"Blackstone"—Memorial hall, Salina, Kans. (28). Aradisa Wichita (29). Convention hall, Hutchinson, Kans. (30-1). Auditorium, Topeka (2). Civic Auditorium, Bartlesville, Okla. (4). Home Oklahoma City (5). Convention hall, Tulsa (6). Shrine Mosque, Springfield, Mo. (8).

"Brigadoon"—Davidson, Milwaukee (28-1). Great Northern, Chi. (2-8).

"Death of A Salesman"—Erlanger, Chi. (28-8).

"Double Bill"—Wilbur, Boston (28-8).

"Finian's Rainbow"—Philharmonic, L. A. (28-8).

"Goodbye, My Fancy"—Shubert, Boston (28-8).

"High Button Shoes"—Curran, Frisco (28-8).

"Kiss Me, Kate"—Shubert, Chi. (28-8).

"Life with Mother"—Ford's Balto. (28-1). Walnut, Philly (3-8).

"Light Up the Sky"—Playhouse, Wilmington (7-8).

"Mister Roberts"—Nixon, Pitt. (28-8).

"Montezuma"—McCarter, Princeton (8).

"Oklahoma"—Palace, South Bend (28-29). Hall of Music, Lafayette, Ind. (30-1). Lincoln, Decatur, Ill. (3). Shrine Mosque, Peoria (4-5). Orpheum, Davenport (6-8).

"People Like Us"—Royal Alexandra Toronto (4-8).

"Regina"—Shubert, New Haven (6-8).

"Streetcar Named Desire"—Metropolitan Seattle (28-5). International Cinema, Victoria (6-8).

"Student Prince"—Shubert, New Haven (29-1). Opera House, Boston (3-8).

"Summer and Smoke"—Harris, Chi. (28-8).

"Touch and Go"—Forrest, Philly (28-8).

B'way B.O. Skids in Spotty Week; 'Liberty' Wow \$44,800, 'Girls' \$31,900, 'Detective' \$21,500, 'Streetcar' 16G

'BRIGADOON' NIFTY \$32,700 IN MPLS.

Minneapolis, Sept. 27.

Winning the critics' praise and benefiting, too, from word-of-mouth, "Brigadoon" which opened the legitimate roadshow season here, rang the bell loudly at the 1,900-seat Lyceum last week. At \$4.20 top for six nights and two matinees, it pulled up a neat \$32,700.

The final two nights were complete capacity with a number turned away. Next attraction is "Oklahoma," week of Oct. 17 with "Summer and Smoke" following Oct. 25-29.

Carroll-Fancy \$18,900, Boston

Boston, Sept. 27.

Boston's legit season, about a month late in getting started, opened this week with "Goodbye, My Fancy" for three week stand at the newly-refurbished Shubert. With no competition, a marquee name "Madeline Carroll" and a good reputation, the show did a fair \$18,900 in the 1,750-seat house.

Although general entertainment has been off hereabouts for the summer, with film grosses down, niteries dead and dance halls quiet, the Hub had its best straw hat takes in many years and all signs point to plenty of biz for any legits, provided there are any. There is a powerful mail response already for such prospects as "I Know My Love," "Anne of the Thousand Days" and "Regina," all due the week of Oct. 10. "Double Bill," with a neat advance, debuted last night (26) at the Wilbur. "Student Prince" follows Oct. 3 at the Opera House.

'OKLA.' WHAM \$55,932 IN WEEK AT TOLEDO

Toledo, Sept. 27.

"Oklahoma" added another notable entry in its lengthening b.o. history here last week, setting a house mark of \$55,932 at the huge 3,400-seat Paramount theatre. Customers jammed the house all week with trade reaching virtual stampede proportions Friday and Saturday nights (23-24). Top for the date was \$4.20. Previous record for the house was \$36,000 for seven performances, set by "Annie Get Your Gun."

Theatre Guild musical is spreading the current week between East Lansing, Mich., and South Bend and Lafayette, Ind.

\$65,000 Deficit For Lewisohn Stadium

Deficit for the summer season of Lewisohn Stadium N. Y. concerts recently ended, is estimated at about \$65,000, compared to the \$84,000 loss of the year before, quite a surprise in view of disappointing attendance on some of the major nights. Weather was good, with only three of the 40 concerts rained out. Three more were postponed to a day later, due to threatening weather, postponements always causing smaller audiences.

Management had expected a heavier deficit than in 1948, in view of disappointing draw of several of its higher paid artists. Although Jascha Heifetz, pulling down a \$3,000 fee, filled the Stadium, Jose Iturbi, who also drew down \$3,000 pulled a 9,000 house, less than half capacity. Nathan Milstein, drawing down \$1,250, Lauritz Melchior, with a \$2,000 fee, drew disappointing houses.

Record nights were popular program nights the Rodgers-Hammerstein night drawing 21,000 people for the season's high and the Gershwin night 20,000. Oscar Levant, at a \$2,000 fee, was the Gershwin night soloist. Gladys Swarthout, Robert Weede, Annamary Dirkey and Thomas Hayward, with combined \$3,000 fees, were the R-H night soloists.

Business was a bit spotty last week on Broadway. The previous week's fast pace continued Monday and Tuesday nights (19-20) but eased in midweek and failed to recover on the weekend. Of the 17 current shows, six did sellout business for the week, with four others nearing the capacity mark.

There were no openings or closings last week, and none noted this week. Next week will bring the entry of "Twelfth Night," the Gilbert and Sullivan repertoire and from London "Y. S. M. Lord," plus the closing of "Anne of the Thousand Days." Thus far, 11 openings are slated for October.

Estimates for Last Week

Kiss C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Opera), V (Vaudeville).

Other parenthetic figures refer to seating capacity and top price, including 20% discount at box. However grosses are net, i.e., exclusive of tax.

"Anne of 1,000 Days," Shubert (34th wk) (D-1,361, \$4.80). Next week is the final before the Maxwell Anderson customer goes on the road, shipped to \$21,500.

"As the Girls Go," Broadway (36th wk) (M-1,900, \$6). Michael Todd's reopened musical hitting a lively pace, full week brought about \$31,900.

"Blackouts," Ziegfeld (3d wk) (V-1,628, \$4.80). Getting an operating profit, but continuance is uncertain, as the theatre will get another booking and Ken Murray may leave the cast to concentrate on a television series; regular nine-performances weekly brought \$25,000.

"Born Yesterday," Miller (190th wk) (C-940, \$2.40). Longrun laugh show got about \$6,000.

"Death of A Salesman," Morosco (33d wk) (D-919, \$4.80). Continues to get the staidest limit at all performances, \$24,100.

"Detective Story," Hudson (27th wk) (D-1,057, \$4.80). Ebbed somewhat to \$21,500.

"Diamond Lil," Plymouth (6th wk) (D-1,063, \$4.80). Second full week since the reopening maintained its strong pace, over \$25,000.

"Goodbye, My Fancy," Beck (44th wk) (CD-1,214, \$4.80). Moved last week from the smaller Fulton, but must shift again in a couple of months to make way for the new Katharine Cornell show, "That Lady," first stanza in the new quarters brought nearly \$11,000.

"Howdy, Mr. Lee of 1950," Center (18th wk) (R-2,094, \$2.80). Reversed the general trend, \$30,500.

"Kiss Me, Kate," Century (39th wk) (M-1,654, \$6). One of the entries that gets the absolute limit all times, over \$47,100 again.

"Lead An Ear," Broadhurst (41st wk) (R-1,160, \$6). Slated to transfer soon to the Shubert, but must move again shortly afterward, probably to the National, tapered last week to \$28,500.

"Madwoman of Chailot," Royale (36th wk) (CD-1,635, \$4.80). Felt the slight general decline, \$17,500.

"Miss Liberty," Imperial (11th wk) (M-1,400, \$6.00). Maintained the previous week's great pace; \$44,800.

"Mister Roberts," Alvin (64th wk) (CD-1,357, \$4.80). Has settled down at a virtual capacity gate for the fall season; \$34,400.

"South Pacific," Majestic (36th wk) (M-1,650, \$8). Possibly the strongest draw in Broadway history, with hundreds of turnaways at every performance; invariably \$50,800.

"Streetcar Named Desire," Baymore (95th wk) (D-920, \$4.80). Reacted to the slight downturn; almost \$76,000.

"Where's Charley?" St. James (50th wk) (M-1,509, \$6). Ray Bolger show had another capacity week, \$37,800.

"Twelfth Night"—Roger Stevens.

"Y. S. M. Lord," Broadway (36th wk) (M-1,900, \$6).

"Ziegfeld Follies," Ziegfeld (3d wk) (V-1,628, \$4.80).

"Anne of 1,000 Days," Shubert (34th wk) (D-1,361, \$4.80).

"As the Girls Go," Broadway (36th wk) (M-1,900, \$6).

"Blackouts," Ziegfeld (3d wk) (V-1,628, \$4.80).

"Born Yesterday," Miller (190th wk) (C-940, \$2.40).

"Death of A Salesman," Morosco (33d wk) (D-919, \$4.80).

"Detective Story," Hudson (27th wk) (D-1,057, \$4.80).

"Diamond Lil," Plymouth (6th wk) (D-1,063, \$4.80).

"Goodbye, My Fancy," Beck (44th wk) (CD-1,214, \$4.80).

"Howdy, Mr. Lee of 1950," Center (18th wk) (R-2,094, \$2.80).

"Kiss Me, Kate," Century (39th wk) (M-1,654, \$6).

"Lead An Ear," Broadhurst (41st wk) (R-1,160, \$6).

"Madwoman of Chailot," Royale (36th wk) (CD-1,635, \$4.80).

"Miss Liberty," Imperial (11th wk) (M-1,400, \$6.00).

"Mister Roberts," Alvin (64th wk) (CD-1,357, \$4.80).

"South Pacific," Majestic (36th wk) (M-1,650, \$8).

"Streetcar Named Desire," Baymore (95th wk) (D-920, \$4.80).

"Where's Charley?" St. James (50th wk) (M-1,509, \$6).

"Twelfth Night"—Roger Stevens.

"Y. S. M. Lord," Broadway (36th wk) (M-1,900, \$6).

"Ziegfeld Follies," Ziegfeld (3d wk) (V-1,628, \$4.80).

New Haven, Sept. 21
George Abbott production of revue in
no acts (17 scenes). Sketches and lyrics
by Ben and Walter Kerr; music by Jay Green-
berg. Musicography by Helen Tomara. Directed by
Walter Kerr. Orchestra by Dan Walker.
Musical Director and vocal arrangements,
Antonio Merello. Ballet master, Genevieve
Clark. Lighting, Peggy Clark. Production
managed by John Robert Lloyd. At Uni-
versity theatre, New Haven, Sept. 21, '49.
4.20 to 5.00

OFFICE SPACE
Theatrical Area Near Broadway
Several Offices Available
Immediate Possession
Call: 692 91 46, 91 47
Dorothy, Richardson, Bouding
Appts. Mr. Richard L. Cohen
L. V. McKee & Co. Inc. NY 100

As its first production of its second season, Actors' Theatre '49 starts off with Guen Davenant's comedy, *Belvedere*, in what the management describes as a broad

In much the same circumstance that is trying to make a ridiculous character in a basically ridiculous play seem what he is not Robert Webber makes a valiant try. Others particularly the young fry and suitable college spirit and all combine to set off the charm and talent of Miss Correll.

Petit, who choreographs as well as directs, also dances as male lead with Renee Jeanmaire as emme lead and Milorad Miskotic, another prominent dancer in the ballet. An American girl, Joy Williams, is also in the troupe.

Herman Shumlin has staged the production with care, sharpness and finesse. Alex North's incidental music is a strong help, as are Alf Gerard's set and Jean Rosen's lighting.

Literati

Bob Considine's Home Product
Bob Considine has been writing short pieces for the Hearst weekend magazine about his wife, Mildred, and their three boys, the oldest 13, and Dutton's asked him to put them together into book form. He has just completed the book.

Tentative titles are "Three All Told" and "Innocents at Home," since the book revolves around the three kids, dealing with bringing them up in N. Y. City.

N. Y. Times' Show Biz Emphasis
N. Y. Times on Monday (26) devoted two editions to show biz, unusual occurrence for the daily. One piece congratulated Jane Fonda on her medical announcement that she will soon be able to walk and perform in completely normal fashion.

Second editorial dealt with the "cherry news" of the vaudeville revival and hoped vaude "hasn't forgotten the self-disciplinary spark that kept it agile, fast-moving and a wonderfully intriguing form of entertainment."

Ella Maxwell's 13th Tour
Ella Maxwell returns from Europe Oct. 7 on the Queen Mary, to start her lecture tour Oct. 21 in Nashville for the Tennessee Education Assn.

Miss Maxwell's tour, under the management of Columbia Lecture Bureau, Inc., will take her throughout the midwest to Texas and the east through New England. Sponsors of this year's lectures reported 100% soldout houses.

ACLU Sees Censorship Rise
American Civil Liberties Union, in its 29th annual report published this week, claims there's been a definite rise in censorship pressure by private agencies during the past year. It cites Negro group pressure in Syracuse that prevented showing of the pic "Birth of a Nation," Jewish agencies in N. Y. that have kept the British pic "Oliver Twist" from being shown; attempts to get the books "The Merchant of Venice" and "Oliver Twist" banned from N. Y. school libraries etc., as examples. Report describes effort of National Council on Freedom from Censorship, headed by Elmer Rice, to fight such pressures. Report, headed "In The Shadow of Fear," describes status of loyalty purges, un-American activities committees, and other pertinent matters.

N. Y. Herald Trib Strike Vote
Following a collapse of four-month negotiations for a new contract the executive council of the N. Y. Herald Tribune unit of the Newspaper Guild of N. Y. Friday (23) authorized a meeting to be held Oct. 10 to take a strike vote. Assailing the paper's management for its stubborn refusal to negotiate, the council claims a new part offered employees would take away certain rights and privileges now included in the present agreement.

Strike vote authorization came after the rejection of compromise proposals submitted by the Guild last week. Represented by Mrs. Elmore Herrick, the Tribune's personnel director, the management reportedly tossed out the Guild's compromise proposals in what Mrs. Herrick is said to have termed the management's final answer.

Fish Score
Joseph Wechsberg's article on bouillabaisse in the October issue of Holiday is causing a storm among the nation's top chefs and food men.

Two internationally known cooks attending the annual Seafood Chefs and Caterers' Convention in Philadelphia started it when they nearly came to blows over the article on station WIP's home-market show.

Louis Turco, president of the Epicurean Club of Boston, and Andre Brossfeld, chef at the Trenton (N. J.) Country Club, became embroiled in an argument over the proper pronunciation of the word bouillabaisse, and later lapsed over the proper ingredients of the famous fish soup.

Turco said the Holiday article was all wrong and that good bouillabaisse calls for the use of water. Brossfeld agreed that the article was wrong but said Turco was wrong too. Insults were hurled back and forth between the two and the argument ended in a scuffle right on the radio. The two chefs left the studio separately and boiling mad.

Meanwhile press and radio reporters picked the story up and spread it across the country. In New Orleans Roy Akstator, owner of Antoine's restaurant, dipped his ladle into the controversy. He said that the Holiday piece was wrong

that Mr. Turco was wrong, and that Mr. Brossfeld was also wrong. Mr. Brossfeld had said that butter was used in making the soup and Mr. Turco, in correcting him, said you use cottonseed oil.

"Olive oil," said Mr. Akstator. They all agreed, however, that fish is used, but what kind is still being disputed.

Chevalier Tells All
"The Man in the Straw Hat" (Crowell, \$3.50) is Maurice Chevalier's breezy story of his life translated by Caroline Clark. With ingenuitously candid the comedian gives a revealing and fairly touching account of his impoverished childhood, of his never-say-quit start as an entertainer and his steady climb to stardom with his mother a steadfast influence throughout. Although it is not a penetrating or profound story, it contains some illuminating passages, such as the star's description of his nervous crackup, sanitarium treatment and recovery.

Some of the gaiety that seems so typically Chevalier is ever-present together with confessions of how the singer felt ill-at-ease in swank surroundings, although he was always expected to be sophisticated. There are unusually frank references to Chevalier's various romances, with names mentioned, anecdotes about his illustrious acquaintances, the story of his prison-of-war experiences in 1914-15 and the painful account of how he was suspected of collaborationist activities but was ultimately exonerated.

Like its subject, "The Man in the Straw Hat" is unpretentious, entertaining and likable. Particularly for Chevalier admirers, it is absorbing and amusing reading.

"Curtain Time," An Excellent Book

It is a pleasure to read a book about the theatre when it is written by someone who really knows and loves the theatre and can write. "Curtain Time" by Ruth Harvey Houghton Mifflin, \$3 is such a book. Mrs. Harvey should know her theatre, because her father C. P. Walker, a Yankee, was a theatrical pioneer in Western Canada, owning and operating a string of theatres in Canada of which the Walker theatre in Winnipeg was his headquarters. Mrs. Harvey's mother was Harriet Anderson, an American actress who played comic opera, repertory and Broadway shows since she was a child.

Although Ruth Harvey wasn't born in a trunk, she did spend her childhood in a box, a theatre box in her father's theatre where with her playmate, Rosie, and her little doll she saw all the great artists of the stage and concert parade before her. That's what the story is about, a little girl sitting in the box of her dad's theatre watching the great artists and having the love for the theatre handed on her young mind.

From records written in her heart she tells about the people of the theatre, actors, agents, managers, boxoffice men, stagehands, musicians and audiences and how they impressed her. She writes delightfully of the fine city of Winnipeg and its grand people.

Although Mrs. Harvey never went on the stage, her husband, Howard Hamilton Harvey, is an amateur poet of French at the University of Rochester and an actor. As on the French comic theatre, she recalls the love for art and the theatre in every word she has written. And has a terrific sense of humor doing it. This girl had a chance for a privileged peek into the heart of show biz and paid back by writing a vivid book. It is as nostalgic as a G. I. R. Convention. It is easy and pleasant reading.

CHATTER
While mama Ella Mrs. Irving Berlin is working on her next book for Doubleday, Mary Ellen Berlin is learning the ropes as a Time researcher.

Ward Morehouse's new book, "Matinee Tomorrow," being launched with a Whittlesby House cocktail party at New York's Stork Club next week.

Tobe Collier Davis, merchandise consultant, has launched a four-times weekly feature on fashions for the N. Y. Herald Tribune Syndicate "Tobe's Topics."

Ken McCormick, editor-in-chief of Doubleday & Co. and Thomas R. Burns, sales manager of the publishing firm's trade book division, last week were named members of the company's board. Burns also moves into the newly created post of director of sales for Doubleday and its subsidiaries. Louise

Thomas, with Doubleday since 1944, becomes director of promotion for the company as well as its subsidiary.

Samuel Fuller due in New York next month to buddle with Duell, Sloan & Pearce on his upcoming novel "Backskin Saint." He's currently directing "The Baron of Arizona" for Robert L. Lippert on the Coast.

Bill Manners, Hillman Publications reprint editor, who authored the novel, "Father and the Angels," in 1947, has written another. "One Is A Lonesome Number," which Dutton will publish in February or March. There's some film interest in the story, a domestic drama.

A weekly series of articles on his experiences in America by Scot comic Harry Gordon is attracting widespread interest in Scotland. They are being published in the Scottish Daily Record, Glasgow morning paper with a large circulation north and south of the English border.

Col. Bert Haleben, who recently completed a 4,000-mile flight from Alaska over the North Pole in 22 hours 30 minutes, has been biographed by Robert C. Durham, his ex-officer during the last two years of the war and now manager of the Metropolitan Life Insurance editorial bureau. Book will be an Alexander McKay publication next month.

SWG's Attorney

Continued from page 2

suspended, declared in bad standing for advertising by such member, nor has his right to get or hold employment been impaired or interfered with for advertising. That portion of the brief ignores the fact that fines have been slapped against members who did advertise.

Top Execs Advertise

Although producers, stars, directors, and high-salaried executives in every other field of film work advertise in VARIETY and DAILY VARIETY, the SWG contends that its blackout on advertising was launched to raise the professional standards of writers. The brief declares, "The work of the screen writer is a profession which is substantially all instances is based on advanced academic education and on many years of specialized experience as a writer. As in the case of other learned professions, to advertise one's own skill, talents, and awards as means of soliciting employment tends to lower the prestige of the advertiser and of his profession and thus to diminish the bargaining power of the writers in negotiating for employment and tends to lower his earnings and other emoluments derived from employment."

Brief passes over fact that SWG boasts in its contracts with film companies, that advertising must be done for those who write stories for the screen. This advertising made mandatory by the contracts between the union and the producers, must be in the form of screen credits.

Brief then declares that there are 50 trade papers setting Los Angeles County and that, in general, past the practice that prevailed and still prevails among thousands of advertising agencies to buy trade papers, to endorse to sell advertising space to prominent famous persons in exchange for purchase of such space and (thereby) giving undesirable credence if any purchase is made. It has become the practice for persons employed in the motion picture industry to purchase advertising space for display concurrently with completion of first showing of motion pictures. The value of reviews and critical comment in trade press, trade papers, has become debased by the purchase of advertising space by persons who offer themselves for employment in the motion picture industry has become known to the trade as a means of buying praise with the trade press.

Thus declaration in the brief, it is to be noted, does not make any specific charge of such unethical practices against VARIETY or DAILY VARIETY.

Answer admits that the SWG did for a time provide advertising space in its own publication, The Screen Writer, while prohibiting its members from advertising elsewhere. The Screen Writer is no longer being published.

With the filing of the SWG's formal objection it is expected that the case will be heard some time within the next three or four months.

VARIETY's cool against SWG petitions for restraint of this attempt to liberal practice had no money damages are asked.

SCULLY'S SCRAPBOOK

By Frank Scully

Reading, Pa., Sept. 24

The lux in the stix are culture-busting again, meaning another nick off the recreational dollar that pay won't get. But at least this time an actor will. That's an improvement. Usually it goes to a horse.

The guy who is making the nick this time is Charles Laughton, who seemingly has mutated from the "Bounty" and is going on the road with about as amazing an act as show biz has seen. Music Corp. of America has booked him into 32 one-night stands. He's to read from the Bible, Shakespeare, Dickens, Wolfe, and people like that, for entertainment.

The culture-chumps are thickest as always through New England. There the take will probably be the biggest, but whatever it is Laughton is guaranteed \$1,000 a night. He opens in London, Ontario, Oct. 8, and backs into New England from there. He will work down from Maine through the barter land, to St. Louis, bypassing New York City completely. He expects to reach his Hollywood hillside hideaway in Christmas. With \$52,000 in his ample jeans he could very easily be mistaken at that season of the year for Santa Claus.

The Hard On a Grind Policy

I don't know why he passed up the more congested areas where men are bond salesmen. A fugitive myself from the most eminent of our canyon cities, I have caught the act three times and have yet to wish I were at the Palace instead. In fact the whole Scully Circus, featuring two well-trained French poodles, two lovebirds that missed the train east with Ken Murray's "Blackcats," a tiny turtle and four junior members of our troupe have swooned with such delight at these readings that Laughton's manager was thinking of starting owl shows for us alone.

For most auditors it would be difficult to describe just what Laughton has that they haven't got. For one thing he packs a lot of weight. For another, he has a rare only a mother could love. Many of his public share those attributes. But they can't read like him. In fact, nobody can read like him. Without this talent reaching to the superhuman frequencies he'd be lost in a field where good looks are practically a first lien on the boxoffice.

Laughton On the Loose

How he will open on lecture platforms I don't know, but when he comes for a home reading he's playing the classics not for the carriage trade but strictly for Minsky's. He enters wrestling with enough books to give even Carnera trouble. No haffback trying to impress the faculty with his love of scholarship, so as not to be flunked the day before the big game, could carry more.

He stumbles across the threshold. You can't shake hands with him. He's all books. We have a living room that usually looks as if Sherman just galloped through it with teeth and saber, but after a few minutes of this magnificent medieval outcropping of culture (he plays looks like Pompeii).

He Makes Dead Literature Live

He blunderpunches all books, sacred and profane. He adds nothing, but he's what a copy editor. What do I mean? He adds nothing. He adds the know-how of 30 years of making dead literature live. He turns David into a Hollywood hero and Goliath into something that would run at the sight of a little Peter Lorre.

He takes Old Testament Kings and reads their memoirs as if the kings were Gertrude Stein or vice versa. He takes the lumbering, windy Dickens and his logging stateroads, and races them along with the speed of jets. He takes Mark Anthony and turns him into, if not a heavy, at least a hyperactive. He makes the phoney friend of Caesar lip. "So help me!"

He starts in on a easy chair. He shifts to one about half the size of his outsized rump. He stands and piles coffee tables on top of one another so that he can put a book down and throw some gestures into the readings.

This is better than the circus. Older kids, teenagers who look on Shakespeare and the Bible as Public Burns Nos. 1 and 2, and would as leave be parked for a night in a snakepit, find themselves so fascinated after an hour that they ignore all parental hints to sneak off to bed. By midnight the chump is still in there pitching. So is his audience.

The New Hollywood After Dark

Those who remember how he took "Ruggles of Red Gap" and transformed the picture from just one of those things into a classic merely by the way he interpolated Lincoln's "Gettysburg Address" into a barroom sequence, have only a hint as to what this new Laughton will do to raise the opinion of the stix about what goes on after dark in Hollywood.

Many no doubt will go to hear him because they vaguely remember that he won an Oscar for playing the name role in "The Private Life of Henry VIII." Some may associate him with "The Paradise Case," "Captain Kidd" and stories about "Mifflin on the Bounty." But none will remember any of these things when Laughton takes off for the Chicago Elks where men talk like gods.

I understand he credits his side with this switch in his career. Married 20 years and the housewife little body in show biz, she knows the water of domesticity ran like a main. For eight years she has performed without a break at the Turnabout theatre. Additionally, any picture that has her as lead must be the better for it. Her name, of course, is Ella Laughton.

Ella Cows the Lavoff

One day she threw the important name in anybody's repertoire, the Lavoff, it is of her own and master. It's big. He's hard to win. But this one let him in the silver picture.

The frontier with you, Charles, she said, is that you're an unemployed actor.

At the time she was under a fat long-time contract to M-G-M. He laughed one of his better summer laughs.

"You're fratchy," she pointed, "because you haven't enough to do. These picture parts don't use a fraction of your energies. Why don't you go in one of the religious hospitals and read to the ill and injured? You'd be happy for it."

He couldn't leave the scene in a medium high dudgeon. It would not have registered anyway because though they live in the same house, they have separate wings and when they want to be together for a weekend they go down to a little place they have at the beach. But he knew that what she said was true.

How To Trap An Audience

So he fixed a date to read to bedridden vets. These couldn't escape to the hills if they wanted to. This has been going on for five or six years and if people know more about what goes on at the Mountains and are seemingly more interested in who reduced Bessie Siegel and Mickey Cohen to Ruggles (even with that Hollywood. But it isn't Ruggles). And if not Laughton.

His success in this field has left him a free of suppressed desire and frustrations as it is possible for a human being to be. He's a happy man. Additionally he has been winning a troupe at his home to play Shakespearean roles. He speaks about in water tanks, designing costumes which he hopes others will do for a production of "Twelfth Night" in the time he gets back from these far-flung stix.

He is, in sum, a man of many parts, and all of them well-nourished. When he is photographed with a drink in one hand and a book in the other, you can believe neither is a prop. To others he may look like what the ill-dressed man will wear. But I salute him as 1949's man of distinction.

Broadway

Rosario & Antonio in from a European tour last week on the Ile de France.

Scenarist Robert Ardrey due east about Oct. 15 to catch the Broadway shows.

Composer Darius Milhaud, accompanied by his wife and son, sailed for Europe Monday (26) on the Mauretania.

Joe Belfiori, RKO's Continental European manager, returned to his Paris headquarters last week after a six-week U. S. stay.

Barbara Morgan, secretary to Metro's ad-pub veepee Howard Dietz, wedding Terence Ford in Arlington, Va., Saturday (1).

Parkinson's Disease for years, has improved greatly in the past two months, aided by a new drug.

Elmer Litterman hosted a breakfast for 75 in honor of the Honolulu Chief of Police in Rockefeller Center's English Grill yesterday (Tues.).

Sonny Tufts, winding up his "Petit-fool Fever" summer circuit tour, heading to Honolulu to meet his wife, Barbara, who's been vacationing there.

With "As the Girls Go" reopening set, songsmiths Harold Adamson and Jimmy McHugh, Sr., who did the score, are returning to their Hollywood homes.

Film actress Thelma Ritter recuperating in Roosevelt hospital from an appendectomy Monday (26). She's the wife of ad-radio exec Joseph A. Moran.

Louis (Schwartz & Frohlich, show his attorney, off to the Coast this week for huddles with Columbia pres Harry Cohn, thespies James Mason and others.

Harold Conrad, ex-N. Y. Mirror staffer, arrived 24 hours late from Europe because of strong headwinds. Plane had to go via Iceland because of severe buffeting.

"Lee Cycles of '49" cast and company manager James W. Harkins arrived yesterday (Tues.) on the Marine Shark after a three-month stand at London's Empress Hall.

Leo Kertz, Broadway legit set designer, now serving as production designer and art director on Laurel Films' "Gully Bystander," currently before the cameras in N. Y. Col. Nathan Levinson, head of Warner Bros. sound department, celebrated his 23d anni with the company last week. He was one of the pioneer developers of sound films.

Hal Horne named dinner committee chairman and Bernard Estes publicity director for the Motion Picture Pioneers 10th anniversary banquet Nov. 16 on the Waldorf Astoria's Starlight Roof.

Scripter Hy Kraft, driving east from the Coast, will arrive in New York end of next week after short stopover in Boston to see "Goodbye My Fancy" wherein his daughter, Jill, makes her legit debut.

John Wildberg and Hollywood scripter Manny Soff due back from European junkets Oct. 9 as are Gladys and Manny Robinson, her son. Hubby Edward G. stays on in Britain for film, "My Daughter Joy."

Julian T. Abeles, special copyright counsel to Metro, 20th-Fox, Universal and other pix and music publishing companies, to lecture on copyright before the N. Y. Bar Assn., followed by an open-forum of Q. & A.

Dana Andrews in N. Y. as SAC rep in current television confabs with Assn. of Actors & Artists of America. He and wife staying east for 10 days before reporting to Samuel Goldwyn studio for "The Edge of Doom."

Bill Ludigan, plugging 20th-Fox's "Pinky," in which he co-stars with Jeanne Crain, detours at Albuquerque on his way back to the Coast to visit Veterans' Hospitals there as part of Hollywood Coordinating committee trip.

Judge Harlan Palmer, publisher of Hollywood Citizen-News, heading back to the Coast after attending ABC Audit Bureau of Circulation convention here; he also visited with his son, Byron Palmer, juve lead in "Where's Charley?"

Bernie Kamber, who just closed his Wayne Country Club in Pennsylvania for the season, has been named eastern advertising publicity and exploitation director for Harry M. Popkin Productions. Popkin is about to release three pix via UA.

Bob Taplinger, who handled Guy Lombardo's first publicity job at the Hotel Roosevelt 20 years ago, attended the bandleader's anni celebration Monday night (26). He was back in the same spot with many of same celebs who launched Lombardo at the Roosevelt back in 1929.

Universal throwing a birthday party tomorrow (Thurs.) at the 31

Club for trade paper publishers on the first anniversary of the current run of "Hamlet" at the Park Avenue theatre. Dean Thomas Clark Pollack of New York University Arts & Sciences College and Prof. Robert Gessner, NYU's motion picture division, presenting an award.

Mexico City

By D. L. Grahame

Gustav Mohme, distributor of Mexican pix in the U. S., here on biz.

Margarita Parker (Indra Salva), Mexican ballet dancer, planned to Europe for work dates.

Georges Ulmer, French song-writer-warbler, starring in local niteries, linked for a Mexican pic.

Arturo de Cordoba, now making a pic in Venezuela, linked by Felipe Mier (Mier & Brooks, pic producers) for two pix in Mexico.

Edward G. Robinson here for a fortnight's vacation. His "House of Strangers" titled in Mexico "Sangre de Mi Sangre" ("Blood of My Blood"), a smash at the Cine Olimpia here.

Loan for a pic they're to make is being negotiated from the Banco Nacional Cinematografico by Americo Mancini, impresario of the Teatro Tivoli, vaude-revue theatre, and Amanda Ledesma, Argentinian actress who will star in the pic.

Rome

By Helen McGill Tubbs

Mrs. Marion Preminger visiting Rome.

Lynn Merrick back in Rome from Paris.

Actress Anne Stewart vacationed in Istanbul for a week.

Mr. and Mrs. Mike Levey from Hollywood at the Excelsior.

Variety programs all over Rome doing a good late summer business.

Marilyn Buford has been signed to play a leading role in an Italian film.

Emma Davies, New York radio actress, has been vacationing in Capri.

Author Hans Habe and actress-wife Elise Hardt drove to Munich from Rome.

Ingrid Bergman gave a \$5,000 tire donation to the Casa del Fanciullo Italian orphanage.

Gilbert Kurland here from Hollywood on Universal pic business, also Robert Buckner director.

Edgar Ulmer is here from Hollywood to direct another picture in Italy. The other was "Pirates of Capri."

Scriptwriter Hagar Wilde and husband-actor Stephan Bekassy waiting in Rome for ship passage to America.

Simone Simon will leave for Paris soon. She has been here for two months starring in the Goelet film, "Women of the Shadows."

Janis Paige and her husband Frank Martinelli off to California in a couple weeks, having finished making a film at Scibers Studios.

Paris

By Maxime de Bois

(33 Blvd. Montparnasse)

Lary Kastner in Capri.

Cynda Glenn on another Italian junket.

Jane Russell to London after a short stay.

Bernard Hilda renaming his new niterie the Baccara.

Vanya Manley and Julio Alvarez teaming up for a new dance act.

Edward G. Robinson in town from Italy to attend wife Gladys' opening at Andre Weill gallery.

Gis in Paris will get a repeat of the "Welcome Travellers" giveaway radio show emceed by Tommy Bartlett, which Les Lear brought over on his way back from German tour.

Minneapolis

By Leo Rees

Woody Herman played one-nighter at Prom Ballroom.

Edith Fellows and Tommy Dix into Hotel Radisson Flame Room.

Club Carnival has Frankie Lane and Roger Ray with Perry Martin band.

"Oklahoma" back for third local engagement at Lyceum week of Oct. 17.

Wayne King at St. Paul Auditorium this week for one-nighter concert.

Loop theatres helped by influx of visitors for Minnesota-Washington football game.

Horace Heidt radio talent star units begin at Hotel Nicolet Minnesota Terrace next month.

Dorothy Lewis Ice Show winding up six-month engagement at Hotel Nicolet Minnesota Terrace.

London

Hartley Power replaced Arthur Riscoe in leading role in "One Wild Out," while latter is hospitalized.

Linnit & Dunfee reviving the Victorian thriller "Gaslight" in the late fall, starring Dennis Price and Rosamund John.

George Robey, turned 80, was featured with Jane Russell in new "In Town Tonight" winter series on BBC Sept. 24.

Lisbeth Webb has replaced Donald Peers, due to latter's loss of voice, in Henry Hull's "Buttons and Bows" at the Grand, Blackpool.

While in Paris on holiday recently, agent Rita Cave signed Fernand Gravel to play the West End in his current Paris hit, "The Little Hut."

"Jack-the-Ripper" new-venture in the West End will be "Stratton," new play by Ronald Duncan in which he will star Clive Brook end of October or early November.

Max and Harry Nesbitt, local vaudeville act, originally from South Africa, are reputed to have cleaned up around \$30,000 in gold shares deals in the last few weeks.

Maurice Chevalier is first foreign artist booked to play in the Royal Command Performance at the London Coliseum Nov. 7. He will fly from Cannes to make the trip.

Ivy Benson, leader of woman's band, to marry Clark Caryl, son of vaude comedian Billy Caryl. Groom is theatre director at holiday camp where couple had seasonal engagement.

Laurence Olivier Productions and Blanche Little Theatre Holdings have jointly leased King's theatre Hammersmith, which reopened Sept. 19 with a Donald Wolfitt Shakespearean season.

Pittsburgh

By Hal Cohen

Booker Joe Hiller and his missus celebrated 23d wedding anni last week.

Paul Gray back at Carousel for third time with Elyssa Jane on same bill.

Paul Villard has joined Noble and King and Dona Mason at Monte Carlo.

Maurice Mysels has quit as local plugger and publicity rep for Jefferson Music Co.

Eddie Mack and John Johns head east of "Traitor," which opens Playhouse season Oct. 1.

Frank Cronin came in for some drum-beating ahead of Hildegarde's opening at Terrace Room.

Lindsay's Dancing Lovelies, headed by Goldie Kuncie, local girl, are at Flamingo, Las Vegas, Nev.

Lepus Club has resumed full-week of floor shows with Joey Adams, Mark Plant and Tony Cannoneri.

Donald Curtis, Ruth Hussey's new leading man in "Goodbye, My Fancy," was Curtis Rudolph when he taught here at Duquesne U.

Scotland

By Gordon Irving

Novi Pavonoff guest dancer with Three Arts Ballet in Glasgow.

The Ink Spots play two weeks at Empire, Glasgow, starting Oct. 3.

New Alan Melville comedy, "Top Secret," clicked at Royal, Glasgow. Melville is former BBC producer in Scotland.

Wilson Barrett players staged the oldie "East Lynne" at Glasgow Alhambra, presenting it exactly as produced in 1880.

George Burton to be comic in "Roamin' in the Gloamin'" December all-Scots show at Metropole, Glasgow. Revue will be built round famous Lauder songs.

"After the Liberation" play envisaging Britain's plight under Communism to be premed by Rutherglen Repertory Theatre.

Author is Iain Hamilton, Scot-born drama critic of the Manchester Guardian.

Philadelphia

By Jerry Gaghan

Roy Robbins, manager of the Matheson, recuperating from serious operation.

Bernie Landis, booking agent, here, taking fling in niterie biz, buying Drury Lane Inn. His agency specializes in club-date bookings.

Palumbo's cabaret - restaurant set back opening to Sept. 29 because Mickey Shaughnessy, the m.c. was unable to make an earlier date.

Dr. Harold E. Stassen, head of University of Pennsylvania named honorary chairman of Philadelphia LaSalle Opera Company's \$50,000 fund-raising drive.

Harry Steinman, owner of Latin Casino, staged first of series of bouts he is promoting this season at Convention Hall. Drew gross of more than \$13,000.

Al Jolson stopped off Monday

(26) to meet press and radio at luncheon in Ritz Carlton, as part of advance build-up for "Jolson Sings Again," which opens at Aldine Sept. 28.

Town's disk jocks have formed an association with Eddie Newman, (WPEN) president; Hal Moore (WCAU) vice-pres.; Mark Olds (WIP) treasurer, and Fred Bennet (WDEN) secretary.

India

By N. V. Kewar

An Indian drama council with G. D. Sondhi as president formed to foster development of all fresco theatres and also to organize a national theatre.

Indian film producers are placing an increasing amount of faith in classic literature as evidenced by Madras Pakshiraja Films' projected Tamil version of "Les Misérables."

Plagues of entertainment showing discrimination against a particular caste or race will have their licenses cancelled in compliance with new law passed by Bombay government.

The educational and social value of the Hindi film, "Younger Brother," produced by Calcutta's New Theatre, prompted the Central Provinces and Berar government to exempt it from paying an entertainment tax in the province.

Chicago

Jack Toohey in town advancing for "Brigadoon" which opens at Great Northern, Oct. 2.

Lydia Clark and Kirk Brown added to cast of Cbl company of "Detective Story." Opens here in mid-October.

Lena Horne huddling with Duke Ellington here about their forthcoming musical for Broadway, "Take a Train."

Al Greenfield, bistro owner and husband of Gertrude Niesen, planned to Coast to spend a few weeks with his wife.

New York Mirror's Jack Laft back for more material on his book, "Chicago - Confidential," which should hit the bookshelves this year.

Hank Ladd and Imogene Coca subbing for Billy De Wolfe, Palmer House Empire Room, when De Wolfe had to bow out because of illness.

Danny Thomas, currently at Chet Parce, intruded Eddie Cantor, Abe Burrows, Phil Regan and Harry Wisner from audience one night recently.

Barcelona

By Joaquina C. Vidal-Gomis

Opera singer Mercedes Caparr left for Rome.

Maria F. Ladrón de Guevara, vet legitier, opens at the Barcelona with the play, "Mad Laugh."

Spanish producer Filadelfo Flaquer off to Paris and London with plans for bringing French and English film stars to work in Spain.

Poliorama theatre especially dedicated to Andalusian and gypsy shows, opens fall season with "Cascabelles." Stars Pepita Sevilla and Goyo Reyes.

Fall season starts at the Comedia theatre with the Madrid Maria Guerrero stock company, leading legit players being Elvira Noriega and Luis Prendes.

Buenos Aires

Boris Kniazeff Ballet winding up such season here.

Juan Parrot of Inter-American film set-up off on American continental tour.

Composer Carlos Suffers installed as new Administrator General of Colon Opera.

Film producer Angel Luis Mentasti traveling to Venezuela, Cuba, New York and Hollywood on special mission for local industry.

Marcel Achard's "Savez Vous Planter les Choux" chosen as vehicle for Diaz-Collado legit company at the Empire.

Actress Nelida Franco, teamed with film actor Roberto Escalada, on legit tour in provinces, getting record grosses of \$1,800 daily.

Pic director Hugo Fregonese now in Hollywood under contract to Universal, plans to return here in January for new film chores.

Singer Antonio Torno deserting Martini vermouth sponsorship on Mundo network, to ink with Federal soap on Belgrano web at \$1,000 per week.

Author Richard Llewellyn, of "How Green Was My Valley," fame, in Argentina gathering material for new opus on Welsh settlers in Argentine Chubut valley.

Francisco Lomuto, SADAIC (ASCAP) proxy, feted by fellow composers on return from two-year stay in Spain. Scenarist Homero Manzi has now replaced Lomuto as SADAIC chief.

Hollywood

Dick Fishell in hospital with buritis.

George Raft hospitalized for major surgery.

June Haver in from N. Y. for radio chores.

Jack Conways celebrated 23d wedding anni.

Al Finestone laid up at home with virus flu.

Janis Carter east for a tour of Army hospitals.

Ed Wynn celebrated his 48th anni as an actor.

Judy Garland up and around after minor surgery.

Tom Drake in town after a tour of eastern strawhat theatres.

Lana Turner and Bob Topping bought a home in Holmby Hills.

Johnny R. Brown in Columbus, Ga., to start five-week tour.

Barbara Stanwyck back after two weeks of theatre-gandering in N. Y.

Jack L. Warner presented with Navy Distinguished Public Service Award.

John Huston to St. Louis to scout backgrounds for Metro's "Asphalt Jungle."

Robert Cummings back to work after four days out with sunburn poisoning.

Sean McGlory playing at Warners with cast on broken left elbow as result of fall.

Frank Morgan's will left 19% of his estate, estimated at \$1,000,000, to his widow, Alma.

Vincent Sherman to Palm Springs to scout locations for "The Victim" at Warners.

Gloria Swanson east on a seven-week tour to plug "The Helicon," in which she does not appear.

Adolphe Menjou made a short at Monogram as part of Variety Clubs' drive for funds to combat heart disease.

Dore Schary arranged three showings of "Battleground" for veterans in Birmingham General Hospital.

Hedy Lamarr put her Bevhills home on market planning to live in N. Y. and commute to Hollywood for films.

Maurice J. Tobin, U. S. Secretary of Labor, luncheoned with Y. Frank Freeman and Cecil B. DeMille at Paramount.

Members of "Task Force" troupe were hosted by the Navy on eight-hour cruise aboard the carrier U. S. S. Valley Forge.

Will of the late Richard Dix left half his estate, valued at "more than \$100,000," to his widow and the remainder to his children.

Seventy-five members of the Screen Writers Guild volunteered to write in support of campaign for proposed Los Angeles Polio-Communicable Diseases Hospital.

Washington

By Florence S. Lowe

Bill Norvas and the Upstarts current at Cross Roads, local road house.

Rosa Ponselle guest speaker at luncheon of Friday Morning Music Club to launch drive for musical scholarship.

Mary Garden, of Met fame, tells of her American lecture tour on "Men, Money and Music" at Lisner Auditorium next Sunday (2).

National Symphonys hyping its sale of season tickets by making Margaret Truman concert part of package for its Sunday series.

Sande Williams premed his orch at Hotel Shoreham's Palladian Room past week despite injuries received in an auto accident en route.

One of theatre's oldest traditions was followed last week when the Moss Hart's 2-year-old son took curtain bow at matinees of "Man Who Came to Dinner" at Olney theatre.

District Theatre's Morton Gember and Wade Pearson of Neighborhood Theatres of Virginia heading committee for Variety Club's annual dinner-dance, Nov. 19.

Dublin

By Maxwell Sweeney

Douglas Granville, U. I. special rep, touring Ireland.

Sydney Jackson, GFD sales topper, to London after vacation at Parknasilla.

Louis D'Alton's Abbey comedy, "They Got What They Wanted," being mulled for London production.

Vernon Rice, drama editor of New York Post, in London and Western Germany after o.n. of Irish theatres.

Harry O'Donovan taking "Stop Press" revue to England for short tour after seasons in Cork, Limerick and Belfast.

Opera House, Belfast, legit house, has been wired for sound, with Laurence Olivier's "Hamlet" getting gala preem there Oct. 3.

OBITUARIES

MARY MAC ARTHUR

Mary MacArthur, 19, actress-daughter of Helen Hayes, stage star, and Charles MacArthur, playwright, died of polio in Lenox Hill hospital, N. Y., Sept. 22.

Further details in Legitimate section.

SAM WOOD

Sam Wood, 66, one of the film industry's outstanding directors, died Sept. 22 in Hollywood, after a heart attack. He collapsed after addressing a meeting of the Motion Picture Alliance for the Preservation of American Ideals and was pronounced dead two hours later.

Born in Philadelphia, Wood tried gold mining, farming and real estate before taking up acting in 1910 under Cecil B. DeMille. Four years as an actor and two as assistant to DeMille laid the foundation of his career as a director, starting with one of Wallace Reid's silent pictures. Among the stars past and present, who worked under his direction were Rudolph Valentino, Jackie Coogan, Gloria Swanson, Wanda Hawley, Marion Davies, William Haines, Jean Harlow, Marie Dressler, Lionel Barrymore, Joan Crawford, Clark Gable, Robert Taylor, James Stewart and Ginger Rogers.

Three of his pictures, "Goodbye Mr. Chips," "King's Row" and "Kitty Foyle," were nominated for Academy awards. Other well-known films made under his direction were "The Barbarian," "Whisper," "The Un-ardued Hour," "A Day at the Races," "Navy Blue and Gold," "Madame X," "Our Town," "Pride of the Yankees," "For Whom the Bell Tolls," "Casablanca," "Saratoga Trunk," "Ivy," "Command Decision" and "The Stratton Story." His last picture was "Ambush," recently completed at Metro. At the time of his death he was preparing "No Sad Songs for Me" for production at Columbia.

He is survived by his wife, Clara, with whom he recently cele-

MIKE SINGLE

Mike Single, 58, veteran exhibitor of Dunlo, Pa., who had been in the business since 1910, died of a heart attack at his home there on Sept. 10. At the time of his death, he operated four houses, the Dunlo at Dunlo, Pa., the Lilly at Lilly, Pa., the Palace at Beaverdale and the New at Cresson.

In addition to his wife, he leaves four daughters and two sons, George and Joe Single, who will carry on the business.

LEROY STONE

Leroy Stone, 55, film editor, died Sept. 15 in Santa Monica, following a heart attack. In his long career, starting in 1916 at the Ince Studios, Stone was nominated for five Academy awards. For a dozen years he was associated with William S. Hart.

At the time of his death he was engaged on the Alan Ladd starrer, "United States Mail," at Paramount.

ROBBIN COONS

Robbin Coons, 44, magazine writer and former Hollywood columnist for the AP, died Sept. 19 in Santa Monica of a heart ailment. Coons covered the film studio beat from 1928 to 1945, when he was sent overseas by AP as a war correspondent in the Pacific area.

After the war he took up magazine writing in Cincinnati and returned to Hollywood a few weeks before he was stricken.

CLARENCE M. PASMORE

Clarence M. Pasmore, 60, veteran head of radio department of the MacLaren Advertising Agency, Toronto, died at his home in that city of a heart attack, Sept. 23. He had been at his office that day.

Survived by a daughter.

EDWARD W. EDMONDSON

Edward W. Edmondson, 75, died in Raleigh, Tenn., Sept. 13. He

MARRIAGES

Helen Horton to Dr. Hamish Thompson, London, Sept. 17. Bride is an actress.

Miriam Ryan to Moultrie Patten, New York, Sept. 15. Both are legit players.

Ann Haney to Charles Baxter, Northern, Mich. Sept. 30. He's an announcer with WTOL, Toledo.

Tita Eager to Steve Brooks, Hollywood, recently. He's art editor of Warner Bros. publicity dept.

Bonnie Pritchett to John McGowan, Chicago, Sept. 24. Bride is a radio actress at WGN-TV, Chi.

Frances Fox Brown to Michael Field, Greenwich, Conn., Sept. 23. Bride is a mag writer and painter, he's a composer-pianist.

Mary Ellen Quigley to Edouard de la Barre Eller, New York, Sept. 24. Bride is a daughter of Arthur Quigley, trade paper publisher, he's an attorney.

Sonora Babb to James Wong Howe, a remarriage, Hawthorne, Cal., Sept. 16. Bride is a novelist, groom a film cameraman.

BIRTHS

Mr. and Mrs. Zeke Manners, daughter, Hollywood, Sept. 18. Father is a disk jockey.

Mr. and Mrs. Bob Williams, daughter, Los Angeles, Sept. 19. Mother is the former Mary Jenkins, 20th-Fox actress.

Mr. and Mrs. Allan Kalmus, son, New York, Sept. 22. Father is television manager of the NBC press department; mother is former staffer of Carl Bystr Associates.

Mr. and Mrs. Joe Marino, son, Los Angeles, Sept. 14. Father is arranger and accompanist for Kay Thompson, vaude and nitery performer.

Mr. and Mrs. Mort Ruby, son, Hollywood, Sept. 22. Father is manager of the King Cole Trio.

Mr. and Mrs. Harvey Sabelson, son, New York, Sept. 19. Father is a legit pressagent.

Mr. and Mrs. Huntz Hall, son, Los Angeles, Sept. 22. Mother is former Leslie Wright of the Earl Carroll show; father is a screen actor.

Mr. and Mrs. Fred Kline, son, Hollywood, Sept. 20. Father is a motion picture tie-up representative.

Mr. and Mrs. M. Kennedy Linger, daughter, Pittsburgh, Sept. 15. Father is a violinist with Pitt Symphony orch.

Mr. and Mrs. Fred Zellner, daughter, Pittsburgh, Sept. 12. Father's on KQV staff.

Mr. and Mrs. Guy Rennie, daughter, Los Angeles, Sept. 21. Mother is the former Denise Lemley, dancer; father is a nitery entertainer.

Mr. and Mrs. William Harold Webb, daughter, Hollywood, Sept. 22. Father is a film cutter at Metro.

Mr. and Mrs. Don Nevan, son, Sept. 21, Bucks County, Pa. Father is a playwright; mother is Patricia Kirkland, legit actress.

Mr. and Mrs. William Orr, son, New York, Sept. 22. Father is a Warner Bros. exec; mother is the former actress Joy Page, and daughter of Mrs. Ann Jack L. Warner.

Boxtop Veepees

(Continued from page 1)

His current premium deal on NBC-TV's "Howdy Doody." Offer is for a toy "teletest," with five film strips showing the puppet in action.

Advantages of the premium offer, Degen told VARIETY, is that it permits the sponsor to judge a program's effectiveness, survey its impact on new and old customers and build good will, at the same time that it bumps up sales. In his wide experience with premiums on the air, he said, they are most successful with women and children dealers. Radio is really able to do a job on premiums, he said, because merchandise offered is frequently worked into the script as something used by or made by one of the characters. Studies by the Starch research organization show that the inclusion of a premium offer hikes readership of printed ads. It's reasoned they probably have the same effect on other commercials.

Policy of the networks in handling premium offers was explained to yesterday's meeting by Stockton Helffrich, NBC's continuity acceptance manager. NBC does not accept copy which exaggerates the value of the premiums by misleading descriptions, Helffrich said. The web checks all items offered by comparison shopping and confabs with groups like Better Business

Bureau or Jewelers' Vigilance Committee. When one sponsor featured a kitchen utensil which did not look like the value claimed for it, and checking with department stores revealed it as overpriced, copy was changed.

The net, Helffrich said, nixes items which could be harmful. If a juve strip offers an "atomic ring," for instance, it can't be an explosive gadget. NBC also turns down gifts with alleged luck-bearing powers and those appealing to superstition. Deals which involve film or theatrical stars are also out, he explained, because the excessive credits cut down sponsor identification and program appeal.

The premium association premed a slide film which says that \$1,000,000,000 is spent yearly on premium advertising. This puts it far ahead of the \$500,000,000 given annually to magazine ads, the \$404,000,000 broadcasting "take" and the \$339,000,000 newspaper allocation. Recent trends in the field, it reports, are to better quality giveaways and increased use of premiums by smaller concerns.

Simulate Ballpark

(Continued from page 1)

packed with morning customers. It represents a boost from the regular a.m. bite of 55c which means a refund of 65c in the event of rain. His plans call for showing the regular film bill in the morning and early afternoon and then swing directly into the game.

There's been some thought by his organization of expanding concessions to take in the standard horseshoe fare of hot dogs and peanuts, but the inclination at the present is to mix the idea. Probably, the house will forego the extra profits on the grounds of cleanliness and order, and stick to standard flickery comestibles.

Fabian is considering boosting his price above \$1.20 for the week-end games. Since the customer has the opportunity of seeing the whole show besides the ballgame, he thinks the tab would still compare favorably to World Series scales.

Pinanski's Pilgrim, Boston, to TV Series

Boston, Sept. 27

Sam Pinanski's Pilgrim theatre here signed today (Tues.) to carry the complete World Series via theatre television, thus becoming the second in the country to contract for the games. Deal had previously been set for the Fabian Fox theatre, Brooklyn. Both houses are reportedly paying the same fee—\$10,000, to the big leagues for the complete Series package, but will pay nothing to the station or network from which they take the feed.

Arrangements for the Pilgrim, Hub flagship of Pinanski's American Theatres Circuit, were negotiated by Nate Halpern, TV consultant, to the Fabian chain, with the Mutual network's sports director Paul Jonas, representing Mutual and Baseball Commissioner A. B. (Happy) Chandler. Pilgrim will use the same type of RCA simultaneous projection unit being used by the Brooklyn house. One for the Pilgrim was built on a rush order in time for the Series and, with the one at the Fox, are the only two in existence.

Series telecast will mark the first demonstration to the public of theatre TV in this section with the Pilgrim expected to up its normal admission scales for the games. The theatre expects SHO biz for all games.

B'way Par's Nix

While there is still a remote possibility that the Broadway Paramount might carry the World Series on theatre TV, house execs declared yesterday (Tues.) that they had almost ruled out the idea. Since the Par has the only other theatre TV unit in existence, it appears likely that the baseball classic will be available to theatre patrons only at the Brooklyn Fox and the Boston Pilgrim.

Par chiefs pointed out that they have a good boxoffice draw in the Dean Martin-Jerry Lewis team, now personaling on the stage. They want to get as much audience turnover as possible. With the Series, however, they are afraid that baseball fans might come in and stay all day. Thus, the money derived from upped admission prices still would not compensate for the loss incurred via a slower turnover.

Lombardo's Check

(Continued from page 1)

started, they drew tremendous crowds into spots like Frank Dailey's Meadowbrook, Glen Island Casino, College Inn, Chicago, and other outstanding jump combo playdates. But, the huge numbers of kids they drew, at least at first, were coke buyers, which meant that at the end of a week or a booking, average checks might achieve \$1.75 or \$2. In short, the big attendance figures didn't mean too much since the financial return was comparatively light.

As time goes on, bands that stay in business for years, such as Tommy and Jimmy Dorsey, consistently show lower check figures. This is caused by the retention of a portion of the early fans, who were then coke buyers, and who as the years go by move out of school and into business. They continue to patronize favorites, but by this time are financially able to do more spending. As a result, the average check goes higher. For example, when Miller was new and hot his average check on one booking at Meadowbrook wasn't half as big as Jimmy Dorsey's, who at that time had been in business for four or five years. Miller far outdrew Dorsey in attendance, but the latter's financial return was just as big. That's what cafe operators are interested in.

In Lombardo's case, his fans are more the sticky type than they might be for a swing band. And, due to the fact that he primarily plays dance music in spots such as the Roosevelt, to patrons who are well fixed financially and who never go anywhere else than where Lombardo is working when they want to dance, he draws top spenders most of whom have followed him for years.

Gala Turnout

(Continued from page 1)

place in town, tried it vainly.

But what element in Cleveland that does step out seems to motor some 17 miles outside of the city to the Blossom Heath Inn, past the Westlake territory.

The band attraction is Guy Lombardo's Royal Canadian 5, so named because of their Canuck derivation, and shaping up as a musical find that should inspire a "rave" in these dog days of dreary dampness and so-so entertainment. Under Lombardo's direction this combination of 10 which includes two other Lombardo brothers (Carmen, sax, and Lebert, trumpet) socks out dance music of a type that would make the jaded New Yorkers, for instance, sit up with startling alacrity. Only every so often does a dance unit come along that possesses a gifted knack of presenting smooth synecopation of inspirational proportions. A tonic for sluggish feet, the double quartet delivers a brand of dancipation that places them head and shoulders above a general run of standard units.

If the Lombardo technique can be registered on the wax, their dance records will perk things up materially. "St. Louis Blues," for instance, has been canned time and again, and yet a phonograph recording of their version will prove pleasantly surprising in indigo dance-music.

Whether it was Emerson or Noah Webster, as has been debated the parable of the world beating a pathway to the doorstep of the man who makes the best mousetrap in the world or does anything better than his neighbor is aptly illustrated in the Lombardo engagement. With the host of the city places doing nothing, excepting the Chinese restaurants which cannot be considered, here's a band that averages \$1,100 in minimum trade on weekdays and \$1,500 on weekends, computed on the requirement of a minimum \$1 check per person. No convert obtains the drinks and light food comprising the menu. From dinner until an hour past midnight, the crowd turns over averaging over 1,000 attendance daily.

Drawing power of this caliber has interested the Brunswick phonograph people for recording purposes and almost every local manager for the fall, although Lombardo is New York inclined. Abel

The Family of the Late

ABRAHAM B. MINSKY

Gratefully Acknowledges the Kind Expressions of Sympathy of Their Friends

celebrated their 41st wedding anniversary and two daughters, Mrs. Jean Heintand and Gloria, latter of whom is known on stage and screen as K. T. Stevens.

GEORGE SHIELS

George Shiels, 63, dramatist of Dublin's famed Abbey Theatre, died in Ballymoney, Northern Ireland, Sept. 19.

He was probably the only man who wrote plays specially for the Abbey Theatre and its company, and yet he never visited Abbey—nor Dublin.

After he returned a cripple from Canada, Shiels wrote short stories based on his experiences there. Their success encouraged him to become a playwright.

His first effort, a one-act comedy, "Bedmates," was accepted by the Abbey theatre in 1921 and thereafter came a succession of plays that were immediate successes—"Paul Tynning," "Professor Tim," "Cartney and Kevney," "Mountain Dew" and "The New Gossoon."

When Shiels turned to serious topics in his later phase as a dramatist his success was no less marked. In 1940 "The Rugged Path" had a long run at the Abbey.

A year later the author wrote a sequel, "The Summit," which was almost as successful. Both plays have been frequently revived. Another work with a tragic theme, "The Passing Day," is also often produced.

WILL J. WARD

Will J. Ward, 65, vaude performer who for many years had toured the top vaude circuits, died in Brooklyn, N. Y., Sept. 23.

Ward got his show biz start as a singing juvenile with Gus Edwards, "Matinee Girls" and successively appeared in other production acts of Edwards. He later branched out on his own in a succession of flash acts, including "A Night with the Poets" and Will J. Ward's "Symphony Girls." In later years he did a piano-singing act and for a time was partnered with the Lorraine Sisters. His last engagement was a four-year run at the Metropole, N. Y.

Survived by wife, son and a daughter.

was company manager for many legit shows before turning to the orch field where he was road manager for Louis Jordan. He later joined the Phil Tyrell booking agency in Chicago.

Survived by three sisters and a brother.

ARTHUR BERTHELET

Arthur Berthelet, 69, former stage and screen director, died Sept. 21 at his home in Vista, Cal.

After stock company experience in the east Berthelet moved to California in the early '20s and directed silent films for Essanay. In recent years he functioned as dialog director on numerous pictures.

ARCHIE D. ENGEL

Archie D. Engel, 67, who years ago operated one of the first motion picture theatres in Washington, the old Lafayette theatre, died at his home there, Sept. 23.

For years he was an active member of Varieties club and during the war, helped to run the D. C. Stage Door Canteen.

TONY LOPEZ

Tony Lopez, 47, Mexican film actor, died Sept. 23 in Hollywood after a long illness.

CLIFF NORDEN

Cliff Norden, 28, actor, died Sept. 23 in his Hollywood home after an overdose of sleeping pills.

Mrs. Edith Ziegfeld, 77, died in Chicago, Sept. 22. She was widow of Carl and sister-in-law of the late Flo Ziegfeld. Survived by a daughter.

Leo Isaacs, veteran Pittsburgh film salesman who was with Columbia for years, died at his home in that city on Sept. 15.

Sam, R. of Sol Taishoff, publisher of Broadcasting was killed Sept. 20 in Washington, D. C., when his bicycle collided with a truck.

Harry Sweetingham, 70, member of Paramount's scenic department for 25 years, died Sept. 21 in Hollywood.

Wife, 73, of Joseph Seyboldt, veteran Erie, Pa. exhib, died Sept. 9 in that city.

CONGRATULATIONS



GUY LOMBARDO

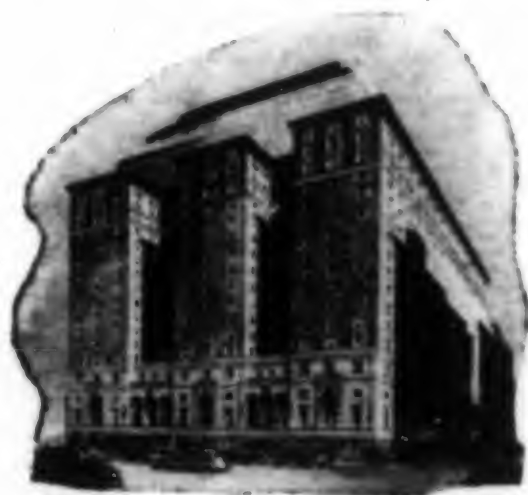
his ROYAL CANADIANS

And The

ROOSEVELT HOTEL

ON THIS, THEIR

20th CONSECUTIVE
YEAR OF
ASSOCIATION



WE ARE PROUD OF THE PART
WE HAVE PLAYED IN THE
MOST SUCCESSFUL
RECONSTRUCTION



